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special issue on the occasion of the project

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invisible history of exhibitions

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It is quite possible that today we do not practice art any longer

Jerzy Ludwiński

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Novine Galerije Nova / Gallery Nova Newspapers #18

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This is the first issue of Nova Gallery magazine, which has come to life as part of the project on the *Invisible History of Exhibitions*.

The project is a segment of the long-term collaboration platform centred around the project called *Art Always Has Its Consequences*, which includes, beside WHW: New Media Center Kuda.org from Novi Sad, Muzeum Sztuki from Łódź, and tranzit.hu from Budapest.

The *Invisible History of Exhibitions* explores exhibitions as specific sites where art is critically presented and knowledge produced and disseminated. How do particular exhibitions from the area of Eastern Europe position themselves with respect to the “official” art history of the West and how do they inscribe themselves in their settings of origin? How and to what extent have they influenced the operation and the structure of art institutions, and in what ways have they contributed to the formation of cultural impacts? What is their position with respect to ideological and economic frameworks, which dictate the world of art?

These are some of the questions that we intend to explore by presenting and contextualizing crucial, yet insufficiently explored, examples of socially engaged artistic production in Eastern Europe.

This magazine issue includes materials that are closely linked to the programmes that have been realized so far, as well as a number of interviews and articles that we collected while investigating the broader context outlined by some of the examples.

The project was launched in 2008, when two paradigmatic examples of exhibition practice were presented, both of them linked to the phenomenon of student cultural centres in the area of socialist Yugoslavia: “*Exhibition of Women and Men*” [curators: Želimir Košević and WHW] and “*The Case of SKC in the 1970s*” [curators: Prelom Collective]. Both exhibitions sought to actualize the legacy of conceptual art by referring to progressive experiences in the exhibition practice of Student Centre [SC] gallery in Zagreb and Student Cultural Centre [SKC] in Belgrade, which are among the most interesting examples of progressive cultural institutions from the 70s. In what way did SC Gallery and SKC in Belgrade open up room for avant-garde experimentation, new media, and new forms of involvement, and how can we interpret the relationship of art and politics in socialist Yugoslavia through them? These are the questions we talked about with curator and art historian Želimir Košević, who

Ovo je prvo izdanje novina Galerije Nova koje se realiziraju u okviru projekta *Nevidljiva povijest izložbi*. Projekt je dio dugoročne, suradničke platforme objedinjene oko projekta *Umjetnost uvijek ima posljedice* u kojem uz WHW sudjeluju: Centar za nove medije kuda.org iz Novog Sada, Muzeum Sztuki iz Łođa i tranzit.hu iz Budimpešte.

Serijski *Nevidljiva povijest izložbi* istražuje izložbe kao specifična mjesta kritičke prezentacije umjetnosti, produkcije i diseminacije znanja. Kako se pojedine izložbe s područja Istočne Evrope pozicioniraju prema “službenoj” povijesti umjetnosti Zapada i na koji se način upisuju u sredine iz kojih su potekle? Kako i u kolikoj mjeri utječu na rad i ustroj umjetničkih institucija, na koje načine doprinose oblikovanju kulturnih utjecaja? Kako se izložbe pozicioniraju u odnosu na ideološke i ekonomske okvire, diktate svijeta umjetnosti?

Ovo su neka od pitanja koja želimo istražiti kroz predstavljanje i kontekstualiziranje ključnih, no još uvijek nedovoljno istraženih primjera socijalno angažirane umjetničke produkcije u Istočnoj Evropi.



U ovom izdanju galerijskih novina okupljeni su materijali u bliskom dijalogu s do sada realiziranim programima, te nekoliko razgovora i tekstova koje smo prikupili istražujući širi kontekst zacrtan pojedinim primjerima.

Projekt je otpočeo 2008. predstavljanjem dva paradigmatička primjera izlagačkih praksi, oba vezana uz fenomen studentskih kulturnih centara na području socijalističke Jugoslavije: *Izložba žena i muškaraca* [kustosi: Želimir Košević i WHW] i *Slučaj beogradskog Studentskog kulturnog centra 1970-ih godina* [kustosi: Prelom kolektiv]. Ove izložbe aktualizirale su nasljeđe konceptualne umjetnosti referirajući na progresivna iskustva izlagačke prakse Galerije Studentskog centra u Zagrebu i beogradskog Studentskog kulturnog centra koji se ubrajaju u najzanimljivije primjere progresivnih kulturnih institucija sedamdesetih godina.

Kako su Galerija SC-a i beogradski SKC otvorili prostore avangardnom eksperimentiranju, novim medijima i novim oblicima angažmana, te na koji način kroz njih možemo iščitavati značajke odnosa između umjetnosti i politike u SFRJ i šire, razgovarali smo s kustosom i povjesničarom umjetnosti Želimirom Koševićem koji je bio voditelj Galerije SC-a u Zagrebu upravo u razdoblju njena najživljeg eksperimentalnog i inovativnog djelovanja.

Donosimo i uvodni tekst uz izložbu *Slučaj beogradskog studentskog kulturnog centra 1970-ih*

Možda već danas nemamo posla s umjetnošću.

Jerzy Ludwiński

was the curator of SC Gallery in Zagreb precisely at the time of its experimental and innovative activity.

We have also included a text by Prelom Collective that accompanied the exhibition on *The Case of SKC in the 1970s*, in which the authors have suggested some of the possible reasons why SKC Belgrade is now fetishized and marginalized at the same time. The intent of the exhibition was to indicate the possibilities of reviving the progressive and critical experiences that existed on the cultural, artistic, and intellectual scene of former Yugoslavia and are still relevant for artistic and cultural production in present-day, post-Yugoslav "transitional" societies.

The *Invisible History of Exhibitions* series included a solo exhibition of Mladen Stilinović, featuring his artist books from the early 70s, in which he developed various strategies for a "poor" artistic procedure and a sort of autonomy or independence from the institutional framework, particularly as a framework of presentation.

Owing to the scarcity of artistic spaces and media, it was the printed word, photographs, art books, and alternative magazines, that played an important role in the conceptual art of socialist countries. The *Invisible History of Exhibitions* was a sort of thematic continuation of the exhibition on Mladen Stilinović, since it was exploring the same context. It was realized in collaboration with our project partners: Magdalena Ziółkowska from Muzeum Sztuki in Łódź, and Dóra Hegyi and Zsuzsa László from tranzit.hu in Budapest. The exhibition featured some of the paradigmatic historical examples of conceptual art in the area of Eastern Europe: *IDEA ART* [1970, project initiator: Jerzy Ludwiński, Wrocław] *Imagination/Idea* [1971, project initiator: László Beke, Budapest], and *MAJ 75* [1975-1981, project initiators: Group of Six Authors].

These were the most radical conceptual examples of collaboration platforms that occurred outside of the institutional framework and included a large number of participants, thus initiating innovative and autonomous ways of producing and circulating art.

Magdalena Ziółkowska's article discusses some of the key aspects in the work of the distinguished Polish curator and theoretician Jerzy Ludwiński, with a special reference to his project *Idea Art* [*Sztuka Pojęciowa*], which was presented at the exhibition of the same name. It was opened on 4 December 1970 at *Mona Lisa* gallery in Wrocław, but instead of the common form of exhibits set in a gallery space, it was taking place exclusively on

godina Prelom kolektiva koji skicira razloge zašto se danas fenomen beogradskog SKC-a istodobno fetišizira i marginalizira. Namjera izložbe bila je pokušati kritički ukazati na mogućnosti oživljavanja progresivnih i kritičkih iskustava koja su postojala na kulturnoj, umjetničkoj i intelektualnoj sceni bivše Jugoslavije, a koja su još uvijek relevantna za umjetničku i kulturnu proizvodnju današnjih postjugoslavenskih "tranzicijskih" društava.

U sklopu serije *Nevidljiva povijest izložbi* realizirana je i samostalna izložba Mladena Stilinovića. Izložba je okupila autorove umjetničke knjige od početka sedamdesetih godina koje razvijaju različite strategije "siromašnog" umjetničkog postupka i svojevrsne autonomije, neovisnosti od institucionalnog okvira, osobito u smislu prezentacijskog okvira.

Zbog manjka umjetničkih prostora i medija, tiskana riječ, fotografija, umjetničke knjige i alternativni časopisi igrali su važnu ulogu u konceptualnoj umjetnosti socijalističkih zemalja. Uz izložbu Mladena Stilinovića tematski se nadovezala međunarodna izložba *Nevidljiva povijest izložbi* koja je istraživala upravo taj kontekst. Izložba je realizirana u suradnji s partnerima projekta: Magdalenom Ziółkowskom iz Muzeum Sztuki iz Łođa i Dórom Hegy i Zsuzsom László iz tranzit.hu iz Budimpešte. Okupila je neke od paradigmatičkih povijesnih primjera konceptualne umjetničke prakse s područja Istočne Evrope: *IDEA ART* [1970, inicijator projekta: Jerzy Ludwiński, Wrocław], *Imagination/Idea* [1971, inicijator projekta: László Beke, Budapest], *MAJ 75* [1975-1981, inicijatori projekta: Grupa šestorice autora]. To su najradikalniji konceptualni primjeri suradničkih platformi koje se zbivaju izvan institucionalnog okvira i koje su uključivale velik broj sudionika inicirajući inovativne i autonomne načine produkcije umjetničkih radova i njihovu cirkulaciju.



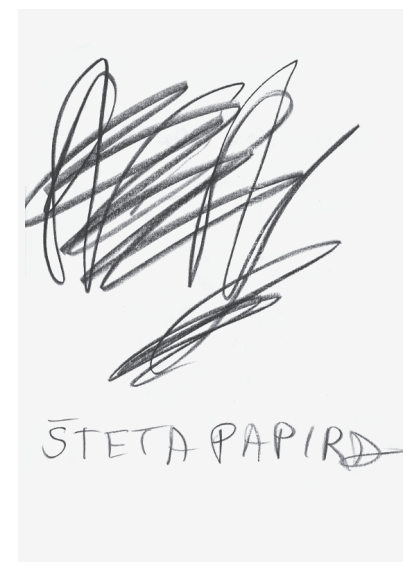
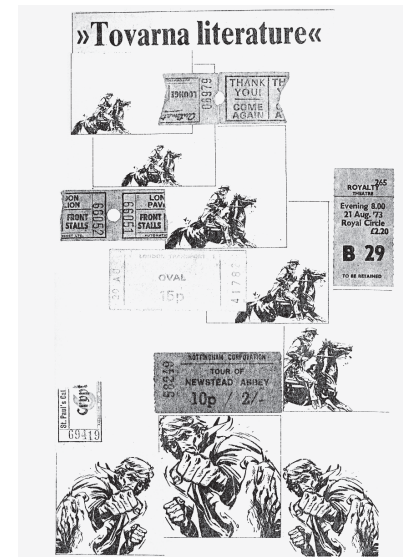
Tekst Magdalene Ziółkowske razmatra ključne aspekte rada uglednog poljskog kustosa i teoretičara Jerzya Ludwińskog s naglaskom na autorov projekt *Idea Art* [*Sztuka Pojęciowa*] koji je bio predstavljen na izložbi *Idea Art*. Izložba je inicirana 4. prosinca 1970. u galeriji *Mona Lisa* u Wrocławu, no umjesto u uobičajenoj formi izložaka u galerijskom prostoru realizirana je isključivo na stranicama kataloga. Ovaj projekt prva je radikalna konceptualna gesta unutar poljske povijesti umjetnosti te može biti shvaćen i kao svojevrsan oblik *mail arta* budući da je katalog spontano cirkulirao među učesnicima

Antonio Gotovac Lauer aka Tomislav Gotovac: *Join Us*, MAJ 75, Zagreb 1980.

Živko Kladnik: *Tovarna literature / Tvornica Literature / Literature Factory* MAJ 75, Zagreb 1981.

Mladen Stilinović: *Šteta papira / Pity of the Paper*, MAJ 75, J, Zagreb 1982.

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János Major: *Grob Lajosa Kubiste*, 1971, fotografija [prilog *Imagination/Idea* projektu, 1971] / *The Tomb of Lajos Kubista*, 1971, photo [contribution to the *Imagination/Idea* project, 1971]

Jerzi Ludwiński

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the pages of a catalogue. This project was the first radical conceptual gesture in Polish art history and may be understood as a sort of “mail art”, since the catalogue was spontaneously circulated among the project participants, as well as on a broader art scene. Along with Ziółkowska’s article, we have included the seminal historical text by Jerzy Ludwiński on *Art in the Post-Artistic Age* [1970], which discusses the broader implications of the notion of conceptual art and the status of art in general. Another, equally important historical example presented at the exhibition was *Imagination/Idea* [Elképzelés], a project that marked the beginning of conceptual artistic practice in Hungary. It was initiated in 1971 by curator and theoretician László Beke, one of the key protagonists of Hungarian neo-avant-garde art scene. In 1971, Beke sent a letter to twenty eight artists, in which he asked them to send him various contributions by mail in the course of two months. The invited group included some of the most prominent artists of the Hungarian neo-avant-garde. The *Imagination/Idea* [Elképzelés] project served as a starting point for the Hungarian theoretician and art historian Sándor Hornyik to explore the relationship between the international context of these projects, realized in the form of publications, and the *Fluxus* anthologies. Addressing the issues of conceptual art in Eastern Europe with respect to the Western history of “conceptual art,” Hornyik has indirectly outlined the specificities and inconsistencies in the dominant Western canon. His text is an important contribution to this topic and supports the opinion that these examples should certainly be considered as actions that paralleled those in the West, but first and foremost as autochthon expressions that emerged with the spirit of time and as a result of specific social conditions.

Among the examples that Hornyik referred to in his text and that were also shown at the exhibition was the art magazine *Maj 75*, which emerged in the intellectual climate of new artistic practice in the 70s. That practice searched for alternative methods of production and presentation of artworks and was redefining the status of art and the ways of its mediation between the artist and his audience, asking radical questions about the “autonomy” of the system of museums and galleries and the role and the operation of social institutions, and inaugurating the participatory, collective working model. *Maj 75* was launched by the Group of Six Authors, which were active in Zagreb from 1975-1984 and included Boris Demur, Željko Jerman, Vlado Martek, Mladen Stilinović, Sven Stilinović, and Fedor Vučemilović. The group was also publishing a *samizdat* [self-published] magazine, called after the first exhibition/action performed by the group, which was an interesting example of a “magazine as a work of artists.”

Maj 75 functioned as an open collaboration platform, a sort of “exhibition you can hold in your hand” and always come back to it – a collection of artworks on the “artists’ pages”, since they accepted the page as their own

projekta, ali i među širom umjetničkom scenom.

Također, ovom prilikom predstavljamo ključni povijesni tekst Jerzya Ludwińskog *Umjetnost u doba poslije umjetnosti* [1970] koji razmatra šire implikacije pojma konceptualne umjetnosti i status umjetnosti općenito. Drugi, podjednako važan povijesni primjer predstavljen unutar izložbe je projekt *Imagination/Idea* [Elképzelés] koji označava jedan od začetaka konceptualne umjetničke prakse u Mađarskoj. Projekt je 1971. inicirao kustos i teoretičar László Beke, jedan od ključnih protagonista mađarske neoavangardne umjetničke scene. Beke je 1971. uputio pismo dvadeset i osmero umjetnika u kojem je zatražio da mu umjetnici tijekom dva mjeseca poštom šalju svoje umjetničke doprinose. Među pozvanim umjetnicima bio je niz najuglednijih imena mađarske neoavangarde. Projekt *Imagination/Idea* [Elképzelés] polazište je mađarskom teoretičaru i povijesničaru umjetnosti Sándoru Hornyiku za komparativno istraživanje odnosa internacionalnog konteksta projekata koji se realiziraju u formi publikacija i *fluxus* antologija. Baveći se pitanjima konceptualne umjetnosti Istočne Evrope u odnosu na narativ Zapadne povijesti konceptualne umjetnosti, Hornyik posredno skicira posebnosti i nedosljednosti dominantnog kanona Zapada. Njegov tekst značajan je doprinos razmatranju ove teme i potvrda kako ove primjere svakako valja razmatrati kao pothvate usporedne sa zbivanjima na Zapadu, no ponajprije kao autohtone izraze koji nastaju u duhu vremena i unutar posebnih uvjeta pojedinih sredina.

Jedan od primjera na koji Hornyik upućuje u svom tekstu, i koji je također bio prikazan u sklopu ove izložbe, umjetnički je časopis *Maj 75*. Časopis je nastao u duhovnoj klimi nove umjetničke prakse sedamdesetih godina koja je u potrazi za alternativnim načinima produkcije i prezentacije umjetničkih djela redefinirala status umjetnosti i načine medijacije između umjetnika i publike, postavljajući radikalna pitanja o “autonomiji” galerijsko-muzejskog sustava, ulozu i radu institucija društva, te koja je inaugurirala participativan, kolektivistički model rada. *Maj 75* inicirala je Grupa šestorice autora koja je djelovala u Zagrebu od 1975. do 1984., a njezini članovi su bili: Boris Demur, Željko Jerman, Vlado Martek, Mladen Stilinović, Sven Stilinović i Fedor Vučemilović. Grupa je izdavala *samizdat*-časopis nazvan prema prvoj izložbi-akciji grupe *Maj 75*, a koji predstavlja zanimljiv primjer “časopisa kao djela umjetnika”.

Maj 75 funkcionirao je kao slobodna platforma suradnje i kao svojevrsna “izložba koja se drži u ruci” i koja se može uvijek vidjeti - zbirka radova na “stranicama umjetnika” koji su stranicu prihvatili kao svoj vlastiti, “alternativni” prostor. Časopis je okupljao veći broj umjetnika i

“alternative” space that they could personally control. The magazine featured a wider circle of artists and collaborators, and it also had a significant social dimension.

For this magazine issue, we invited artist Vlado Martek, who was among the initiators of *Maj 75* and a member of the *Group of Six Authors*, to look back on its specificities from today’s perspective. Martek aptly defined *Maj 75* as a “rebellion within rebellion”, since it generated not only innovative artistic activity, but also a specific artistic attitude and social interaction.



Wishing to discuss these important issues in dialogue with the third partner of *Art Always Has Its Consequences*, we invited kuda.org from Novi Sad to comment on similar historical, but also contemporary examples of participatory artistic practice. In her article on *Three Artworks that Would Have Been Impossible without Artistic Participation*, Branka Ćurčić has analysed the implications and problems that emerge today owing to the reception of art that is based on intense artistic participation, realized outside of all institutional frameworks and curators’ interventions. Two crucial participatory projects of Novi Sad avant-garde, *Feedback Letter Box* by Bogdanka Poznanović and *Adresa* magazine by Vujica Rešin-Tucić, are brought into dialogue with a contemporary project by Filip Bojović from Novi Sad, entitled *A3.Format*. The text points to a key problem that is linked to the broader reception of free projects, namely that, even though they evolve on the principles that are contrary to the common representation practices, they inevitably fall “prey” to ambivalent curating strategies of representation, in which re-contextualization attempts tend to relativize and “abuse” them, yet also re-actualize them at the same time.

With this project, we have opened up important issues and topics that will be further investigated in the future. On that way, we will confront some of the hot issues from the past that have remained open and still resonate in the present. “It is quite possible that today we do not practice art any longer. Simply because we have missed the moment when it was transformed into something quite different that we are unable to name. It is certain, however, that what we practice today presents greater possibilities.”

In this context, these words of Jerzy Ludwiński from 1970 possess an almost tangible actuality. ✖

WHW



suradnika, a imao je značajnu socijalnu dimenziju.

Ovom smo prilikom pozvali umjetnika Vladu Marteka, jednog od glavnih inicijatora *Maja 75* i člana *Grupe šestorice*, da se iz današnje perspektive pokuša osvrnuti na posebnosti časopisa. Martek specifično definira *Maj 75* kao “pobunu unutar pobune” koja je uz inovativno umjetničko djelovanje generirala i poseban umjetnički stav i socijalnu interakciju.



U želji da ova važna pitanja prodiskutiramo i u dijalogu s trećim partnerom projekta *Umjetnost uvijek ima posljedice* pozvali smo kuda.org iz Novog Sada da se osvrne na paralelne povijesne, ali i suvremene primjere participativne umjetničke prakse. U tekstu *Tri rada, nemoguća bez participacije umjetnika* Branka Ćurčić analizira implikacije i problematiku što pred nas danas postavlja recepcija radova koji se temelje na intenzivnoj umjetničkoj participaciji koja se realizira izvan institucionalnih okvira i kustoskog posredovanja. Dva ključna suradnička projekta novosadske avangarde - *Feedback Letter Box* Bogdanke Poznanović i časopis *Adresa* Vujice Rešin-Tucića - autorica stavlja u dijalog sa suvremenim projektom novosadskog umjetnika Filipa Bojovića *A3.Format*. Tekst ukazuje na ključni problem vezan za širu recepciju projekata srodne prirode; iako nastaju na principima suprotnim praksama reprezentacije, ovakvi projekti neizbježno postaju “žrtvama” ambivalentnih kustoskih strategija reprezentacije u kojima ih pokušaji rekontekstualizacije istodobno relativiziraju i “zlostavljaju”, ali i neizbježno iznova aktualiziraju.



Ovim projektom otvorili smo neka važna pitanja i poglavlja zanimanja koje ćemo nadalje dodatno istraživati. Na tom putu željeli bismo se uhvatiti u koštac s nekim gorućim i još uvijek otvorenim pitanjima tog razdoblja koja rezoniraju u sadašnjosti. “Možda već danas nemamo posla s umjetnošću. Možda smo previdjeli trenutak kad se ona pretvorila u nešto drugo, nešto što još ne možemo imenovati. No jasno je da ono s čime imamo posla nudi velike mogućnosti.”

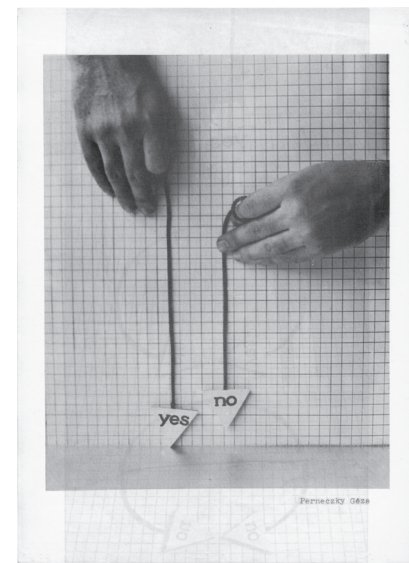
Na tom tragu, riječi Jerzyja Ludwińskog iz 1970. imaju gotovo opipljivu aktualnost. ✖

WHW

Géza Perneckzy: Bez naziva [dijalektika], nedarirano [prilog *Imagination/Idea* projektu, 1971] / without title [dialectics], no date [contribution to the *Imagination/Idea* project, 1971]

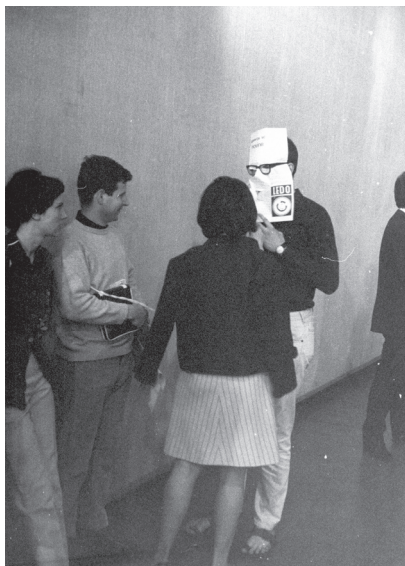
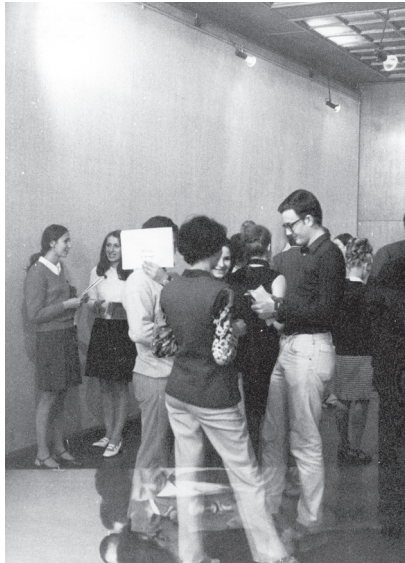
Bogdanka Poznanović, *Feedback Letter Box*, 1973-74.

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Izložba žena i muškaraca, didaktička izložba, Galerija SC, Zagreb 27.06.1969. / The exhibition of Women and Men, didactical exhibition, SC Gallery, Zagreb 27.06.1969.

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U protekloj sezoni u našoj **Galeriji** održano je osam otvorenja najrazličitijih izložbi. Na ovom devetom, okupili smo se da bismo zajedno, nesmetani od umjetnosti i njenih zbunjujućih oblika obilježili njen kraj.

Otvorenja nam posjećuju kulturni i manualni radnici, slikari, kipari, modeli grafičari, povjesničari umjetnosti i povjesničari povijesti, televizijski radnici, književnici [rijetko], glumci iz teatra preko puta, baletne umjetnice obaju spolova, fotografi i fotografije, filozofi marksističkog opredjeljenja i marksisti bez opredjeljenja, kibernetičari i obožavaoci, direktori i sekretarice, arhitekti bez zanimanja i urbanisti bez posla, te naravno brojni inozemni gosti. Posjećuju nas i neki likovni kritičari. Ostali pišu po intuiciji.

Nastojimo da se na naš poziv za otvorenje odazove što veći broj pozvanih, jer vaš odaziv je vaš uspjeh.

Otvaramo danas izložbu intimnog susreta eksponata.

Svaka galerija i kulturna institucija uopće radi na tome da uveća uvjerenje o poetskoj važnosti ljudskog djela. Znajući da je svaki od vas na neki način to djelo, okupili smo vas da bi ste se međusobno još jednom uvijerili o vašoj važnosti.

Sigurni u nju odlučili smo da vam u ovom trenutku omogućimo **č i s t u p r i s u t n o s t**, prisutnost bez obaveza: budite jednostavno ona tiha strast koja vas vodi na razgovore, u ogovaranja, koja vas vodi na ručak, na spavanje, na djela i u san.

Živite ovdje intimno sa svojim idejama, pa makar ih i nemali.

Osjećajte se već prema svojem smislu za društveno uređenje.

B u d i t e , z a b o g a , i z l o ž b a .

Na ovoj izložbi vi ste djelo, vi ste figuracija, vi ste socijalistički realizam.

Pazite vaše su oči uprte u vas.

Vi ste tijelo u prostoru, vi ste tijelo koje se kreće, vi ste kinetička skulptura, vi ste spacio-dinamizam.

Umjetnost nije pokraj vas. Ili je nema ili ste to vi. Licimjeri, sumnjivci, babaroge, lažni proroci, perverzni tipovi, dušebrižnici svih vrsta vjerojatno su pomislili da će na ovoj devetoj našoj izložbi vidjeti svašta, pa i golotinju obaju spolova. Međutim ništa od toga!

Čednost je vrлина koju nismo smetnuli s uma.

U doba općeg iživljavanja na *startovskoj*, *vikendovskoj*, *čikovskoj*, *plavovjesnikovskoj*, *vusovskoj*, *evoadamovskoj* i drugoj iz trulog kapitalizma uvezenoj golotinji, rastu nam strasti, a opada natalitet.

Ovo je dakle, deveta naša izložba i njome završavamo ovogodišnju našu sezonu.

No slobodno bismo mogli reći da ne završavamo samo sezonu našeg galerijskog rada, već i jednu radnu sezonu čitavog sektora kulturnih djelatnosti **Studentskog Centra Sveučilišta u Zagrebu**. I ove kao i svake druge godine, naš je rad u sklopu djelatnosti **Studentskog Centra** bio priman s oduševljenjem. Nikada nismo primjetili da bi netko ovdje s podozrenjem gledao na ono što radimo, i svugdje su nas dočekivali jedino aplauzi, poštivanje i prijateljsko razumijevanje onih koji su nam u poslu nadređeni.

Oduvijek smo smatrali da jedino prijateljska atmosfera i puna suradnja omogućuje rad jedne ovakve djelatnosti kao što je naša.

Što smo htjeli to smo i dobili.

Zato danas i otvaramo izložbu na kojoj nema eksponata, nego smo svi ovdje da se eksponiramo.

Budite dakle muškarci i budite žene. Razmijenite mišljena i spolove. Neki su to među vama već i učinili.

Zaboravite da ste bili činovnici, zaboravite da ste bili umjetnici, zaboravite da ste bili znanstvenici, zaboravite da ste bili u braku, u inostranstvu, u crkvi, na brodu, na otoku, naročito na livadi, zaboravite da ste gazili travu koju su drugi jeli, zaboravite da ste se jeli međusobno, zaboravite na ričet vaš svagdanji, zaboravite tuđa lica, pozdravlja vas Snjeguljica i Trnoružica i Crvenkapica, Ivica i Marica, jer vi ste najljepša basna na ovom svijetu: o vama se priča da ste bili, i da ćete biti, no u to vjeruju još jedino djeca prije spavanja, pred san.

Sigurni smo da će vam ova deveta naša ovogodišnja izložba vratiti povjerenje u umjetnost. Hegelijanska skepsa i riječ o kraju umjetnosti doživjet će na ovom mjestu, *hic et nunc*, svoj poraz.

I žrtve se neće razlikovati od pobjednika.

Gledajte se kao što se gledate na ceste, pa zaboravite kuda ona vodi.

Gledajte se kao što se vazda gledate u ogledalo, i nikada ne zaboravite čije je to lice.

Gledajte svoje poznanike, kao što gledate samoga sebe, i ljubav će se ponovo proširiti svijetom.

Neka s ove izložbe, neka iz ove dvorane, iz ove **Galerije**, iz ovoga **Centra**, pred licem umjetnosti preporođen izađe Svijet sam.

To je naša skromna želja.

Novine gsc 8. 1969.

izložba žena i muškaraca

exhibition of women and men

In the season that is now behind us, there were eight exhibition openings at our Gallery, and they were all quite different. On the occasion of this ninth opening, we have come together in order to mark its end, undisturbed by art and its confusing forms.

Our openings are usually visited by cultural and manual workers, painters, sculptors, models, graphic artists, art historians and history historians, television people, writers [rarely], actors from the theatre across the street, ballet dancers male and female, photographers and photographers, philosophers of Marxist orientation and Marxists of no orientation, cyberneticists and fans, managers and secretaries, unemployed architects and jobless urban planners and, of course, many foreign guests. We are also sometimes visited by art critics. Others just write intuitively.

We have tried to reach as many people as possible with our invitation - and your visit is your own success.

Today, we are opening an exhibition about the intimate encounter between our exhibits.

Each gallery and each cultural institution generally seek to increase the belief in the poetic significance of human work. Knowing that you all comprise that work in some way, we have gathered you here to give you an opportunity to convince each other, once again, of your significance.

Since we are certain of it, we have decided that we should allow you to experience pure presence in this moment, presence without obligation: you should just be that silent passion that commonly drives you to have your conversations and gossips, your lunches, naps, work, and dreams. You should just live here intimately with your ideas, even if you don't have any. Feel what you wish, according to your own sense of social order.

Be an exhibition, for god's sake.

At this exhibition, it is you who is art and figuration, you are the social realism.

Beware, your eyes are resting upon you.

You are the body in space, the moving body, you are the kinetic sculpture and spatio-dynamism. Art is not outside of you. Either there is no art, or that art is you.

Hypocrites, prowlers, boogiemen, false prophets, perverts, and missionaries of various kinds probably expected that they would see all sorts of things at our ninth exhibition, even naked flesh of both sexes. Forget about it!

Chastity is a virtue that we have not forgotten.

In this time of collective indulgence in nakedness, be it playboyish, hustlerish, penthouseish,

escortish, privateish, barely-legalish, or any other type of nakedness that we have imported from rotten capitalism, our lust keeps increasing, while our birth rate keeps decreasing.

So, this is our ninth exhibition and we are closing the season with it.

Yet we may indeed say that we are closing not only the season in our gallery work, but also the working season of an entire sector of cultural activities at the Student Centre of Zagreb University. As in all previous years, our work here was received with enthusiasm. We never noticed anyone who watched our shows with skepticism and we were always received with applause and respect, while those who were our superiors at work showed lots of friendly understanding.

We have always believed that a friendly atmosphere and full cooperation are absolutely necessary in this type of work. And what we asked is what we got.

So today we are opening an exhibition that has no exhibits - it is us who are here to exhibit ourselves.

So just be men and be women. Exchange opinions and sexes. Some among you have done it already.

Forget that you were once officials, forget that you were artists, forget that you were scientists, forget that you were married, abroad, in church, on ship, on an island, and especially on a meadow, forget that you were treading upon the grass that someone else had been eating, forget that you were eating each other, forget your daily stew, forget all the strange faces and be welcomed by Snow White, Sleeping Beauty, Little Red Riding Hood, Hansel and Gretel, for you are the most beautiful fable in the world: it is said that you existed and that you will exist, but only children believe it before going to sleep, before they start dreaming.

We are sure that this exhibition, our ninth exhibition, will make you believe in art once again. Hegelian skepticism and all that talk about the end of art - they will be defeated here, hic et nunc.

And the victims will be equal to the victors.

Look at yourself as you would do from the street, and then forget where it is taking you.

Look at yourself as you do in the mirror, and never forget whose face it is.

Look at the people you know as you would look at yourself and love will once again conquer the world. From this exhibition, from this hall, from this Gallery, from this Centre, the World itself should emerge, rejuvenated in the face of art.

That is our modest wish.

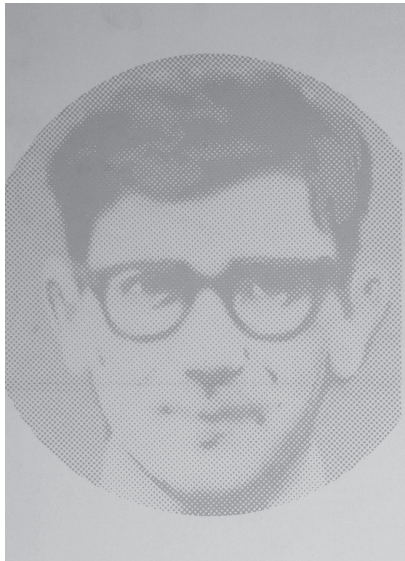
*Remake Izložbe žena i muškaraca,
Galerija Nova, Zagreb 15.09.2008. /
Remake of the exhibition of Women and
Men, Gallery Nova, Zagreb, September
15th, 2008*

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Želimir Koščević, detalj plakata Mihajla Arsovskog, *Dvadeseti majski festival studenata Jugoslavije*, Zagreb 1966. / detail of poster by Mihajlo Arsovski, *20th Yugoslav Students' May Festival*, Zagreb 1966

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Želimir Koščević, voditelj Galerije SC-a u Zagrebu [1969-1979]

WHW: Počnimo od faktografije, kada ste počeli voditi Galeriju SC?

ŽELIMIR KOŠČEVIĆ: Službeno sam počeo raditi 1969, a moj zadnji rad dan bio je 31.12.1979, no neformalno, još od 1966. sudjelovao sam u aktivnostima Studentskog centra.

WHW: Možete li nam malo više reći o okolnostima?

ŽELIMIR KOŠČEVIĆ: Još kao studenti bili smo povezani sa Studentskim centrom. Studentski centar je bio jako interesantno i živahno mjesto za sve nas tada mlade. Međutim, tu je bio još jedan ključni moment koji nas je privukao Studentskom centru, ne samo mene, već jednu manju grupu studenata povijesti umjetnosti. Ne toliko sama Galerija, već činjenica da je tamo radio Sitotisaš u kojem smo kao studenti radili. Kroz gotovo svakodnevno druženje u Studentskom centru, a govorim o drugoj ili trećoj godini studija, to je bilo 1965, taj Sitotisaš je nama bio "džeparac". Ono što je bilo važno je to da je Sitotisaš vodio Brano Horvat, suprug Vere Horvat Pintarić. Tu se zapravo nešto počelo događati. U tom se trenutku kultura u Studentskom centru širila i formirala u okviru tribine 5 minuta poslije 8, svojevrsnu galerijsku

ekstenziju. Vodenje Galerije je u početku bilo kolektivno. Na neki način infekcija je rasla i to ne samo u tom ambijentu Studentskog centra nego i na samom Odsjeku za povijest umjetnosti sa sjajnim profesorima, od Radoslava Putara, koji je tada još bio profesor, do Vere Horvat Pintarić. Nas nekolicina mladih studenata bila je pozvana od šefova kulturnih djelatnosti da nešto radimo u Studentskom centru. U tome sam i ja sudjelovao kao dio tima. Tu su bili i Tomislav Radić, Kamilo Burger, Mihajlo Arsovski, Dubravko Horvatić i Vjeran Zuppa. Vjeran Zuppa je sa svojim književno-literarno-likovnim orijentacijama kombinirao zanimljiv program.

Onog momenta kada se pokazalo da Galerija kao jedna djelatnost u okviru tribine 5 minuta poslije 8 traži operativca koji će sve to voditi stigla je ponuda da li bih ja želio preuzeti koordinaciju. Iskustva sam već imao jer sam po diplomi odmah počeo raditi u Muzeju za umjetnost i obrt. Međutim kako sam otišao u vojsku, morao sam prekinuti taj radni odnos.

Ponuda za Galeriju SC došla je kao jedan predivan dar. Odmah nakon završetka vojske, postao sam stalno zaposlen kao voditelj Galerije Studentskog centra. Još u samom početku, mislim da je to bilo 1968, ispunjavao sam jedan

**GALERIJA
STUDENTSKOG
CENTRA**

Naslovnica monografije *Galerija SC 1961-1973*, Zagreb 1975, dizajn Mihajlo Arsovski / The cover of the monograph *SC Gallery 1961-1973*, Zagreb 1975, design by Mihajlo Arsovski

Uspjeli smo realizirati jednu krasnu i poučnu stvar koja je naravno otišla bestraga, ali to je tako u životu...

dio programa koji je bio zacrtan ranije dok sam ja još bio u vojsci. Zuppa i Horvatić su bili honorarni voditelji prije mene, a ja sam bio profesionalno postavljen na to mjesto. Početkom 1969. krenuo je moj program, naravno uz konzultaciju sa Savjetom, a njegovi članovi su bili prijatelji i kolege s fakulteta. Danas kad gledam uvodne tekstove u pojedine izložbene projekte, vidim da je to bio jedan vrlo svjestan zaokret Galerije Studentskog centra prema nečem drugom što se danas može nazvati *Galerija Studentskog centra za vrijeme Košćevića*. Mene tada nije interesiralo samo slikarstvo, a morate znati da je to bilo poslije '68. kada smo svi još bili inficirani friškim revolucionarnim idejama, ali moram reći da me te ideje nisu interesirale u onoj mjeri u kojoj je to interesiralo Zuppu.

whw: Recite nam nešto o tenzijama na umjetničkoj sceni tih godina. Zanima nas kako danas vidite mogući politički naboj kojim su ljudi koji su radili na progresivan način, okupljeni između i oko Galerije SC, kretali s pozicije koja je kritizirala sistem, s lijeve i često radikalnije pozicije samog sistema?

ŽELIMIR KOŠĆEVIĆ: Bez obzira kako to može čudno zvučati, osobno za sebe ne mogu reći da sam ikad bio "ljevičar". Želim reći da je lijeva pozicija bila uvelike integrirana u svijetonazor i način rada, moj i generacije s kojom sam stasao. Ako se boriš za progres u umjetnosti, demokratizaciju umjetnosti i ambijentalizaciju prostora umjetnosti, onda je to neizbježno kreiranje jedne lijeve društvene pozicije, no u mom slučaju ta je lijeva pozicija definitivno izvivala iz jednog estetskog koncepta. Ja nikada nisam primirio partijskoj knjižici. Zalagao sam se kao i mnogi drugi za ideologiju slobode.

whw: Ipak, nama se iz današnje perspektive čini da je postojala i neka vrsta konfrontacije unutar umjetnosti te radikalnije lijeve pozicije s razlikama desnijih pozicija, kao što je to primjerice bila Biafra.⁰¹

ŽELIMIR KOŠĆEVIĆ: Vladimír Maleković, Elena Cvetkova, Josip Depolo predvodili su bitku kad je trebalo "opaliti" po GSC-u, no to me je samo usputno diralo... Osobno, u to doba dosta sam se konfrontirao sa "starom gardom" hrvatske kririke... Ono što sam ja radio, to je bilo oprečno "glavnoj struji", no ne kanim sebi pripisivati nešto posebno.

U Zagrebu se u moje vrijeme Galerije SC već formirala ideologija '71. kao reakcija na '68. '71. je sa svojom ekstenzijom unutar vizualnih umjetnosti i grupom Biafra zapravo izazvala dosta

poteškoća jer to su sve bili mladi ljudi, studenti ili studenti Akademije koji su imali određenog utjecaja... Što se tiče Biafre, rekao bih da je njihova pozicija tada definitivno bila desna, povezana s jednom rastućom ideologijom koja je svršila kako je svršila.

Međutim, u samom Studentskom centru, to je jako važno, imao sam apsolutno razumijevanje uprave koja je pokrivala i podržavala naš rad i nisu imali primjedbe.

whw: Kolika je bila samostalnost Galerije u odnosu na čitav kompleks SC-a [i njena povezanost, s Teatrom &TD, MM centrom], tko je i kako određivao program, tko su vam bili ključni suradnici?

ŽELIMIR KOŠĆEVIĆ: Unutar SC-a postojao je tzv. "kulturni sektor" čiji je šef bio Milan Mirić, a tada se u okviru "kulturnog sektora" stvarao časopis *Razlog*, tribina *5 minuta poslije 8*, Muzički salon [Nikša Gligo], Teatar &TD [Vjeran Zuppa], kino... Ja sam predlagao godišnji program Galerije; formalno je postojao savjet Galerije, ali faktički, autor programa sam bio ja. Uvijek su mi savjetima pomagali stariji kolege: Božo Bek, Boris Kelemen, Ivan Picelj, Radoslav Putar, ponekad i Vera Horvat Pintarić... Općenito, bio sam prilično fasciniran druženjem s exatovcima; za mene je konstruktivistička tradicija i tradicija ruske avangarde jako važna!

whw: Što vam se iz današnje perspektive čini da su bile ključne odrednice programa, recimo možda najdalekosežnije?

ŽELIMIR KOŠĆEVIĆ: Iz današnje perspektive čini mi se najvažnijim otvorenost programa i sloboda djelovanja. Pitanja tzv. "konceptuale" usklađivala su se s procesima demokratizacije umjetnosti i prava na pogrešku. Kad pogledaš situaciju kasnih šezdesetih i početkom sedamdesetih, sve te galerije i muzeji bili su jako sterilni [osim dakako GGSU-a/Gradske galerije suvremene umjetnosti tj. današnjeg MSU-a Muzeja suvremene umjetnosti]; oko tebe sve neke slike i kipovi, a ja sam tražio – kako bi danas rekli – interakciju, sudjelovanje, vidljivu ili nevidljivu prisutnost umjetničke akcije u urbanom tkivu, uključujući i galerijski prostor.

Zanimljivo je da su to, takvu praksu, počeli prakticirati na vrijeme, ali poslije SC-a provoditi, i kustosi u GGSU, Marijan Susovski i Davor Matičević, što je bilo dobro.

Onako kako sam ja vidio djelovanje jedne galerije, to uopće nije bilo povezano s klasičnim i usko definiranim "likovnim" umjetnostima, taj mi je pristup išao na živce...

Plakati / Posters by Mihajlo Arsovski:
Dvadeseti majski festival studenata Jugoslavije / 20th Yugoslav Students' May Festival, 1966.

Kafanica, sudnica, ludnica / Bar, Courtroom, Mental Hospital, Komorna pozornica SC / Chamber Stage of SC, 1966.

Imaginarni muzej / Imaginary Museum, Galerija SC / SC Gallery, 1966.



01 Umjetnička grupa Biafra [članovi: Stjepan Gračan, Ratko Petrić, Branko Bunić, Miro Vuco, Vlado Jakelić, Vlatko Janjić] bila je aktivna od 1970 do 1978.



Nekako su se svi poslije bavili upravo konceptualom, ambijentima i akcijama, a zaboravili su da sam u Galeriji SC postavljao i *Imaginarne muzeje*, predhistorijsku skulpturu [Lepenski vir], plastiku s Nove Gvineje [Tibor Sekelj], Otona Glihu i znanstvenu fantastiku, fotografije Petra Dabca i Marije Braut, slike tada još uvijek živog Andrije Maurovića, izložbu *Umjetnost oktobra* koja se bavila ruskom avangardom...

Ako me pitate o ključnim odrednicama, to su bile sloboda i otvorenost djelovanja.

I još nešto, bio je to jedan intelektualni pristup programskom definiranju galerijskog rada.

Zanimljivo je da sam se odmah nakon što sam diplomirao počeo kandidirati za sve moguće stipendije koje su se u ono doba raspisivale, bilo to i preko državnih institucija. U jednom momentu sam imao preko pedeset tih molbi koje sam slao okolo naokolo i neke od njih su upalile. Ključna je bila ona u Moderna Museetu u Stockholmu. Tamo sam proveo četiri mjeseca. Znao sam već tada što radi Pontus Hultén i strašno mi se to sviđalo. On me zaista primio predivno i naprosto mi je otvorio sva vrata, ne samo vrata muzeja nego i svojim prijateljskim i kolegijalnim stavom.

whw: Je li vam on služio i kao uzor za avangardni program Galerije SC?

ŽELIMIR KOŠČEVIĆ: Svakako. Od Amsterdama do Düseldorfa, kao zanimljivih mjesta, ja sam odabrao Stockholm, jer mi se to činilo osobno najinteresantnije.

Onog momenta kad sam došao natrag nakon stipendije u Stockholmu, krenuo sam svojim putem, misleći svojom glavom. Pokazalo se da je to bio ispravan put. Uglavnom, postoji čitav niz faktora koji su formirali jednog mladog čovjeka. Moram reći da mi je osobno Ivan Picelj puno pomogao u otvaranju vrata informacijama koje sam ja doslovno gutao. Picelj i Kelemen su bili vrlo informirani, nudili su doista široke parametre.

Meni je, dakako, jako važna i poticajna bila zdrava i aktivna atmosfera unutar tog kulturnog sektora u SC-u. Tu su bili i *praxisovci!* Naravno, tu je bila i Galerija suvremene umjetnosti kao direktni link na područje likovnih umjetnosti, sa svojim informacijama s *BIT Internationalom* i *Novim tendencijama*. To se sve negdje slivalo jedno u drugo, jer su *Nove tendencije* zapravo bile kompatibilne čitavoj praxisovskoj ideologiji. Sve se to sjedinjavalo unutar jednog malog nukleusa kulture unutar SC-a. Bilo je to stvarno jedno slobodno mjesto produkcije i intelektualne artikulacije. Sjećam se, jednom je Milan Kangrga vodio diskusiju u SC-u s jednim teologom; bila je hrpa ljudi prisutna. Na toj diskusiji bilo je riječ ima li Boga ili nema, no to nije bila rigidna pozicija partijske ideologije, već intelektualna rasprava. Zanimljivo je da je Kaptol pristao na jedan takav razgovor.

Neke izložbe, poput primjerice *Hit parade* ili *Izložbe žena i muškaraca*, postale su svojevrsna mitologija hrvatske suvremene umjetnosti, no o njima je relativno teško naći podatke.

whw: "Hit parada", na kojoj su sudjelovali Mladen Galić, Ljerka Šibenik, Ante Kuduz i Miroslav Šutej, održana u listopadu 1967, bila je na neki način prekretnica u programu. Možete li nam reći nešto više o njoj?

ŽELIMIR KOŠČEVIĆ: Mislim da je Ješa Denegri prvi javno i glasno izrekao kako je to bio prvi pokušaj

stvaranja instalacija ili ambijentalne umjetnosti, tj. jedne vrste *Gesamtkunstwerka*, što je proizašlo iz iskustva konstruktivne umjetnosti i njihovih načela. Kuduz, Šutej, Šibenik i Galić već su na neki način bili spremni za takve izazove, samo ih je trebalo artikulirati. Ne treba zaboraviti ni da su u *Hit parade* sudjelovali i glumci iz SEK-a, Studentskog eksperimentalnog kazališta. To što su neki to vidjeli kao priliku za destrukciju, što su i uradili, to je bio nesporazum, ali ispalo je čak simpatično, šašavo!

Bez obzira na konfrontacije na sceni u samom Studentskom centru, kako sam rekao, postojalo je apsolutno razumijevanje od strane uprave Studentskog centra. Nikakve primjedbe nisu upućene na račun *Hit parade* i *Izložbe žena i muškaraca*, kao ni na čitav niz izložbi avangardnog i ambijentalnog karaktera... Mislim da je to izuzetno važno naglasiti, jer iz današnje perspektive često se govori o tadašnjoj policijskoj i partijskoj represiji. Ja takvu represiju nisam doživio, iako nisam bio član partije. Nikada, ni u jednom momentu, ja nisam imao nekakvih problema, programskih ili idejnih. Naravno, radio sam i određene izložbe za koje bi se danas reklo da su bile na liniji, primjerice *Borba palestinskog naroda kroz fotografiju*, jer je to bilo u duhu vremena, zatim *Umjetnost Oktobra*, koja je primjerice plakatima pokazivala kako izgleda revolucionarna umjetnost. Za mene je takvo usmjerenje programa kao cjeline bilo ponaprije isticanje tradicije povijesnih avangardi, lokalnih i globalnih. Da sam tada imao novaca dovukao bih i Rodčenkove radove u Zagreb!

whw: Čini se zanimljivim naglasiti da su od samog početka SC i Galerija SC djelovali kao međugeneracijska priča, bez obzira što je na neki način program ishodišno pokrивao ideju kulture mladih. Spomenuli ste Picelja i generaciju exatovaca kao "duhovne očeve" koji su u toj cijeloj klimi imali važno iskustvo ideološki vrlo izazovnih pedesetih godina.

ŽELIMIR KOŠČEVIĆ: Uvijek kažem ljudima da sam diplomirani povijesničar umjetnosti, ne neko samorođeno avangardno dijete. Različiti su utjecaji tekli paralelno... Nikad nisam isključivo razmišljao što smo danas, a nije me toliko briga što je bilo jučer... Ne treba zaboraviti da sam bio dosta fasciniran i ulogom muzeja kao jednim potencijalom za komunikaciju, za otvorenost itd. Predložio sam, primjerice, kao referencu na stanje muzeja u Zagrebu, tadašnjoj ravnateljici Muzeja za umjetnost i obrt Zdenki Munk seriju izložbi *Imaginarnog muzeja*. To je bio muzej doslovno izvrnut naglavačke. To su bile šarmantne, provokativne, animacijske izložbe.

U Galeriji SC prevladavala je želja da se izlaže ono što se stvara neposredno pred očima.

To nije bio samo, primjerice, Aleksandar Srnec i ta generacija stasala pedesetih, iako moram reći da su konstruktivizam i luminoplastika faktički bile po prvi put pokazane u SC-u.

Redovni posjetitelji Galerije SC bili su ljudi iz Galerije suvremene. Picelj je bio jedan značajan korektiv koji je Božu Beka smirivao, ako se Božo malo ljutio. Ali, Božo Bek imao je izuzetno jak ideološki utjecaj unutar grada Zagreba. On je apsolutno prihvaćao i podržavao avangardne tendencije, razumijevao je sve to. Ja nikad nisam čitao partijske dokumente, naravno teško je o tome spekulirati, no tko zna, možda je negdje postojao i pokušaj obrane Galerije SC koja se

teoretski mogla vrlo lako ukinuti, ali srećom nije...

Što se tiče mlade generacije, za razliku od drugih voditelja umjetničkih prostora, ja sam išao na Akademiju, njuškao tamo, družio se s ljudima. Inicirao sam i natječaj i kad sam vidio koliko ih se javilo, a to je za mene tada bilo puno, mislim oko šest ili osam ih se javilo, ja sam rekao: "Hajmo sve koji su se javili pokazati." Zamolio sam, primjerice, Bracu Dimitrijevića, Dalibora Martinisa, Deana Jokanovića, Gorana Trbuljaka, Gorkog Žuvelu, Sanju Iveković i Jagodu Kaloper da napravimo seriju projekata... Upravo u toj interferenciji s mladom generacijom umjetnika javila se ideja o hepeninzima, o ambijentalnim zahvatima, o izlasku u urbanu sredinu... Ne želim reći da su to bile "moje" ideje, bio je to duh interakcije i ja sam ga svesrdno podržao!

Sjećam se projekta *Guliver u zemlji čudesa* koji sam osmislio kada je iz Karlovca 1971. stigao poziv da se Galerija SC predstavi tamo. Bio je to izazov; ipak, bila je to konzervativna i provincijska sredina, no u Karlovcu je postojao čovjek koji je imao osjećaj za nešto novo, nešto drugačije. To dosta govori o nekom duhu vremena. Zajedno s Daliborom Martinisom i Sanjom Iveković, te Jagodom Kaloper, Petrom Dabacem, Bracom Dimitrijevićem, Goranom Trbuljakom, Ivanom Kožarićem i Enesom Midžićem, na izložbi *Guliver* uspjeli smo realizirati jednu krasnu i poučnu stvar koja je naravno otišla bestraga, ali to je tako u životu...

whw: Uređivali ste tada i novine Galerije SC. Koji je bio njihov koncept, kako su bile distribuirane?

ŽELIMIR KOŠČEVIĆ: U to vrijeme ja sam bio pun informacija iz Juge, regije i svijeta. Trebalo je to nekako distribuirati pa sam izmislio katalog koji su trebale biti "novine". Osim toga znate da je u *Novinama* bila rubrika "Kako je bilo" gdje sam objavljivao fotke s prošlih otvorenja i zbivanja. Mislim da su *Novine* imale dosta velik utjecaj na formiranje mladih umjetnika. Distribucija *Novina* išla je isključivo u GSC-u; nešto sam katkad podmetao i na ALU kuda sam znao zalaziti.

whw: A kako je došlo do "Izložbe muškaraca i žena"?

ŽELIMIR KOŠČEVIĆ: Sasvim jednostavno. Postojao je prazan termin, mislim da je netko otkazao. "I što sad?" pitao sam se. Jednostavno sam smislio tu akciju, jer sam vidio kako sva ta otvorenja izgledaju. Možda sam malo bio inficiran svim tim aktivističkim konceptima, ali ovaj sa *Ženama i muškarcima* je za ono vrijeme bio doista hrabar. Znam da smo se svi u sektoru kulture jako dobro zabavljali. Vjeran Zuppa, taj tada duhoviti kozer i jednako pun doskočica, ubacivao se u tekst kataloga i to je bilo jako dobro. Sjećam se da smo se baš "cerili" kad smo pisali taj tekst.

Svi koji su došli na otvorenje, a bilo je puno ljudi, mislili su da će Koščević opet nešto izvesti s golim ljudima, neki *sex, peep show*, ili tako nešto... dakako da toga nije bilo. Mislim da je otvorenje bilo kasnije najavljeno za 21 sat; bio sam vani, a unutra su dvije studentice točno u 21 otvorile vrata galerije. Prostor je bio jarko osvijetljen, kao i prostor ispred galerije. Ljudi su jednostavno nahrupili u prostor galerije, a onda zastali jer je prostor bio potpuno prazan. I postupno, kad su skupčali, publika je počela uzmicati prema zidovima, tako da je prostor u sredini ostao prazan. I sad pazi, stoje ljudi oko, uza zida, gotovo ukруг,

i bulje jedni u druge i zapravo ne znaju što im je činiti. Baš je bilo zabavno.

whw: Kad smo kod reakcija, u katalogu "Hit parade" objavljujete svojevrsni manifest u kojem govorite o prekidu nove generacije s tvrdom linijom geometrijske apstrakcije, enformela i nadrealizma, koji su godinama postali konzervativne snage i gušili nove ideje. Općenito, iz današnje perspektive "građanske uljudenosti" u hrvatskoj kulturi, program i publikacije čine se prilično konfrontacijskim. Kakve su bile reakcije?
ŽELIMIR KOŠČEVIĆ: Destrukcija ambijenata *Hit parade* jasno ukazuje na dubinu nerazumijevanja i – u krajnjoj liniji – netolerancije od strane konzervativne, građanske struje, pa čak i moje generacije tada, koja je bila inficirana virusima s Akademije.

whw: Kakve su bile reakcije na "Akciju Total" koju ste u sklopu programa Galerije SC realizirali u suradnji s Borisom Bućanom i Davorom Tomičićem 16. 7. 1970, kada ste na različitim urbanim lokacijama namijenjenim oglašavanju izložili postere bez podataka, i slučajnim sudionicima dijelili letak Nacrt dekreta o demokratizaciji umjetnosti.

ŽELIMIR KOŠČEVIĆ: Kad smo sedamdesetih godina radili akciju *Total* s Borisom Bućanom i Davorom Tomičićem, to je bila čista subverzija medijskog sistema. Medij bez poruke, odnosno poruka bez medija, kako želite.

To je bila ta programska orijentacija otvorenosti izvan galerijskog prostora, demokratizacija umjetnosti. To je bila jedna mala utopija, ali... eto, pokušalo se barem...

whw: Gdje po vašem mišljenju stvari padaju u vodu u pokušajima demokratizacije umjetnosti?

ŽELIMIR KOŠČEVIĆ: Danas, kad primjerice pogledaš na našu scenu, uz neke časne iznimke, ništa od tih ideja nije ostalo. Količinski, smeća je ovdje puno više nego u svijetu. U jednom momentu je u povijesti umjetnosti došla "nova slika" koja je jednostavno zagadila čitav umjetnički svijet koji smo mi nje govali. Tu se pokazuje da je moja generacija bila u pravu. Nažalost, i vi ste, kao i ja tada, u svemu ovome pomalo usamljeni. Na sreću, ni vaše aktivnosti nitko posebno ne ometa.

whw: Kričička avangardna umjetnost: podržavana ili tolerirana? Do koje je mjere to bio proces neke sustavne kulturne politike koji je socijalistička država tada provodila ili proizvod specifičnih okolnosti?

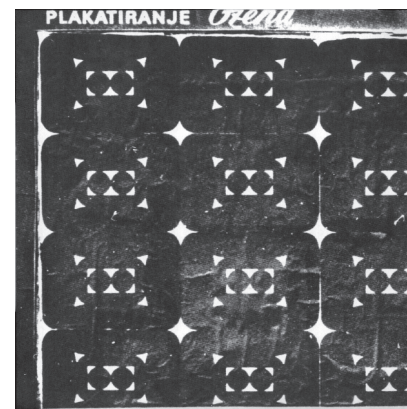
ŽELIMIR KOŠČEVIĆ: Tolerirana! Mislim da vlasti to nisu razumjele. Ne mogu reći da je u likovnim i vizualnim umjetnostima politika činila takvu represiju kao npr. u filmu. To je bilo benigno za njih. Za njih su mnogo opasniji bili filmovi, teatar, poezija odnosno literatura i dakako filozofija.

Primjerice, u okviru suradnje na važnoj sekciji Zagrebačkog salona "Priredlog" 1971. realizirani su mnogi brojni eksperimentalni i potencijalno problematični projekti, poput *Slučajnih prolaznika* [1971.] Braca Dimitrijevića, ali i mnogi drugi. Činjenica je da je Braco postavio tri nepoznata prolaznika na zgradu Kluba književnika na Trgu Republike, na onom istom mjestu gdje su bile fotografije Tita, Kardelja, Bakarića i različitih funkcionera. Unutar institucionalne scene, moglo bi se reći da je ova sekcija Salona također dobar primjer otvaranja.

Akcija Total / Total Action, Boris Bućan, Davor Tomičić, 1970

Mihajlo Arsovski i Vojin Bakić na otvorenju izložbe plakata Arsovskog / Mihajlo Arsovski and Vojin Bakić at the opening of the exhibition of posters by Arsovski, Galerija SC / SC Gallery, 1973.

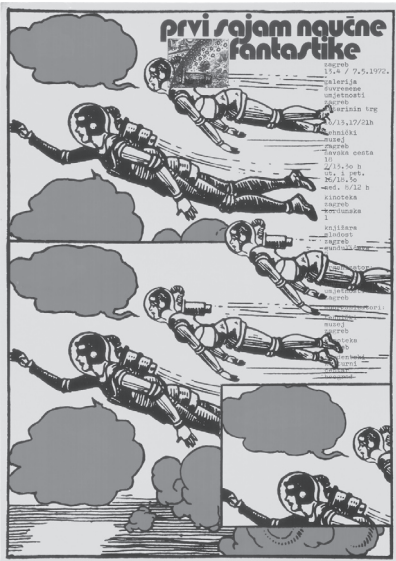
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Plakati / Posters by Mihajlo Arsovski:
Prvi sajam naučne fantastike / The first
Science Fiction Fair, 1972.

Bucan Art, Galerija SC / SC Gallery, 1973.

12



Čini nam se da ne bi trebalo podcijeniti ni pozadinu jednog drugog sukoba, onoga na liniji građansko – avangardno, koji se često prezentira kao nerelevantan. Dojam je da u srcu toga konflikta leži političko razmimoilaženje.

Kada smo primjerice, također u sklopu Zagrebačkog salona 1971. postavili Kožarićevo *Prizemljeno sunce* na Trgu Maršala Tita na tromeđu, tu je bilo problema; ali ne, to nisu bili problemi ideološke prirode, već upravo pitanje konzervativne struje, tradicionalne, akademske struje koji su to *Sunce* palili, uništavali...

To je bio problem onda, ali to je stalni konflikt u hrvatskoj umjetnosti, koji dakako možemo u širem smislu očitati i kao pitanje različitih “političkih” orijentacija.

‘68. je išla jednim pravcem, a ‘71. drugim pravcem. Osobno 1968. nisam osjetio toliku represiju koliko 1971, i ne otvoreno “ideološku”, nego baš zamaskiranu idejom građanskog, i tradicionalnog, uljuđenog... To je bilo u srcu konfrontacije na *Hit paradu* kada su razbijali dečki s akademije, ne “partijci”, već ljudi indoktrinirani tom građanskom estetikom.

Nekoliko sam puta radio na nekim velikim projektima gdje sam uzeo recimo kritiku pedesetih godina koja je vruća tema s različitim interpretacijama. Nije to bila samo konfrontacija između rigidne partijske linije i slobodne ili konstruktivističke linije, nego je to bio i sukob između tradicionalne konzervativne sredine, građanske sredine u odnosu na ovu slobodnu, otvorenu, istraživačku, avangardnu, eksperimentalnu liniju. Kada čitaš tekstove i polemike oko EXAT-a i kasnije možda čak Vojina Bakića, oko prijedloga spomenika Marxa i Engelsa, vidi se da u tim tekstovima ima puno politike, ali i odjeka jednog građanskog, akademskog poimanja umjetnosti. To se branilo, a ne primjerice, neka radničko-seljačka koalicija...

whw: Čini nam se da je ključno pitanje koje se vuče od avangarde do danas, a to je i pitanje svih avangardnih praksi, ide li povijest umjetnosti pod ruku s progresom u društvu?

ŽELIMIR KOŠČEVIĆ: Pitanje je ključno, ali odgovora nema. Jednostavno ideš svojim pravcem. Unutar Komunističke partije Jugoslavije postojala je “lijeva” struja, ali i “desna” struja, dakako. Obje vrlo jake. I onda se to raspalo.

whw: Kakav je bio odnos s drugim centrima u Jugoslaviji, važnim studentskim galerijama kao što su beogradska Galerija SC i ljubljanski ŠKUC?

ŽELIMIR KOŠČEVIĆ: Postojala je stalna veza, posebno sa SKC-om u Beogradu. Dunju Blažević, Ješu Denegrija, Biljanu Tomić i Irinu Subotić znao sam još od studija, kasnije bio u vezi sa širokim krugom umjetnika iz Beograda. Mi smo uvijek radili na toj jugoslavenskoj razini, tu je bila uvijek dobra suradnja između Beograda, Ljubljane, Sarajeva pa čak i Skoplja, veoma smo često išli “amo – tamo”. U Ljubljani smo naletili na OHO, i u Zagrebu su imali prvu izložbu. Uglavnom, taj model otvorenosti su ubrzo preuzeli Beograd i Ljubljana. Mislim da smo ostavili jednu dobru zarezotinu u to vrijeme u tom jednom kulturnom miljeu.

whw: Kakva je bila međunarodna povezanost i recepcija?

ŽELIMIR KOŠČEVIĆ: Već sam u SC-u uspio nagovoriti kulturni sektor da se pretplati na časopise: *Flash Art*, *Art International*, *Art Forum*, *Data*... Hrpa časopisa je dolazila u GSC.

Dosta sam putovao po Europi, kasnije i u Ameriku. Osobito je bila važna povezanost s umjetnicima i kustosima u tzv. Istočnoj Europi koji su nas vidjeli kao kanal za distribuciju svojih akcija i svoje umjetnosti. To sam i radio.

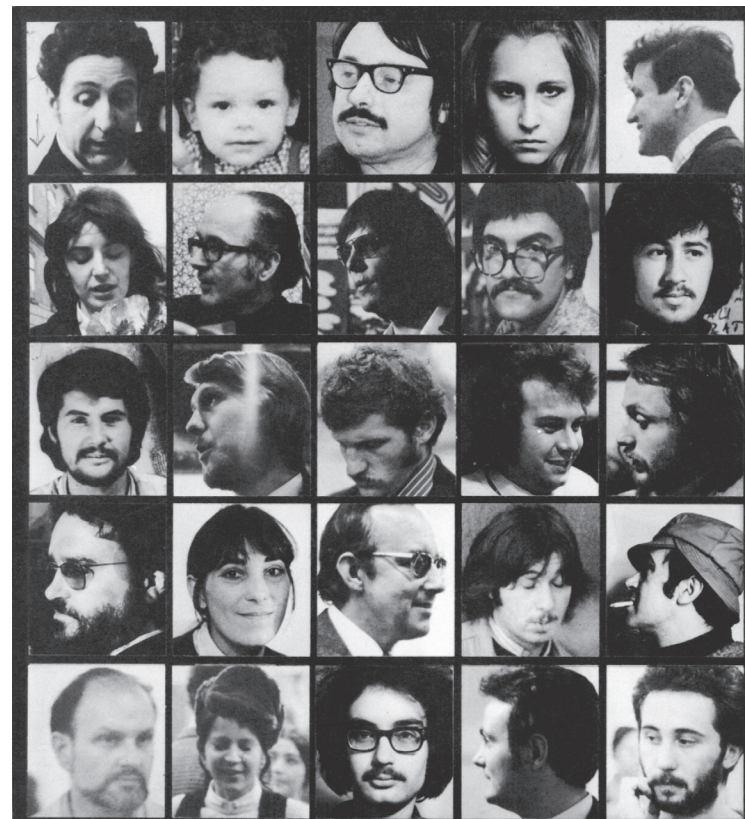
whw: Kako je za vas priča s Galerijom SC završila? Zašto se se odlučili za odlazak u MSU?

ŽELIMIR KOŠČEVIĆ: Jednostavno, bilo je dosta. U jednom trenutku “prerastao” sam Galeriju SC.

Još 1979. često sam razgovarao s Kelemenom i Bekom, koji su bili krasni i pametni ljudi, kako bih rado radio u MSU. To nije bio zamor materijala, već jednostavno novi izazovi. Jest da sam u Muzeju došao na poziciju kustosa voditelja zbirke “Benko Horvat” [arheologija i renesansa], što je malo smiješno... Malo pomalo izbio sam poziciju nezavisnog kustosa za izložbe i studijske projekte.

whw: Kada se osvrnete unazad na sve kustoske godine, različite institucije, prostore, pozicije koje su se mijenjale, imate li osjećaj da ste, dok ste radili oko Galerije SC, mijenjali svijet i tadašnji kulturni pejzaž grada, Jugoslavije i šire?

ŽELIMIR KOŠČEVIĆ: Teško je reći, najiskrenije, da sam imao jedan jasno zacrtani ideološki program. Bilo je to više intuitivno. Za razliku od čitavog niza kolega, ja sam bio vrlo dobro informiran, vrlo dobro povezan s kolegama vani. Kod vas je gostovao László Beke, ja sam još na samom početku SC-a čuo za njega i otišao jedne zime da ga upoznam, jednako tako došao u kontakt s galerijom Foksal, s knjižarom tada... Jednostavno se to širilo. S druge strane, postojali su stalni kontakti s ljudima, definitivno u Düsseldorfu, Amsterdamu, Londonu i Stockholmu, jer sam osjetio da ti ljudi donose nešto novo i drugačije i, konačno, ono što ja mislim da je istina. Čak i kad sam dolazio u Modernu galeriju, meni se okretao želudac kad sam vidio to slikarstvo koje više nikom ne služi. Motor koji je mene stalno pokretao bila je otvorenost želje da zapravo demokratiziraš ono što je privilegij jedne male grupe ljudi. Tekst o demokratizaciji umjetnosti, koji sam napisao u sklopu “Akcije Total” 1970, i danas bih potpisao jer se nije baš puno promijenilo, što znači da smo popušili, da smo jednostavno zaludu vodili bitku. ✘



Želimir Košćević,

curator of the SC Gallery, Zagreb [1969-1979]

We succeeded in creating a beautiful and instructive thing that's inevitably been irredeemably lost, but such is life...

WHW: Let us begin with a survey of facts, when did you begin running the SC gallery?

ŽELIMIR KOŠĆEVIĆ: I was officially employed in 1969, and my final day at work was December 31st 1979, but I have participated informally in the activities of the Student Center since way back in 1966.

WHW: Can you tell us a bit more about the circumstances?

ŽELIMIR KOŠĆEVIĆ: Even as students we have already been connected to the Student Center. Student Center was a very interesting and lively place for all of us who were young at the time. There was, however, another key point that drew us to Student Centre, not only myself but a small group of art history students. It was not so much the Gallery itself, but the fact that an offset printing press which we all worked at was there. Socializing daily at Student Center, and this is second or third year of our studies I am talking about, in 1965, that silkscreen printing was our pocket money. The important thing was that the silkscreen print was run by Brano Horvat, the husband of Vera Horvat Pintarić. This is where things actually started to happen. At that time, culture at Student Center was expanding and taking shape through the *5 minutes after 8* speakers' corner, a sort of gallery extension. Running of the Gallery was initially collective.

The infection spread, in a way, and not only within the space of Student Center but also at the History of Art Department, with great lecturers, from Radoslav Putar who still lectured at the time, to Vera Horvat Pintarić. A few of us young students were invited by the bosses of the cultural activities to do something at Student Center. I participated in that as a member of a team. Tomislav Radić, Kamilo Burger, Mihajlo Arsovski, Dubravko Horvatić and Vjeran Zuppa also took part. Vjeran Zuppa created an interesting program combination with his literary-visual art orientations.

The moment it became evident that the Gallery, as an activity within the *5 minutes after 8* speakers' corner, is looking for a leading operative an offer came of whether I would like to take over its coordination. I had some experience at the time, for right after graduation I started working in Muzej za umjetnost i obrt [Applied Arts and Crafts Museum]. Going away for military service, though, forced me to terminate that employment. The offer for the SC gallery came as a beautiful gift. Right after completing military service I was employed on an open ended contract to run the Student Center gallery. At the very beginning, I think that was in 1968, I completed a part of the program that was planned out while I was still in the army. Zuppa and Horvatić were temporary curators before me, and I was given full time professional position. Early in 1969 my own program began, in consultation with Advisory Council, whose members were friends and colleagues from the university. Looking back at the introductory texts of individual exhibition projects today, I see that it was a conscious turn of the Student Center gallery towards something else, something we might today call *the Student Center gallery at the time of Košćević*. I was not interested only in painting at the time, and you should know that this was right after 1968 when we were all still infected with the revolutionary ideas, but I have to say I was not interested in those ideas to the extent that Zuppa was.

WHW: Tell us something about the tensions within the art scene of those years. We would like to know how you see today the potential political charge with which the people who worked in progressive practices, gathered between and around the Student Center gallery, set off from the position that criticized the system, from the left, and often more radically so, position than the system itself.

Plakat / Poster by Mihajlo Arsovski:
4. IFSK, 1964.

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4th international
festival
of student
drama groups

4. internacionalni
festival
studentskih
kazališta

5 - 13. septembar 1964. zagreb jugoslavija



◀ Lica Galerije SC, iz monografije
Galerija SC 1961-1973, Zagreb 1975
/ *The Faces of SC Gallery*, from the
monograph *SC Gallery 1961-1973*,
Zagreb 1975



Plakati / Posters by Mihajlo Arsovski:
Komedija peta, komedija šesta / The fifth comedy, the sixth comedy, SEK, Zagreb, 1964.

Ljubaf / Luv, Teatar &TD, 1966.

Lovrenčić, Izložbeni salon SC / Exhibition Salon of SC, 1965.

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01 Biafra was an artist group [members: **Stjepan Gračan, Ratko Petrić, Branko Bunić, Miro Vuco, Vlado Jakelić, Vlatko Janjić**] active from 1970 to 1978.

ŽELIMIR KOŠČEVIĆ: No matter how strange that might sound, personally I could not have characterized myself as a ‘leftwinger’ ever. By that I mean that the left position was largely integrated into the worldview and *modus operandi*, both mine and of the generation I grew up with. If you fight for the progress in art, for democratization of art and the ambienatalisation of the art space, then it is inevitably a creation of a left social position, but in my case that left position definitely originated in an esthetic concept. I have never been within a whiff of a Party membership card. I was, just as many others, advocating an ideology of freedom.

whw: Still, from today’s perspective it seems like there was a type of confrontation within the art of the radical left position, as opposed to the more right wing positions such as Biafra.⁰¹

ŽELIMIR KOŠČEVIĆ: Vladimir Maleković, Elena Cvetkova, Josip Depolo lead the charge when it came to ‘lashing’ at the SCG, but to me that was only of minor concern... Personally, at the time I was up in arms against the “old guard” of Croatian art critique... What I was doing was perpendicular to the ‘main stream’, but I do not intend to assign anything special to myself.

At the time I was running the SC gallery, an ideology of ’71 was already forming in Zagreb, as a reaction to the ’68. The extension of ’71 into the visual arts and the Biafra group actually brought a lot of complications, for these were all young people, students or fine arts students who had some influence... As far as Biafra is concerned I would say that their position at the time was definitely right wing, connected to a growing ideology that ended the way it ended.

However, within the Student Center itself, and this is very important, I have enjoyed the utmost trust of the governors and they stood behind and supported our work without objections.

whw: To what extent was the gallery independent with respect to the whole SC conglomerate [and what were its connections to the &TD Theatre, the MM center], who and in what way was authorising the program, who were your key associates?

ŽELIMIR KOŠČEVIĆ: Within SC there was the so-called ‘culture sector’, in charge of which was Milan Mirić, and the culture sector included the “Razlog” [reason] magazine, “5 minutes after 8” speakers’ corner, the Musical Salon [Nikša Gligo], &TD Theater [Vjeran Zuppa], a cinema... I proposed the annual gallery program, formally there was the Advisory Council, but in actual fact I was the author of the program. Senior colleagues always assisted with advice: Božo Bek, Boris Kelemen, Ivan Picelj, Radoslav Putar, sometimes even Vera Horvat Pintarić... Generally, I was fascinated by hanging out with the Exatists, the constructivist tradition and the tradition of the Russian avant-garde is very important to me!

whw: From today’s perspective, what in your opinion were the key characteristics of the program, perhaps the ones with the furthest outreach?

ŽELIMIR KOŠČEVIĆ: From today’s perspective the openness of the program and the freedom to act seem like the most significant characteristics. The issue of the so-called ‘conceptual art’ was aligned with the processes of democratisation of

art and the right to make errors. When you look at the situation of late sixties and early seventies, all the galleries and museums were extremely sterile [except of course GGSU/City Gallery for Contemporary Art, i.e. today’s MSU /Museum of Contemporary Art], just paintings and statues all around, and I was looking for – as we would say today – interaction, participation, visible or not presence of the artistic action in the urban tissue, including the gallery space as well. It is interesting that that, i.e. such practice, was only exercised at the time and, following SC, also implemented by the curators of the GGSU Marijan Susovski and Davor Matičević, which was a good thing.

The way I saw the operation of a gallery was not connected to the classical and narrowly defined ‘visual’ arts, that approach annoyed me...

In a way everyone practiced the conceptual art, ambient art and actions afterwards, whilst forgetting that in the SC gallery I also presented *Imaginary Museums*, prehistoric sculpture [Lepenski Vir], New Guinea sculpture [Tibor Sekelj], Oton Gliha and science fiction, photography of Petar Dabac and Marija Braut, paintings by Andrija Maurović who was still alive at the time, *The October Art* exhibition which thematised the Russian avant-garde...

If you ask me about the key characteristics, those were freedom and openness of the program.

And another thing, it was an intellectual approach to the programmatic definition of gallery’s operation.

It is interesting that right after graduation I began applying to all available scholarships, administered through the state institutions at that time. At one time I had over 50 of those applications and sent them here and there, and some of them were fruitful. The most important one was the visit to the Moderna Museet in Stockholm. I spent 4 months there. I already knew at the time what Pontus Hultén was up to, and I liked it immensely. He was really welcoming and opened all sorts of doors for me, not just of the museum but also though his friendly and collegial attitude.

whw: Did you also use him as an exemplar for the avant-garde program of the SC gallery?

ŽELIMIR KOŠČEVIĆ: Of course. From Amsterdam to Düsseldorf as places of interest, I chose Stockholm as to me it seemed the most interesting.

The moment I returned from the Stockholm scholarship I forged my own path, thinking for myself. It turned out to be the right way. Generally, there is a whole series of factors which form a young man. I have to say that personally Ivan Picelj helped me a great deal in opening to doors to information which I literally wolfed down. Picelj and Kelemen were very informative, they offered really broad parameters.

By all means, the healthy and active atmosphere within the culture sector of the SC was important and encouraging for me. Likewise the members of the *Praxis* circle! Of course, Galerija Suvremene Umjetnosti [Contemporary Arts Gallery] was there as well, as a direct link to the visual arts field, with their information from *Bit International* and *New Tendencies*. All of that was actually merging together for *New Tendencies* were actually compatible with the whole of the *Praxis* ideology. It was all brought together within a small culture nucleus within SC. It was really a free place of artistic production and intellectual

articulation. I remember on one occasion, in SC, Milan Kangrga was debating with a theologian, a lot of people were present. The debate was about whether there is or is no god, however it was not the rigid position of the Party ideology, but an intellectual discussion. It is interesting that Kaptol agreed to participate in such a conversation.

Some exhibitions, like *Hit Parade* for example, or *Exhibition of Women and Men* entered a sort of mythology of the Croatian contemporary arts, but it is relatively difficult to find the related information.

whw: "Hit Parade" that presented in October 1967 works by Mladen Galić, Ljerka Šibenik, Ante Kuduz and Miroslav Šutej, was in some way a turning point in the program, could you tell us more about it?

ŽELIMIR KOŠČEVIĆ: I think it was Ješa Denergr who first loudly and clearly said it was the first attempt to create installations or ambient art, i.e. a sort of *gesamtkunstwerk* which came out of the experience of the constructive art and their principles. Kuduz, Šutej, Šibenik and Galić were in a way already prepared for such challenges, they just had to be articulated. But we must not forget that the actors from *SEK - Student Experimental Theater* participated in the hit parade. The fact that some saw it as an opportunity for destruction, which they then effected, was a misunderstanding, but came out as charming, even silly! Regardless of the confrontations within the very scene of Student Center, as I said we enjoyed the full understanding of the Student Center governing body. There were no objections to *Hit Parade* and *Exhibition of Women and Men*, as well as a whole host of exhibitions of the avant-garde or ambient character... I think it is extremely important to stress that, for it is often spoken today about the police and Party repression at the time. I experienced no such repression, although I was not a member of the Party. At no time have I had any problems, concerning neither the program nor ideas. Of course, I curated some exhibitions which would today be said to tow the official line, such as *Struggle of the Palestinian People Through Photography*, for that was the spirit of the times. Then there is *The October Art*, which showed the revolutionary art through posters. In my opinion such orientation of the program as a whole, was first and foremost placing the tradition of the historical avant-garde, both local and global, at the forefront. Had I had money at the time I would have dragged the works of Rodchenko to Zagreb as well!

whw: It is interesting to accentuate that from their very inception SC and SC Gallery functioned as an intergenerational project, regardless of the fact that in some way the program was originally expected to cover youth culture. You mention Picelj and the Croatian Exat generation as the 'spiritual fathers' who in the overall climate carried the important experience of the ideologically extremely challenging fifties.

ŽELIMIR KOŠČEVIĆ: I always say to people I am a history of art graduate and not some self-invented avant-garde offspring. Different influences flowed in parallel... I have never thought exclusively of what we are today, and I do not care much of what went on yesterday... We should not forget that I was quite fascinated by the role of the museums

as a potential for communication, for openness etc. For example, I suggested to the then head of Muzej za Umjetnost i Obrt [Museum of Applied Arts and Crafts] Zdenka Munk, as referring to the contemporary state of museums in Zagreb, a series of "Imaginary Museum" exhibitions. That was a museum literally turned upside-down. Those were charming, provocative and invigorating exhibitions. The prevailing desire in the SC gallery was to exhibit that which is created literally before the viewer. That was not only for example Aleksandar Srnec and the generation of the fifties, although I have to say that constructivism and luminoplastic were de facto exhibited for the first time in SC.

Regular visitors of the SC gallery were the Galerija Suvremene [Contemporary Arts Gallery] people. Picelj was an important corrective who cooled down Božo Bek when he got a little angry. But Božo Bek held an extremely important ideological influence within the city of Zagreb. He was absolutely accepting and supportive of the avant-garde tendencies, he understood the whole thing. I have never read the Party proceedings, it is of course difficult to speculate on such matters, but who knows, maybe there was an attempt to defend the SC gallery which in theory could easily have been closed down, but luckily it was not...

As for the younger generation, unlike the other curators of artistic venues, I visited the Fine Arts Academy, snooped around there, hung out with people. I also initiated a call for proposals and when I saw how many of them responded, and that to me at the time that was many, I think 6 or 8 of them submitted proposals, I said let's show them all. So I asked for example Braco Dimitrijević, Dalibor Martinis, Dean Jakanović, Goran Trbuljak, Gorki Žuvela, Sanja Iveković and Jagoda Kaloper to help me do a series of projects... It was precisely through this interference with the young generation of artists that the idea of happenings, ambient interventions, exiting into the public space arose... I do not wish to say that those were my ideas, it was the spirit of the interaction and I wholeheartedly supported it!

I remember project *Guliver in Wonderland* which I came up with in 1971, as a response to the invitation from Karlovac to introduce the SC gallery there. It was a challenge, for after all it

Plakat / Poster by Mihajlo Arsovski: *Sedam sekretara SKOJ-a / Seven Secretaries of Young Communist League of Yugoslavia Competition*, 1966.

Izložba žena i muškaraca, didaktička izložba / The exhibition of Women and Men, didactical exhibition, Galerija SC / SC Gallery,, Zagreb 27.06.1969.

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omladinski dom	galerija studentskog centra
sedam sekretara skoj-a	zagreb savska cesta 25
natječajni radovi	4 - 18. lipnja 1966
	10-14+17-20h



Fotografije s otvorenja izložbe Sanje Iveković, 1970, iz monografije *Galerija SC 1961-1973* / Photos from the opening of Sanja Iveković's exhibition, from the monograph *SC Gallery 1961-1973*, Zagreb 1975 • fotografije / photos by Vladimir Jakolić

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was a conservative and provincial place, but there was a man in Karlovac who had a sensibility for something new, something different. That speaks a lot about the spirit of the times. Together with Dalibor Martinis, Sanja Iveković, Jagoda Kaloper, Petar Dabac, Braco Dimitrijević, Goran Trbuljak, Ivan Kožarić and Enes Midžić, at the *Guliver* exhibition we succeeded in creating a beautiful and instructive thing that's inevitably been irredeemably lost, but such is life...

whw: At the time you were also editing the SC gallery newspaper, what was its concept and how was it distributed?

ŽELIMIR KOŠČEVIĆ: I was at the time full of information from Yugoslavia, the region and the world. I had to distribute it somehow and so I thought of a catalogue that was also supposed to be a 'newspaper'. Besides that, as you know, the *Newspaper* had a "what happened" column which published photos from previous exhibition openings and events. I think the *Newspaper* had a considerable influence on the formation of younger artists. The distribution of *Newspaper* was done exclusively through the GSC, and I planted some at the Fine Arts Academy when I went there.

whw: And how did the "Exhibition of Women and Men" come about?

ŽELIMIR KOŠČEVIĆ: It was quite simple. There was an empty slot, I think someone cancelled and I wondered what now. So I simply thought of that action, having seen what all those openings are like. I may have been a little infected with all those activist concepts, but this one with *Women and Men* was truly courageous for that time. I know all of us at the Culture sector had a very good laugh. Vjeran Zuppa, who was at the time a comical causeur and loaded with funny aphorisms, cut into the catalogue text and that was really good. I remember we were permanently 'grinning' as we were writing that text. Everyone who came to the opening, and there were a lot of people, thought Koščević was going to pull another one involving naked people, some sex, *peep show* or some such, and of course there was none of that. I think the opening was scheduled for later than usual, for 9pm, I was outside and at precisely 9pm two students opened the gates of the gallery. The space was brightly lit, as well as the open air space in front of the gallery. People simply rushed into the gallery space, and then stood still, for it was

absolutely empty. And slowly, as they put two and two together, the visitors started backing up against the walls, so as to leave the central space empty. And look now, there are people standing against the wall, all around, almost in a circle and are staring at each other and do not in fact know what to do. It was very entertaining.

whw: Speaking of reactions, in the "Hit Parade" catalogue you publish a manifest of sorts in which you speak of the break off of the new generation from the hard line of geometric abstraction, enformel and surrealism, which have through the years become forces of conservatism and are stifling the new ideas. Generally speaking, from today's perspective of 'polite civility' in Croatian culture, those programs and publications seem pretty confrontational. What were the reactions?

ŽELIMIR KOŠČEVIĆ: The destruction of the ambient of the *Hit Parade* clearly indicates the depth of misunderstanding and, at the bottom line, of intolerance on behalf of the conservative, bourgeois current, even among my generation at the time, which was infected by the virus from the Fine Arts Academy.

whw: What were the reactions to the "Action Total" that you realized within the Gallery SC program on July 16th 1970, in collaboration with Boris Bućan and Davor Tomčić, when you exhibited posters without any information on various locations throughout the city, otherwise used for advertising, and distributed the leaflet The Draft Decree on Democratization of Art to passers-by?

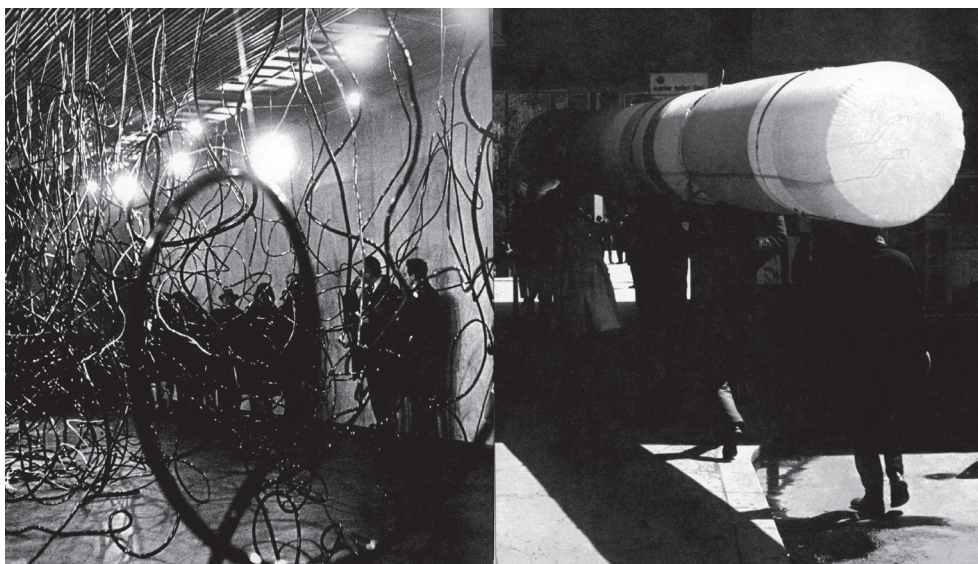
ŽELIMIR KOŠČEVIĆ: When in the seventies we worked on *Total action*, with Bućan and Tomičić, that was pure subversion of the media system. It was a medium without a message, or a message without a medium, whichever way you wish. That was the programmatic orientation of openness outside the gallery space, democratisation of art. That was a small utopia, but... there, at least we tried...

whw: Where, in your opinion, does the collapse concerning the attempt to democratise art occur?

ŽELIMIR KOŠČEVIĆ: Today when you look at our art scene, for example, apart from some notable exceptions, none of those ideas remain. In terms of quantity, there is a lot more rubbish here than in the world at large. At one point in the history of art, a painting came along and simply polluted the whole of the art world that we tried to nurture. This is where it is evident that my generation was right. Sadly, you are just as I was then, somewhat alone in all of this. Luckily your activities are not particularly disrupted.

whw: Critical avant-garde art: supported or tolerated? To what extent was that a process of some systematic cultural policy that the socialist state at the time conducted, as opposed to an outcome of the specific circumstances?

ŽELIMIR KOŠČEVIĆ: Tolerated! I think the authorities at the time did not understand it. I cannot say that in the visual arts the political sphere exercised so much repression as was the case for example in film production. This was benign to them. In their view film, theatre, poetry and literature and by all means philosophy were much more dangerous.



For example, as part of the cooperation in the important section of the Zagreb Salon "Proposal" numerous experimental and potentially problematic projects were realised, such as the "Casual Passers By" [1971.] by Braco Dimitrijević, but also many others. It is a fact that Braco placed three unknown pedestrian passersby onto the building of the Writers' Club in The Republic Square, at the very place that the photographs of Tito, Kardelj, Bakarić and other officials were in. Within the institutional scene, one might say that this section of the Salon is also a good example of openness.

whw: It seems we should not underestimate the background of another conflict, that along the bourgeois – avant-garde line, which is often presented as irrelevant. One gains the impression that at the heart of that conflict lies a political differentiation.

ŽELIMIR KOŠČEVIĆ: When, for example, in the framework of Zagreb Salon, we put up Kožarić's *Landed Sun* [1971.] in Maršal Tito Square, at the intersection, there were problems, but those were not problems of ideological kind, it was rather the issue of the conservative current, traditional, academic current which burnt and destroyed the *Sun*... That was a problem then, but it is a permanent conflict in Croatian art, which can in a broader scope be read as an issue of different 'political' orientation. '68 was going in one direction, '71 in another. Personally, in 1968 I did not feel such repression as in 1971, and the latter was not not openly 'ideological' but cloaked by the idea of civic, and traditional, civil... That was at the heart of the confrontation at *Hit Parade*, when the boys from the Academy, not 'Party-boys' but people indoctrinated with the bourgeois aesthetic, were smashing things.

On several occasions I worked on big projects where I took up, let us say, the critique of the fifties, which is a hot topic with different interpretations. It was not just a confrontation between the rigid Party line and the free or constructivist line, but a conflict between traditional conservative milieu, bourgeois civil milieu in relation to the free, open, explorative, avant-garde, experimental line.

When one reads texts and polemics surrounding Exat and later maybe even Vojin Bakić, related to the monument to Marx and Engels, one can see a lot of politics in those texts, but also echoes of a civil, academic conceptualisation of art. That is what was defended, and not for example some worker-peasant coalition...

whw: It seems that the key question dragging on from the avant-garde to today, and this is a question posed by every avant-garde practice, is whether the history of art goes hand in hand with the progress in society.

ŽELIMIR KOŠČEVIĆ: That is the key question but it has no answer. You simply follow your own route. Within the communist party of Yugoslavia there was a 'left' fraction, but also a 'right' fraction as well. Both were very strong. And then it fell apart.

whw: What was the relationship to the other centres in Yugoslavia, important student galleries such as the Belgrade SC Gallery and the Ljubljana ŠKUC?

ŽELIMIR KOŠČEVIĆ: There was a permanent

connection, especially with the SKC in Belgrade. I knew Dunja Blažević, Ješa Denegri, Biljana Tomić and Irina Subotić from my student days, later I was in touch with a wide circle of Belgrade artists. We have always worked on that Yugoslavian level, there was always a good cooperation along these lines between Belgrade, Ljubljana, Sarajevo and even Skoplje, we have often travelled back and forth. In Ljubljana we bumped into OHO and they had their first exhibition in Zagreb. All in all, this model of openness was soon taken over by Belgrade and Ljubljana. I think we left a good incision at the time in this cultural milieu.

whw: What were the international connections and reception like?

ŽELIMIR KOŠČEVIĆ: I managed to persuade the cultural sector in SC to subscribe to the journals: *Flash Art*, *Art International*, *Art Forum*, *Data*... A whole load of journals were coming into SCG. I travelled round Europe a lot, later even to the US. Of special importance was the connection to the artists and curators in the so-called Eastern Europe who saw us as the channel for distribution of their actions and art. This is what I did.

whw: How did the SC Gallery story end in your view? Why did you decide to move to MSU?

ŽELIMIR KOŠČEVIĆ: Simply put, it was enough. At one point I 'grew out' of the SC gallery.

As early as 1979 I often spoke to Kelemen and Bek who were great and clever people, saying I would like to work at MSU. That was not material fatigue, but a simple issue of new challenges. It is true that I joined the museum on a position of the curator of the "Benko Horvat" collection [archaeology and renaissance], which is a tad funny... Bit by bit I fought for the position of an independent curator for exhibitions and studio projects.

whw: When you look back upon all the curatorial years, different institutions, spaces, positions that changed, do you have a feeling that when you worked at the SC Gallery you were changing the world and the contemporary cultural landscape of the city, of Yugoslavia and beyond?

ŽELIMIR KOŠČEVIĆ: It is hard to say, in all honesty, that I ever had a single clearly defined ideological program. It was more of an intuitive thing. Unlike a whole host of colleagues I was very well informed, very well connected to the colleagues abroad. I have heard of László Beke at the very inception of SC and went to meet him one winter; just as I came into contact with the Foksal gallery, then a bookshop... The thing was simply spreading. On the other hand, there were constant contacts with the people, definitive ones at Düsseldorf, Amsterdam, London and Stockholm for I felt that these people bring something new and different and finally the thing I thought was true. Even when I visited Modern Gallery my stomach turned when I looked at all that painting that serves no purpose. The engine that constantly moved me was the openness of the desire to democratise what is in essence a privilege of a small group of people. The text on democratisation of art that I have written related to the "Action Total" in 1970 I would sign it today for not much has changed, which means we were suckers, that we simply fought for nothing. ✕

Slučaj Studentskog kulturnog centra 1970-ih godina

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Slučaj SKC-a 1970-ih godina je izložba istraživačkih materijala: dokumenata, fotografija, tekstova, filmova, svedočanstava, istraživačkih napisa. Prikazana u formi “beleški u prostoru”, izložba nudi uvid u trenutnu fazu dela kolektivnog istraživačkog projekta *Političke prakse [post-]jugoslovenske umetnosti*, koji su 2006. godine inicirali kustoski kolektiv WHW [Zagreb], Centar za nove medije kuda.org [Novi Sad], Centar za savremenu umjetnost/pro.ba [Sarajevo] i Prelom kolektiv [Beograd]. Ovaj projekat prati, problematizuje i artikuliše uzajamne odnose vizuelnih umetnosti, intelektualne proizvodnje i društveno-političkih praksi na prostorima bivše Jugoslavije. Cilj projekta je pokušaj vraćanja umetnosti autonomnog “političkog govora” koji joj je oduzet kako aktivno – dominacijom “kulturnih industrija”, tako i retroaktivno – vladajućim formama istorizacije umetnosti.

“Slučaj” beogradskog Studentskog kulturnog centra [SKC] razotkriva neke od najvažnijih karakteristika odnosa umetnosti i politike u SFRJ. On je ilustrativan za strategije koje su posle događaja 1968. godine bile usmerene na izolovanje, pacifikaciju i institucionalizaciju studentske ili omladinske kulture u obliku “organizovane alternative”. Kao i mnogi drugi studentski centri širom SFRJ, i SKC je bio zvanična institucija kulture koju je osnovala država nudeći tako mladim umetnicima i kulturnim radnicima “krov nad glavom”. Istovremeno, centar je predstavljao i mesto avangardnog eksperimentisanja – uvođenja novih medijskih tehnologija, novih strategija samoorganizovanja i oblika političkog angažovanja.

U današnjoj kulturno-političkoj situaciji SKC je istovremeno fetišizovan i marginalizovan. S jedne strane, on se percipira kao mesto neograničene kreativne slobode i individualnog izražavanja unutar represivnog, totalitarnog sistema. Taj romantični i nostalgični pogled praćen je reakcionarnim formalističkim fascinacijama, kao i ponovnim povratkom jezika i simbolizma [neo-]avangarde, što je karakteristično za post-socijalističko stanje i savremeni neo-liberalizam. S druge strane, novi konzervativni trend ponovnog formiranja nacionalnih kultura u potpunosti isključuje istorijske doprinose SKC-a iz sadašnjeg sistema vrednosti. Simptomatično odsustvo iskustava umetnika, aktivista, kao i samih organizacionih praksi SKC-a upućuje na brisanje strategija koje su potencijalno još uvek važne za regionalne institucije kulture i tzv. nezavisni institucionalni sektor. Istraživanje “slučaja” SKC-



a 1970-ih godina ima za cilj da razjasni konkretne odnose i transakcije između umetnika i institucija kako bi objasnio političku genealogiju savremenih umetničkih praksi.

Cilj, stoga, nije “otkrivanje” i istorizovanje onoga što se danas vidi kao andergraund prakse nekakvih “hrabrih” individua protiv totalitarnog komunističkog sistema. Suprotno tome, reč je o pozivu na ponovno proučavanje koje može ukazati na mogućnosti oživljavanja progresivnih i kritičkih iskustava koja su postojala na kulturnoj, umetničkoj i intelektualnoj sceni bivše Jugoslavije, a koja su još uvek relevantna za umetničku i kulturnu proizvodnju današnjih post-jugoslovenskih “tranzicijskih” društava. ✘

Prelom Kolektiv

The Case of Students' Cultural Centre in the 1970s

Slučaj SKC-a 1970-ih godina, Galerija Nova, 2008 / The case of SKC in the 1970s, Gallery Nova, 2008

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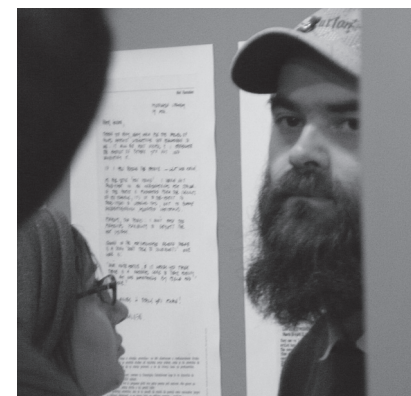
The “case” of **Students' Cultural Centre** [SKC] in Belgrade reveals important traits of a general constellation of the art and politics in the Socialist Federal Republic of Yugoslavia. It is the characteristic of strategies after 1968. to contain, pacify and institutionalise student or youth culture as an “organized alternative”. Like many other students' cultural centres throughout SFRY, the SKC was an official state-constituted cultural institution offering young artists and cultural workers “roof over their heads”. At the same time, it was a place of avant-garde experimentation – the introduction of new technologies, new expressions, new forms of political activism and self-organization.

In the present cultural-political situation, the SKC is being both fetishized and marginalized. On the one hand, it is seen as a space of unlimited freedom and individual creative expression in the midst of oppressive, totalitarian state. This romantic and nostalgic view is usually followed by reactionary fascination with the formalist re-turn of language and symbolism of the [neo-]avant-garde, characteristic of our post-socialist condition. On the other hand, inside the new conservative trend of re-constitution of national cultures, its historical contributions remain excluded from the contemporary system of evaluation. The symptomatic non-existence of the experience of the SKC's artist, activist and organizational practices shows the erasure of potentially still viable strategies for contemporary regional cultural institutions. The research of **The Case of Students' Cultural Centre in the 1970s** aims to extricate the concrete relationships and transactions between artists and the institution in order to reveal the political genealogy of contemporary art practices.

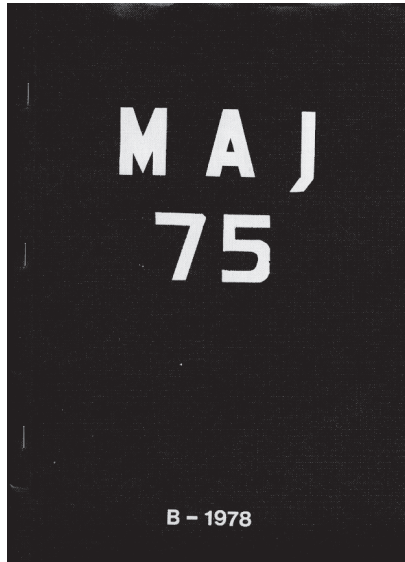
Our goal, therefore, is not to “discover” and historicize what is nowadays seen as the underground art practices of some “brave” individuals in the face of a totalitarian system. It is rather a call for re-examination, that could point to the possibilities of reviving progressive and critical experiences, existed on the cultural, artistic and intellectual scene in former Yugoslavia from the contemporary standpoint of post-Yugoslav situation in artistic and cultural production within the neo-liberal constellation. ✕

Prelom Kolektiv

The Case of SKC in the 1970s — the exhibition of research materials: documents, images, texts, films, testimonies, researchers' notes. This exhibition, in a form of “a notebook in the space”, offers an insight into the present stage of one part of the ongoing collective research project — **Political Practices of [Post-]Yugoslav Art**, initiated by **WHW** [Zagreb], **kuda.org** [Novi Sad], **SCCA/pro.ba** [Sarajevo] and **Prelom kolektiv** [Belgrade], in 2006. The project traces, problematizes and articulates the interrelationships of visual arts, intellectual production and socio-political practices in the ex-Yugoslav space. It tries to give back the political voice to the art which has been taken from it, both actively [through the domination of “cultural industries” approach] and retroactively [through the way it is historicized].



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Grupa šestorice autora, koja je djelovala od sredine 70-ih, u svojoj raznorodnoj i dinamičkoj djelatnosti izdavala je osebujnu outprint publikaciju koja je rijetkost na ovim prostorima. Dvojna definicija publikacije govori ponešto o tehničkom rasponu i multimedijalnoj aspiraciji pokretača. Naime, trebamo se vratiti u sedamdesete godine prošlog stoljeća i sagledati političke, teoretske i kritičke odrednice umjetnika i umjetnosti. Konceptualizam i njegova radikalnost te prisvojena provokativnost jednog nadrealizma i fluxusa osvjetljavaju kolektivni kreativni poduhvat Grupe, koji je ujedno bio i jedino kolektivno djelo/projekt njezinih članova, uvjerenih anarhista Thoreauova kova. Časopis-katalog MAJ 75 slijedi logiku pobune unutar pobune, ali o tome će biti riječi nešto kasnije.

Rasponom izlaženja od 1978. pa do 1984. godine MAJ 75 svjedoči o vitalnosti jedne vrste komunikacije koja se samoumnaža. Sudjelovanje u časopisu podrazumijevalo je radnu participaciju umnožavanja listova do visine naklade [koja nikad nije bila veća od 150 primjeraka]. Participanti/umjetnici bili su mahom pripadnici Nove umjetničke prakse, jedne fiksiranosti suvremene umjetnosti vrlo labavih granica prema slobodi, ali oštirih međa prema svinjarijama pseudomodernizma. U sklopu konceptualizma s ljudskim licem [koji se razlikuje od američkog analitičkog koncepta] lako je izraziti djelomični teritorij romantike: bratstvo i veliki individualizam, povijest i bezvremeno, lokalno i univerzalno. Ove dvojnosti ujedinjene su energijom umjetnika koji svjesno ili manje svjesno grade koliko djelo toliko i njegov kontekst, tj. njeguju prijelaze i pretapanja život - umjetnost. Prema tome fenomen časopisa MAJ 75 sačinjava dvostruku potku vizije i beznada, pravde i subjektivnosti, prepoznatljivih i prihvaćenih obrazaca i novih i subverzivnih eksplikacija forme i sadržaja s energijom vječitog odbijanja mainstream kulture i njezine tragične lagodnosti.

U smislu rečenog, vraćamo se na prethodno spomenuto: ovakva vrsta prakse [outprint izložbe-akcije itd.] bila je pobuna unutar pobune umjetnosti kao takve. Naime, ulazak u praksu umjetnosti znači pobunu prema ležernosti života. Ulazak i pobuna unutar umjetnosti, ispitivanje granica ili prelaženje preko njih jest pobuna u pobuni koja donosi veliki dobitak neizvjesnosti, hrabrosti, a time i okus novog te beskompromisnog u istom trenutku. Shvaćeno kao retoričko ili ne, uvijek postavljam pitanje: Što će nam lažljivci u umjetnosti [odnosno, rekli bismo, kritičari, ultra estete]? Ono što je kao sjena pratilo većinu novopraktičara bila je aura etike. Slučaj je to i s dugogodišnjim realizacijama MAJA 75. Način participiranja i u duhovnom i

u tehničkom smislu, metoda distribuiranja i povratnih informacija - sve je to bilo posebno, temeljeno na individualnoj odgovornosti, namijenjeno očekivanoj i neočekivanoj publici.

Format MAJA 75 govori o duhu vremena i opredjeljenja. Naime, format papira A4 ostao je, i kao papir i kao format, prepoznatljivo obilježje umjetnosti sedamdesetih, konceptualizma i postkonceptualizma. Dakako, Grupa šestorice autora, koja je bila izdavač, dodala je svojom praksom još poneku prepoznatljivost, na primjer: selotejp i fotokopije. Tko god zaviri u bilo koji od brojeva MAJA 75 naići će na kratak uvod koji je značajan za fizionomiju suradnje te šire za poetiku tih godina. Počevši sa šest autora, časopis je tijekom godina širio krila te je na kraju izlaženja obuhvaćao preko četrdeset umjetnika iz raznih krajeva. Izašlo je 17+1 brojeva, označenih sa 17 slova [od A do LJ]. To je bilo povezano s idejom da izade čitava abeceda, odnosno adekvatan broj, a ta ideja krije lingvističku zaokupljenost konceptualizma.

Vraćam se ukratko na pojam *romantizmi*. Romantizmi se rađaju iz idealističke svijesti, iz doze idealizma koji je prisutan kod umjetnika sedamdesetih, baštinika prosvjetiteljske i nadrealističke utopije [društva]. Međutim, promjena se, ako se odigrava, vrši u pojedincu koji je tako romantički impregniran. Sloboda, subjektivnost iz spontanosti, odanost hrabrosti koja donosi ne baš uvijek ugodne istine o dubinskoj prirodi čovjeka. Usprkos, pravi se alternativa uhodanom, žrtvuju se sitničavi uspjesi radi svježine novog, dirljivog neočekivanog, slabo profitnog. Praksom stvaranja outprinta, možda horizontalna vrijednost sadašnjice postaje vertikalna vrijednost buduće publike. Ovome se pridodaje i sljedeće - manje je više - čime se dobiva konceptualni dobitak edicije MAJ 75, što je sve paradigmatično za današnju nesavršenu propast umjetnosti u podrum kulture.

Časopis je funkcionirao kao pokretna izložba originala, *ready madea*, kopija. Ne-red je postao dobrodošao red u glavama publike. Transparentnost suradnje i sklapanja časopisa, dakako čuva veliki šarm materijala. Jednom prošireni horizonti percipiranja i primanja nisu bili prijemljivi za sporednu kritiku [forme itd.], nego su postavljeni kao određene granice slobode, slobode koja nam je ruskom avangardom dana u amanet: vizionarske slobode. Koncept je, dakle, božanska stvar; konceptualizam, u okviru kojeg je otprilike nastao MAJ 75, jest jedno poslijepodne utopijske vizije.

Bolje rečeno, bez MAJEVA 75 bila bi praznina, neinspirativna, a s njima idealizam dobiva legitimitet, ne državni nego duhovni, unatoč mnogim elementarnostima koje su harale cjelokupnim projektom.

Ili: prašnjave dionice nasuprot [u paketu sa] blistavim dionicama. ✕

V. Martek

The **Group of Six Authors**, which was active from the mid-1970s, developed a manifold and dynamic activity including a peculiar "outprint" publication, which was a rarity in this region. Its double definition speaks of the technical range and the multimedia aspirations of its initiators. Indeed, we should go back to the 70s to consider the political, theoretical, and critical determinants of artists and art. Conceptualism and its radicalism, as well as the provocation appropriated from movements such as surrealism and *Fluxus*, may shed some light on the Group's collective creative enterprise, which was also the only collective work/project carried out by its members, dedicated anarchists of **Thoreau's** type. The magazine/catalogue **MAJ 75** follows the logic of rebellion within a rebellion, but I will say more about that later on.

The range of publication activity, lasting from 1978 until 1984, testifies of the vitality of a sort of communication that is self-replicating. Participating in the magazine implied active participation in the form of multiplying the magazine until the edition size was reached [never more than 150 copies]. The participants/artists were mostly members of *New Artistic Practice*, a fixation of contemporary art with very loose borders towards freedom, but also very sharp ones towards the obscenities of pseudo-modernity. Within conceptualism with a human face [which is different from the American analytical concept] it is easy to observe the partial domain of romanticism: brotherhood and great individualism, history and timelessness, the local and the universal. These dualities are united through the energy of artists who, more or less consciously, build their artwork and its context at the same time, thereby promoting transfers and overlappings between life and art. Therefore, the phenomenon of **MAJ 75** contains a double underpinning of vision and hopelessness, justice and subjectivity, recognized or accepted patterns and new or subversive explications of form and content, with the energy of an eternal refusal of the mainstream culture and its tragic light-heartedness.

With regard to that, we should go back to what we have said previously: this sort of practice [outprint exhibitions/actions, etc.] was a rebellion within the rebellion of art as such. An entry into the practice of art implies a rebellion against the levity of life. This entry and the rebellion within art, questioning the limits or crossing them – all that is rebellion within a rebellion, which brings a great amount of uncertainty and courage, accompanied by the taste of the unknown and uncompromising. Rhetorically or not, I always ask the following question: What is the use of liars in art [or ultra-aestheticians, as we art critics tend to say]? What followed most of the New Practice people like a shadow was the aura of ethics. That was also the case with the issues of **MAJ 75** throughout the years of its publication. The way of participating, both spiritually and technically, the methods of distribution and feedback – all that was special, based on individual responsibility and intended for both expected and unexpected readership.

The format of **MAJ 75** speaks of the spirit of the time and its convictions. The A4 format persisted, both as paper and as a format, a recognizable feature of art in the 70s: conceptualism and post-conceptualism. To be sure, the **Group of Six Authors**, which was publishing the magazine, made the issues additionally recognizable – by using sellotape and Xeroxing, for example. Whoever glances into any of the issues of **MAJ 75** is bound to find a brief introduction that is important for the physiognomy of collaboration and even for the poetics of those years. Having started with the six authors, the magazine was spreading its wings over the years and eventually included over forty artists from various parts of the country. There were 17+1 issues altogether, marked with 17 letters [A to L]. That was linked to the idea of bringing out the entire alphabet, which would represent an adequate number and thus reveal the conceptualistic obsession with linguistics.

I will now briefly address the question of romanticisms. Romanticisms tend to emerge from an idealist mind, and such a dose of idealism was typical of the 70s, since those artists were heirs of the enlightenment and surrealist utopia [of the society]. And change tends to happen [if it happens] in an individual who is thus imbibed with romanticism. It is all about freedom, about subjectivity that comes out of spontaneity, and about loyalty to courage, which brings insights into the deep nature of man that are not always comfortable. Despite this, one seeks to find an alternative to the common, while petty successes are sacrificed for the freshness of something new, touchingly unexpected, and barely profitable. With the practice of creating an outprint, the horizontal value of today may become the vertical value of the future audience. By adding the principle "less is more", one comes to the conceptual gain of **MAJ 75**, which is all paradigmatic for the present, imperfect decay of art into the cellar of culture.

The magazine functioned as a mobile exhibition of originals, ready-mades, and copies. Dis-order became a welcome order in the readers' heads. The transparency of collaboration and assemblage certainly helped preserve the great charm of the material. The once broadened horizons of perception and reception were not susceptible to secondary criticism [of form etc.]; instead, they were set as a sort of limitation to freedom, freedom that the Russian avant-garde had left us in legacy: the visionary freedom. The concept is thus a divine thing, while conceptualism, which was the approximate setting in which **MAJ 75** emerged, is the afternoon of a utopian vision.

We may easily say that without projects such as **MAJ 75** there would be a void, an uninspired void, and that they give legitimacy to idealism; not an official legitimacy, but rather a spiritual one, despite the numerous basic problems that were bringing the project down.

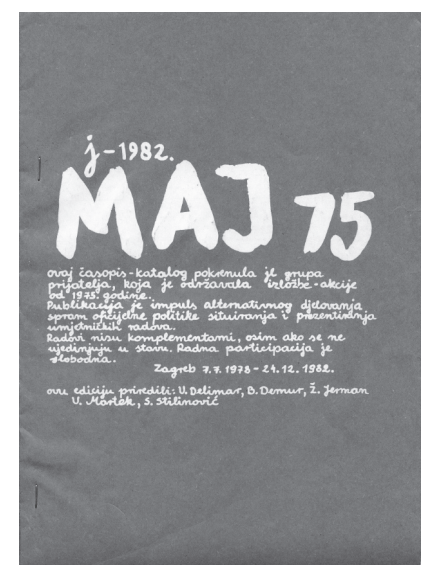
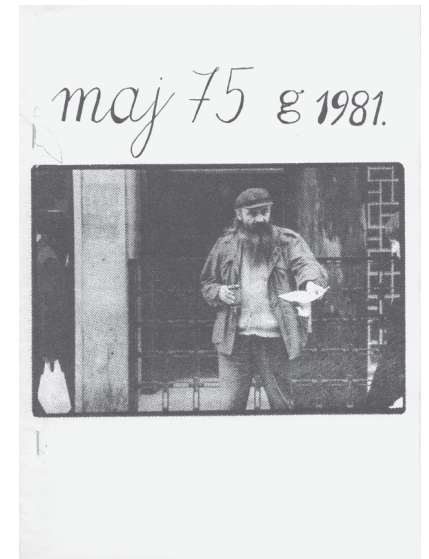
Or else we may say: it was the dusty sections as opposed to [and in package with] the glorious ones. ✕

V. Martek

MAJ 75, G, Zagreb 1981.

MAJ 75, J, Zagreb 1982.

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Jerzy Ludwiński

Art in the Post

Impossible art is not characterised by any shared stylistic features; it is a mosaic of hugely diverse phenomena, which often have nothing in common, neither in terms of broadly defined artistic ideology, nor visually, especially as they often materialise only in the viewer's imagination. The reception of these works, therefore, can elicit a broad range of responses. So far, impossible art has been the most radical expression of the revolution that took place in the 1960s.

Though the evolution of art is a continuous process, it is interrupted by revolutions and breakthroughs. I intend to discuss here the fourth revolution in the development of art, which took place in the 1960s. The structure of that revolution, if it can be presented in a systematic way at all, [the attempt seems rather risky and doomed to failure], was shaped by two basic groups of artistic phenomena. The first group consists of the phenomena that grew out of the tendency known as destructive art. This would include different activities such as: *activité*, happening, event, ephemeral art. The other group has its roots in what used to be called the constructivist tradition, and it would include different visual experiments with light and motion, as well as such phenomena as: environment, different forms of labyrinths, the development of multiples, minimal art and tendency zero. Both groups of artistic phenomena shared certain characteristics. One of them was the tendency to reach the point 'zero', as if artists sought to move backwards and forwards on the borderline of doing nothing. The other shared characteristic was the increasing tendency to destroy the idea of a work of art. It should be clearly stated that the differentiation between the two groups of artistic phenomena is rooted in the tradition and habit of dividing art into two trends. In reality, there is no such division in art. Its picture is much more complex and varied. Both trends are frequently interrelated or even overlapping, and the majority of tendencies listed above could be justifiably described as constructivist art. They all fit well into both categories of artistic phenomena outlined above. The origin of ephemeral art can be found in the group involved in visual experiments and in dadaist practice. The same is true of environment. The development of multiples, initiated by Marcel Duchamp, who commissioned three hundred identical bicycle wheels, touched upon geometrical art, one of whose manifestations is minimal art. In both cases it is impossible to retain any artistic divisions, not only into different trends – and art does not tolerate polarities – but into tendencies, either. The disintegration of artistic tendencies, which took place in the 1960s, is now complete. Each tendency has become a genre in its own right, highly nuanced and multi-faceted. And this has led to the emergence of impossible art.

Impossible art is not a tendency, but rather a new artistic sphere, comprising equally the elements of both tendencies outlined earlier. It is not however a simple synthesis or the allying of former trends, but rather their further dispersion. Impossible art brought about such a revaluation of artistic phenomena that it has become necessary to redefine art itself. A new definition would have to take into consideration all the new elements of art, which have not been considered before. It should be more capacious than all the previous definitions. Consequently, impossible art in all its variations would become a notion much broader than all the former definitions of art. In the last two years various attempts have been made to define and classify impossible art. These attempts have not yet been entirely successful, though some statements produced by both artists and art theorists from those circles deserve closer consideration. Douglas Huebler, an American artist, thus referred to his own practice: "Art is not SOMETHING, art is EVERYTHING", with the exception of all the things that resemble art.

Thomas M. Messer, Director of [the Solomon R. Guggenheim] Museum in New York, in his article published in *Art in America* listed three features, which he considered characteristic of this type of work. Firstly, the works were unusually big, often reaching such a gigantic size, that the viewer lost direct visual contact with them. Secondly, this kind of art was transitory, not designed to last but "to inevitably make the way to its own demise". And thirdly, it was not loyal to reality and to all art as reality. It was the way in which artists opposed the *status quo* and the situation existing in nearly all manifestations of life.

Impossible art has also been divided into several sections, none of which should be identified with directions or tendencies in art. Within one such section the following types of work have been distinguished: land art, art of the water, art of the sky, concept art. The last one, also known as conceptual art, is the most extreme form of art as it can do without material works. "Everything I can do with objects, I can do with non-objects" says Joseph Kosuth, one of the most prominent representatives of conceptual art.

Thus, impossible art is not characterised by any shared stylistic features; it is a mosaic of hugely diverse phenomena, which often have nothing in common, neither in terms of broadly defined artistic ideology, nor visually, especially as they

artistic Age

often materialise only in the viewer's imagination. The reception of these works, therefore, can elicit a broad range of responses. So far, impossible art has been the most radical expression of the revolution that took place in the 1960s.

[...]

Though the number of artists is increasing, it is obvious that the age in which we live is not the age of art. There are areas in which progress is much faster and these set the tone of contemporary civilisation. I mean here science and technology. The two major functions of art – cognitive and creative – have been considerably challenged: the former by science, and the latter by technology. It might seem that artists have been pushed away from previously occupied positions or that they are being moved to a marginal position.

This results in paradoxical situation. The more the territory of art is shrinking, the more art is encroaching upon the territories of the apparently victorious disciplines. And since these are most symptomatic of contemporary reality, art cannot avoid confronting them, and it has to enter into a dialogue with science and technology. This dialogue, like all dialogues between art and reality, is complex, and it embraces a broad range of attitudes, from acceptance to rejection. As regards visual experiments, art enters so much into the territory of science and technology, that they become indistinguishable; the products of new realism and dada cannot be distinguished from commonplace objects and natural things, and happenings and other artistic actions from everyday activities.

In this new situation the area of art practice is constantly growing rather than diminishing, and at the moment it is practically unlimited. Therefore, the threat of the disappearance of art as a separate enclave within reality is now especially imminent.

Until recently there has been one art, divided into separate genres, styles, tendencies, trends, and techniques. The same held true about the work of individual artists, each with their own style and approach. The system that lent itself to a slow evolution was governed by the law of the series. All paintings, sculptures, and other kinds of objects were to look similar and to use the same language of visual signs. For that taboo to be broken we had to wait until Duchamp and Schwitters used *ready-mades*, and Mondrian and

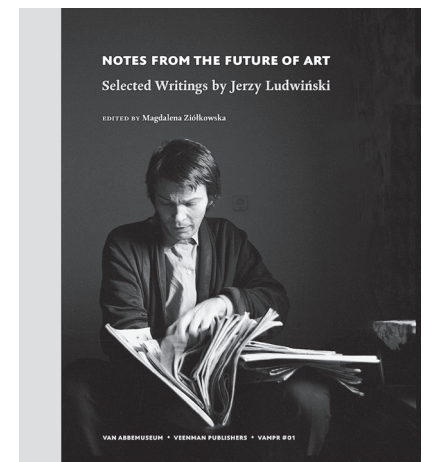
Malevich manifested their impersonality. This was accompanied by the increased activities of a kind that have so far been considered marginal: programmes, manifestoes and theoretical treatises.

Loyalty to stylistic means has been losing its significance. Its position has been taken by truth to ideas, which can be conveyed using approaches borrowed from different tendencies and techniques. Thus, a dividing line could be drawn across the *oeuvre* of an artist, as was the case, for example, with Claes Oldenburg, the founder of 'soft art', who was at the same time a pioneer of pop art, land art and happenings. Robert Morris is an even more radical example. Morris, in addition to his simple minimalist prisms, started to introduce to his work chaotically accumulated scraps and remnants of different materials, creating the so-called 'anti-forms'. Moreover, in his articles on art, Morris would enter into a dialogue with himself. Thus, not only objects, techniques and activities, previously outside the province of art, have been elevated to the status of works of art, but also theoretical writings, which have been recognised as legitimate artistic articulations. This is especially true with regard to idea and concept art, in which it is difficult to distinguish between artists and art theorists, since both are primarily concerned with writing texts. The exhibition, *Konzeption/Conception*, in Leverkusen last year, which provoked one of the most heated debates, featured a collection of maps, theoretical treatises and diagrams, presented by eleven artists representing the circles of impossible art. There was a twelfth presence behind the show, too. The exhibition was curated by Seth Siegelaub, the founder of a gallery in New York which exists only as a concept, while Siegelaub considers himself an art theorist.⁰¹

Therefore, the stylistic disintegration of the works of individual artists can be justly regarded as superficial when we realise that the visual aspect of works of art has long ceased to be of major importance. Moreover, the disintegration is concerned neither with the artists' attitudes nor with their ideas. Rather it is a symptom of the ongoing process aimed at abolishing all the separate enclaves of art practice. Until the 1920s these enclaves were identical to different movements in art, within which groups of artists set out to pursue similar tasks. The movements were then replaced by broadly understood

Cover of the publication *Notes from the Future of Art. Selected Writings by Jerzy Ludwiński / Naslovnica knjige Bilješke iz budućnosti umjetnosti. Izabrani tekstovi Jerzy Ludwińskog Van Abbemuseum, Eindhoven & Veenman Publishers, Rotterdam, 2007.*

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01 Here Ludwiński probably meant two different projects that took place around the same time: the exhibition *Konzeption/Conception*, at the Municipal Museum, Leverkusen, Oct–Nov 1969, and the project initiated by Seth Siegelaub, *July, August, September 1969*, described in its catalogue as a "show that occurred simultaneously in 11 different places in the world", with the following artists participating: Carl Andre, Robert Barry, Daniel Buren, Jan Dibbets, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Richard Long, N. E. Thing Co, Robert Smithson, Lawrence Weiner [editor's note].

Pages from the publication *Notes from the Future of Art. Selected Writings by Jerzy Ludwiński / Stranice iz knjige Bilješke iz budućnosti umjetnosti. Izabrani tekstovi Jerzy Ludwińskog*, Van Abbemuseum, Eindhoven & Veenman Publishers, Rotterdam, 2007.

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tendencies whose boundaries were not defined. Over time, as the debates – heated between the representatives of different movements and less so within each movement – died down, the last vestige of the traditional division was challenged: the borderline between art and reality. Impossible art, which is a conglomeration of all known and still unknown possibilities of art, contested the very existence of that borderline. The new understanding of art that has been offered takes it for granted that until now art has been a special case within the evolution of culture, included in the order which we still tend to call artistic, in the same way that Robert Smithson included the Yukatan peninsula in his own work. As Allan Kaprow once remarked, the history of America was the greatest happening of all.

In a situation in which it is not possible to define the limits of art, and therefore to define art, the status of the work of art has itself become vague. Perhaps, Yves Klein's 'zone of invisible sensibility', which reveals the absence of the object, can still be identified as one, while Marcel Duchamp's decision to give up any kind of artistic practice, which Duchamp considered the greatest achievement of his life, is certainly not. Recently, there has been a tendency to avoid

the very term 'work of art' and replace it with the term 'artistic fact', which is a broader notion. The work of art was the crowning point of the creative process, its apex mattered, while the process itself was of no interest to viewers. Artistic facts, on the contrary, bring viewers much closer to the process of creation. They are the sum of all the possible manifestations of this process. Even they, however, despite their logical and coherent character as the artist's work, hide the artistic process in an artificial way. It is difficult to resist a suggestion that what is happening 'in-between' the artist's activity is equally, if not more important, especially as human thought cannot be fully rendered in any existing language.

Still, it is possible to reconstruct the creative process, at least partially, if we deal with a chronologically arranged set of artistic facts. Since there are artistic facts, which have lost their structure in time and space, and it is impossible to state when they begin and when they end, it would be logical to include the whole creative process in the realm of artistic phenomena. Such a collection of artistic facts, together with the reconstructed creative process, could be called an art system. The art system then, would be the means of the artist's existence in a given system. This is still called the area of art; though perhaps, it is time to question that name.

However, there is also a possibility, or even a certainty, that some creative processes cannot be reconstructed. For they are not revealed, nor happen to be revealed outside the system which we use to relate to art. Perhaps, some time in the future, it will become possible to reconstruct them. It is not impossible that a new language will be developed that we cannot currently envisage, but whose emergence cannot be excluded either. I do not mean to imply here that this language might resemble telepathic communication. At this moment we need the notion of a process, which cannot be reconstructed, and for which I would suggest the name of 'absent art', to become aware of a certain critical situation, comparable to the notion of *limes* in mathematics. When these processes have been deciphered and absent art becomes part of an art system, then we could certainly equate art and reality.

Perhaps, even today, we do not deal with art. We might have overlooked the moment when it transformed itself into something else, something which we cannot yet name. It is certain, however, that what we deal with offers greater possibilities. ✖



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Art in the Postartistic Age (orig. Sztuka w epoce postartystycznej), in S.P. Sztuka Pojęciowa, exh. cat., Mona Lisa Gallery, Wrocław 4 Dec. 1970

Jerzy Ludwiński

Umjetnost u doba poslije umjetnosti

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Iako je evolucija umjetnosti kontinuiran proces, prekidaju ga revolucije i proboji. Ovdje namjeravam raspraviti četvrtu revoluciju u razvoju umjetnosti, koja se dogodila 1960-ih, strukturu te revolucije, ako je se uopće može sistematski predstaviti [taj pokušaj doima prilično riskantnim i osuđenim na neuspjeh], oblikovale su dvije osnovne skupine umjetničkih pojava. Prva skupina sastoji se od pojava koje su izrasle iz tendencije poznate kao destruktivna umjetnost. To bi uključilo različite aktivnosti, kao što su: *activité, happening, event, ephemeral art*. Druga skupina ima korijene u onome što se nazivalo konstruktivističkom tradicijom, a to bi uključilo razne vizualne eksperimente sa svjetlom i gibanjem, kao i pojave kao što su: *environment*, razne oblike labirinata, razvoj multipla, *minimal art* i *tendency zero*. Te dvije skupine umjetničkih pojava imale su zajedničke značajke. Jedna od njih bila je tendencija da se dosegne točka "nula", kao da umjetnik teži ići natrag i naprijed na granici nečinjenja. Treba jasno napomenuti da se diferencijacija između tih dviju skupina umjetničkih pojava zasniva na tradiciji i navici da se umjetnost dijeli na dva trenda. U stvarnosti ne postoji takva podjela u umjetnosti. Njena slika mnogo je kompleksnija i raznolikija. Oba trenda često su međusobno povezana ili se čak i preklapaju, a većina gore navedenih tendencija mogla bi se opravdano opisati kao konstruktivistička umjetnost. Sve se dobro uklapaju u obje gore naznačene kategorije umjetničkih pojava. Porijeklo *ephemeral arta* može se pronaći u skupini koja se bavila vizualnim eksperimentima i u dadaističkoj praksi. Isto vrijedi i za *environment*. Razvoj multipla, koji je pokrenuo Marcel Duchamp, koji je naručio tri stotine identičnih biciklističkih kotača, približio se geometrijskoj umjetnosti, jedna od čijih manifestacija je *minimal art*. Ni u jednom slučaju nije moguće zadržati nikakve umjetničke podjele, ne samo na različite trendove – a umjetnost ne podnosi polarnosti – nego ni na tendencije. Dezintegracija umjetničkih tendencija, do koje je došlo 1960-ih, sada je dovršena. Svaka tendencija postala je svoj vlastiti žanr, vrlo iznijansirani i mnogolik. A to je dovelo do pojave nemoguće umjetnosti.

Nemoguća umjetnost nije tendencija nego nova umjetnička sfera koja se sastoji od obiju gore ocrtanih tendencija. No to nije jednostavna sinteza ni povezivanje bivših trendova nego njihova daljnja disperzija. Nemoguća umjetnost prouzročila je takvo prevrednovanje umjetničkih pojava da je postalo nužno predefinirati i samu umjetnost. Nova definicija morala bi uzeti u

obzir sve nove elemente umjetnosti, koji prije nisu bili razmatrani. Morala bi biti obuhvatnija od prethodnih definicija. Stoga bi nemoguća umjetnost u svim svojim varijacijama postala mnogo širi pojam od svih bivših definicija umjetnosti. Posljednje dvije godine bilo je raznih pokušaja da se nemoguća umjetnost definira i klasificira. Ti pokušaju nisu bili posve uspješni, iako neke izjave i umjetnika i teoretičara umjetnosti zaslužuju da ih se pobliže razmotri. Američki umjetnik Douglas Huebler ovako se pozvao na svoju praksu: "Umjetnost nije NEŠTO, umjetnost je SVE", uz iznimku svega što nalikuje na umjetnost.

Thomas M. Messer, direktor muzeja [Solomon R. Guggenheim] u New Yorku, u članku objavljenom u *Art in America* naveo je tri obilježja koja je smatrao karakterističnima za tu vrstu rada. Prvo, radovi su neobično veliki, često toliko golemi da gledalac gubi izravan vizualni kontakt s njima. Drugo, ta vrsta umjetnosti bila je prolazna, ne namijenjena tome da traje nego da "neizbježno krene putom prema vlastitom propadanju". I treće, nije bila vjerna stvarnosti i cjelokupnoj umjetnosti kao stvarnosti. Bila je način na koji su se umjetnici protivili statusu quo i situaciji koja je postojala u gotovo svim manifestacijama života.

Nemoguća umjetnost bila je podijeljena i na nekoliko odjeljaka, od kojih nijedan ne treba poistovjetiti sa smjerom ili tendencijom u umjetnosti. Unutar jednog takvog odjeljka razlikovalo se sljedeće tipove rada: *land art*, umjetnost vode, umjetnost neba, *concept art*. Posljednja, poznata i kao konceptualna umjetnost, najekstremniji je oblik umjetnosti jer nema potrebu za materijalnim djelima. "Sve što mogu učiniti s predmetima mogu i s ne-predmetima", kaže Joseph Kosuth, jedan od najistaknutijih predstavnika konceptualne umjetnosti.

Dakle, nemoguću umjetnost ne karakteriziraju nikakva zajednička stilska obilježja; ona je mozaik vrlo raznolikih pojava koje često nemaju ničega zajedničkoga, ni u smislu široko definirane umjetničke ideologije, niti vizualno, posebno stoga što se često ostvaruju samo u gledateljevoj imaginaciji. Stoga recepcija tih radova može izazvati širok raspon reakcija. Zasad je nemoguća umjetnost najradikalniji izraz revolucije koja se dogodila 1960-ih.

[...]

Iako broj umjetnika raste, očito je da doba u kojem živimo nije doba umjetnosti. Napredak je mnogo brži na drugim područjima i ona određuju ton suvremene civilizacije. Pritom mislim na znanost i tehnologiju. Dvije glavne funkcije umjetnosti – kognitivna i kreativna – u velikoj mjeri se dovode

Nemoguća umjetnost prouzročila je takvo prevrednovanje umjetničkih pojava da je postalo nužno predefinirati i samu umjetnost. Nova definicija morala bi uzeti u obzir sve nove elemente umjetnosti, koji prije nisu bili razmatrani. Morala bi biti obuhvatnija od prethodnih definicija. Stoga bi nemoguća umjetnost u svim svojim varijacijama postala mnogo širi pojam od svih bivših definicija umjetnosti.

Stilska dezintegracija radova pojedinačnih umjetnika može se s pravom smatrati površnom kad shvatimo da je vizualni aspekt umjetnosti davno prestao biti od velike važnosti. Štoviše, dezintegracija se ne odnosi ni na stajališta umjetnika ni na njihove ideje. Ona je zapravo simptom trajnog procesa usmjerenog prema ukidanju svih odvojenih enklava umjetničke prakse.

u pitanje: prvu dovodi u pitanje znanost, a drugu tehnologija. Možda se čini da su umjetnici izgurani s mjesta koja su prije zauzimali i da su premješteni na marginalnu poziciju.

Tako nastaje paradoksalna situacija. Što se više smanjuje teritorij umjetnosti, to više umjetnost zadire na teritorije naizgled pobjedničkih struka. A budući da su one najsimptomatičnije za suvremenu stvarnost, umjetnost ne može izbjeći suočavanje s njima i mora ući u dijalog sa znanostu i tehnologijom. Taj dijalog, poput svih dijaloga između umjetnosti i stvarnosti, zamršen je i zahvaća širok raspon stajališta, od prihvaćanja do odbacivanja. Što se tiče vizualnih eksperimenata, umjetnost u toj mjeri zalazi na teritorij znanosti i tehnologije da one postaju nerazlučive; proizvode novog realizma i daje ne može se razlikovati od uobičajenih predmeta i prirodnih stvari, kao ni *happeninge* i druge umjetničke akcije od svakodnevnih aktivnosti.

U toj novoj situaciji, područje umjetničke prakse neprekidno se proširuje, a ne sužava, a trenutačno je praktički neograničeno. Stoga, prijetnja da će umjetnost nestati kao posebna enklava unutar stvarnosti sada je posebno aktualna.

Sve dosad postojala je jedna umjetnost, podijeljena na žanrove, stilove, tendencije, trendove i tehnike. Isto je vrijedilo i za rad pojedinačnih umjetnika: svaki je imao svoj stil i pristup. Tim sustavom, koji se prepustao polaganoj evoluciji, vladao je zakon serije. Sve slike, skulpture i druge vrste predmeta trebale su izgledati slično i primjenjivati isti jezik vizualnih znakova. Da bi se taj tabu raspršio, trebali smo dočekati da Duchamp i Schwitters počnu koristiti *ready-mades*, a Mondrian i Maljevič manifestiraju svoju impersonalnost. To su pratile pojačane aktivnosti one vrste koja se dotad smatrala marginalnom: programi, manifesti i teorijski traktati.

Vjernost stilskim sredstvima gubi značaj. Njeno mjesto zauzima vjernost idejama, koja se može izražavati raznim pristupima, pozajmljenim od različitih tendencija i tehnika. Tako se može povući razdjelnicu preko *oeuvre*a nekog umjetnika, kao što je bio slučaj npr. sa Claesom Oldenburgom, osnivačem *soft arta*, koji je u isti mah bio pionir *pop arta*, *land arta* i *happenings*. Još radikalniji primjer je Robert Morris. Morris, uz svoje jednostavne minimalističke prizme, počeo je u svoj rad uvoditi kaotično nagomilane otpatke i ostatke raznih materijala, stvarajući takozvane "antiforme". Štoviše, u svojim člancima o umjetnosti, Morris bi ušao u dijalog sa samim sobom. Tako do statusa umjetnosti nisu

uzdignuti samo predmeti, tehnike i aktivnosti koje su prije bile izvan područja umjetnosti, nego i teorijski tekstovi, koji su priznati kao legitimna umjetnička artikulacija. To posebice vrijedi u odnosu na idejnu i konceptualnu umjetnost, u kojoj je teško razlikovati umjetnike od teoretičara umjetnosti, jer se i jedni i drugi ponajprije bave pisanjem tekstova. Izložba *Konzeption/Conception* u Leverkusenu prošle godine, koja je potaknula vrlo žustre debate, prikazala je zbirku karata, teorijskih traktata i dijagrama koje je predstavilo jedanaest umjetnika iz krugova nemoguće umjetnosti. Iza kulisa bila je prisutna i dvanaesta osoba. Kustos izložbe bio je Seth Siegelau, osnivač njujorške galerije koja postoji samo kao koncept, a Siegelau sebe shvaća kao teoretičara umjetnosti.⁰¹

Dakle, stilska dezintegracija radova pojedinačnih umjetnika može se s pravom smatrati površnom kad shvatimo da je vizualni aspekt umjetnosti davno prestao biti od velike važnosti. Štoviše, dezintegracija se ne odnosi ni na stajališta umjetnika ni na njihove ideje. Ona je zapravo simptom trajnog procesa usmjerenog prema ukidanju svih odvojenih enklava umjetničke prakse. Do 1920-ih te enklave bile su isto što i različiti pokreti u umjetnosti, unutar kojih su skupine umjetnika odlučile ispunjavati slične zadaće. Te pokrete zatim su zamijenile široko shvaćene tendencije čije granice nisu bile definirane. S vremenom, kako su rasprave – vrlo oštre između predstavnika različitih pokreta, ali ne tako oštre unutar pojedinog pokreta – jenjale, doveden je u pitanje i posljednji trag tradicionalne podjele: granica između umjetnosti i stvarnosti. Nemoguća umjetnost, koja je nakupina svih poznatih i još nepoznatih mogućnosti umjetnosti, osporavala je i samo postojanje te granice. Ponuđeno je novo razumijevanje umjetnosti koje podrazumijeva da je umjetnost dosad bila poseban slučaj u okviru evolucije kulture, uključena u poredak koji smo i dalje skloni nazivati umjetničkim, na isti način kao što je Robert Smithson uključio poluotok Yukatan u svoje djelo. Kako je jednom napomenuo Allan Kaprow, povijest Amerike bila je najveći od svih *happenings*.

U situaciji u kojoj nije moguće definirati granice umjetnosti, te stoga ni definirati umjetnost, status umjetničkog djela i sam je postao nejasan. Vjerojatno se "zona nevidljive senzibilnosti" Yvesa Kleina, koja otkriva odsutnost predmeta, i dalje može odrediti kao umjetnost, dok odluka Marcela Duchampa da odustane od svake umjetničke prakse, koju je Duchamp smatrao svojim životnim postignućem,

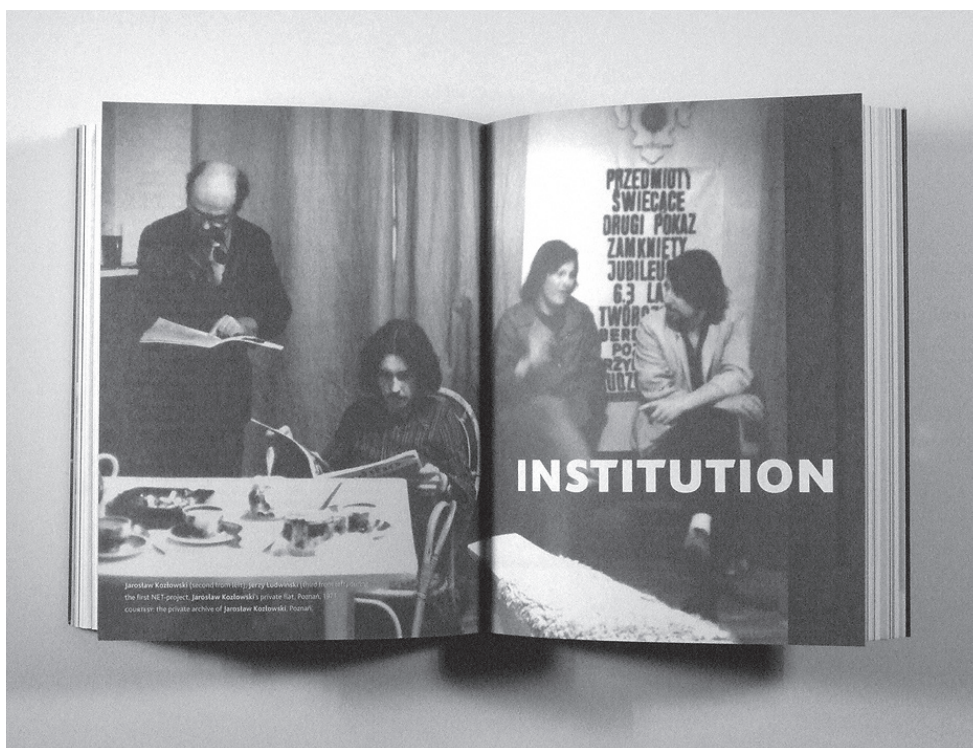
01 Tu je Ludwiński vjerojatno mislio na dva različita projekta koja su se odvijala otprilike u isto vrijeme: izložbu *Konzeption/Conception* u Općinskom muzeju u Leverkusenu, listopad-studen 1969, i projekt koji je pokrenuo Seth Siegelau *July, August, September 1969*, opisan u svom katalogu kao "izložba koja se dogodila istodobno na 11 različitih mjesta na svijetu", u čemu su sudjelovali sljedeći umjetnici: Carl André, Robert Barry, Daniel Buren, Jan Dibbets, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Richard Long, N. E. Thing Co, Robert Smithson, Lawrence Weiner [napomena urednika].

to zacijelo nije. Nedavno je postojala tendencija da se izbjegava i sam izraz “umjetničko djelo” i da ga se zamijeni izrazom “umjetnička činjenica”, što je širi pojam. Umjetničko djelo bilo je krunski moment stvaralačkog procesa, bio je važan njegov vrhunac, a sam proces nije zanimao gledaoce. Suprotno tome, umjetničke činjenice dovode gledaoce mnogo bliže stvaralačkom procesu. One su zbroj svih mogućih manifestacija tog procesa. No čak i one, usprkos svom logičnom i koherentnom karakteru kao umjetnikova rada, umjetno skrivaju umjetnički proces. Teško je oduprijeti se iskušenju da je ono što se događa “između” umjetnikove aktivnosti jednako važno, ako ne i važnije, posebno stoga što se ljudska misao ne može u potpunosti prenijeti ni u jednom postojećem jeziku.

No ipak, moguće je rekonstruirati stvaralački proces barem djelomice, ako imamo posla s kronološki uređenim skupom umjetničkih činjenica. Budući da postoje umjetničke činjenice, koje su izgubile vremensku i prostornu strukturu i nemoguće je odrediti kada počinju i kada završavaju, bilo bi logično uključiti cijeli umjetnički proces u sferu umjetničkih pojava. Takva zbirka umjetničkih činjenica, zajedno s rekonstruiranim stvaralačkim procesom, mogla bi se nazvati umjetničkim sustavom. Tada bi umjetnički sustav bio sredstvo umjetnikove egzistencije u danom sustavu. To se još naziva područjem umjetnosti, premda je možda vrijeme da se taj naziv propita.

No postoji i mogućnost, ili čak i sigurnost, da neki stvaralački procesi mogu biti rekonstruirani. Jer oni nisu razotkriveni, niti ih se razotkriva izvan sustava koji nam služi za odnošenje prema umjetnosti. Možda će u budućnosti postati moguće rekonstruirati ih. Nije nemoguće da će se razviti nov jezik koji još ne možemo zamisliti, ali čiju pojavu ne možemo ni isključiti. Time ne želim implicirati da bi taj jezik mogao nalikovati telepatskoj komunikaciji. U ovom trenutku potreban nam je pojam procesa, koji se ne može rekonstruirati i za koji bih predložio naziv “odsutna umjetnost”, kako bismo postali svjesni određene kritične situacije, usporedive s pojmom limesa u matematici. Kada se ti procesi dešifriraju i odsutna umjetnost postane dio umjetničkog sustava, onda ćemo zasigurno moći izjednačiti umjetnost i stvarnost.

Možda već danas nemamo posla s umjetnošću. Možda smo previdjeli trenutak kad se ona pretvorila u nešto drugo, nešto što još ne možemo imenovati. No jasno je da ono s čime imamo posla nudi velike mogućnosti. ✕

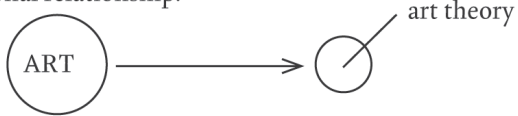


Umjetnost u doba poslije umjetnosti (orig. Sztuka w epoce postartystycznej), u S.P. Sztuka Pojęciowa, katalog izložbe, Galerija Mona Lisa, Wrocław, 4.12.1970.

Appendix to Art in the Postartistic Age

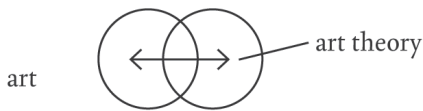
Art – art theory

Traditional relationship:

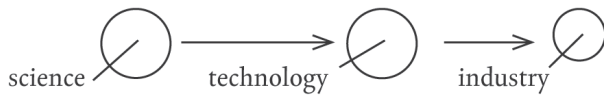


(conventional opinion: art theory is always secondary)

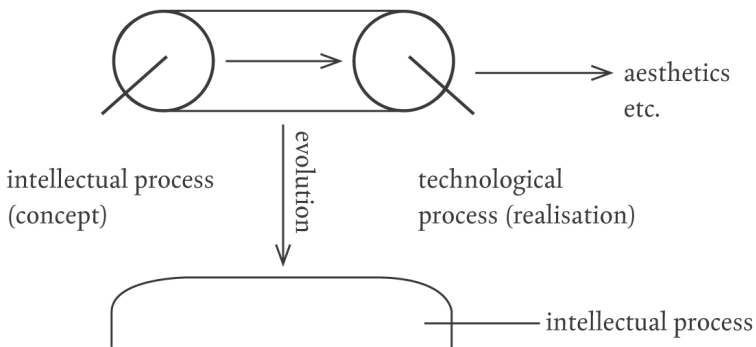
In the future:



Intellectual processes faster than technologies
ex.



The creative process:



The process of disintegration
of the notion of a work of art

the years 1960 – 1970

1. devaluation of the original
2. the most important concepts – ideas
3. elimination of the material object
4. different [type of] rendering



The blurring of borderlines between art disciplines



The blurring of borderlines between art and art theory



meta-artistic constellation

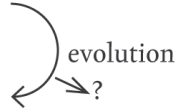


the blurring of borderlines
between art and reality

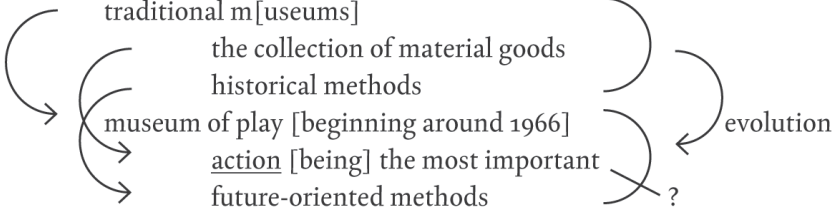
Intermediary institutions

art → viewers
 art → art

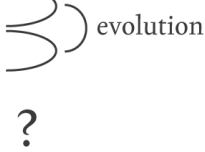
1. exhibition rooms
 – [state of] deepest crisis
 – the most conventional collections of ready-to-sell products for the public
 research and experimental programmes



2. museums
 traditional m[useums]
 the collection of material goods
 historical methods
 museum of play [beginning around 1966]
action [being] the most important
 future-oriented methods



3. galleries
 ↓ commercial galleries (a kind of store)
 ↓ galleries of play ([of] action)
 ↓ concept galleries (without location)
 ?

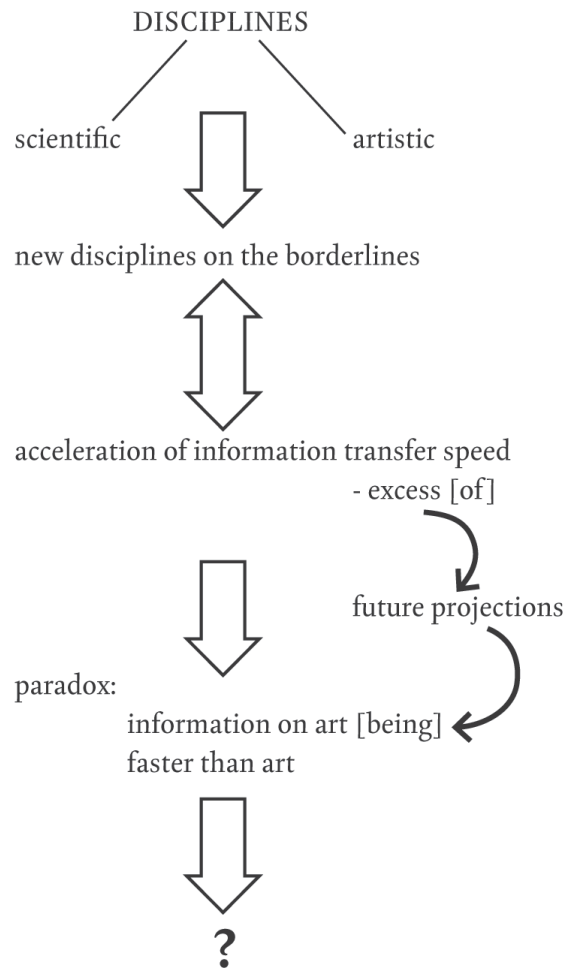
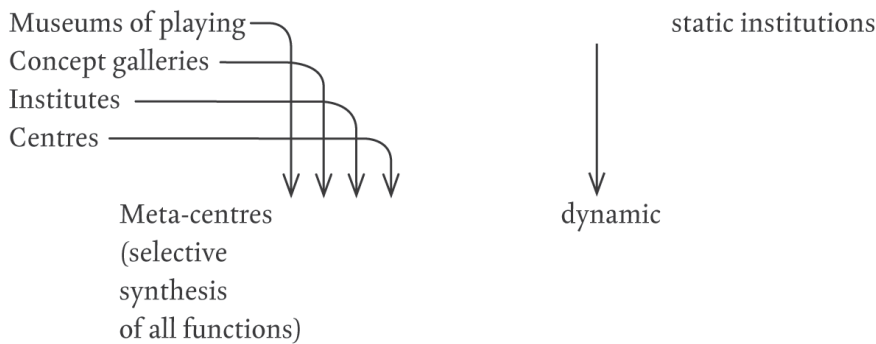


4. centres

Academies
 didactic functions
 Institutes
 research – experimental functions
 Centres



VARIOUS MODES OF TRANSMITTING INFORMATION

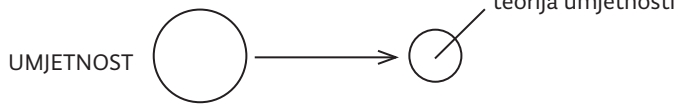


Jerzy Ludwiński
 December 1970

Dodatak Umjetnosti u doba poslije umjetnosti

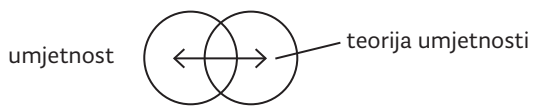
Umjetnost – teorija umjetnosti

Tradicionalni odnos:



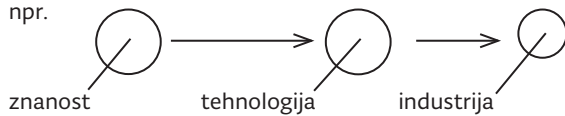
[Konvencionalno mišljenje: teorija umjetnosti uvijek je sekundarna]

U budućnosti:

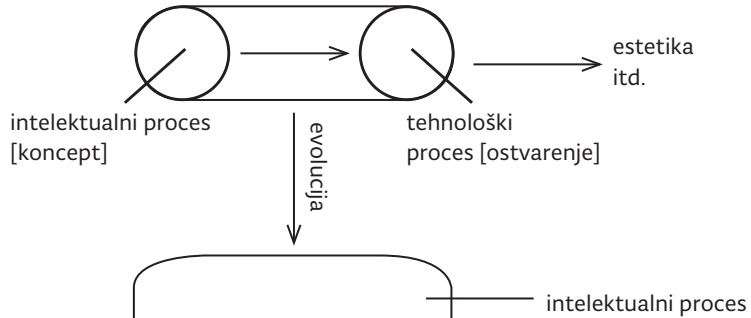


Intelektualni procesi brži od tehnologija

npr.



Stvaralački proces:

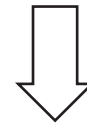


Proces dezintegracije

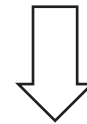
Pojma umjetničkog djela

godine 1960 – 1970

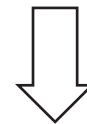
1. devaluacija originala
2. najvažniji koncepti – ideje
3. ukinuće materijalnog predmeta
4. drukčija [vrsta] prikazivanja



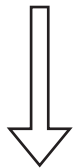
Zamućivanje granica između umjetničkih disciplina



Zamućivanje granica između umjetnosti i teorije umjetnosti

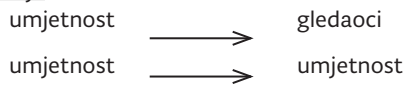


meta-umjetnička konstelacija

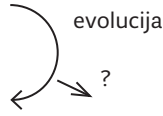


zamućivanje granica između umjetnosti i stvarnosti

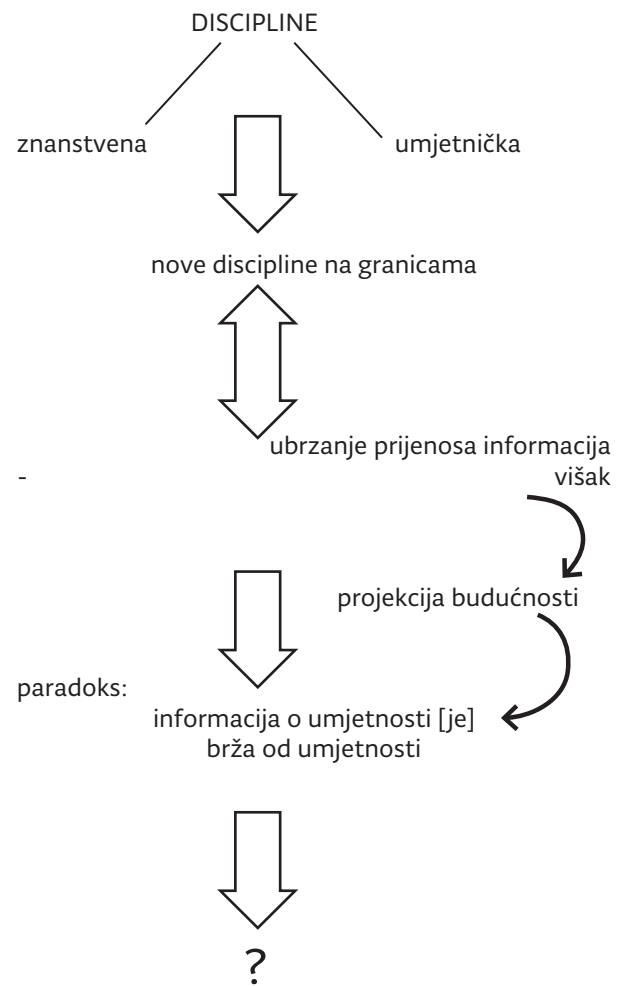
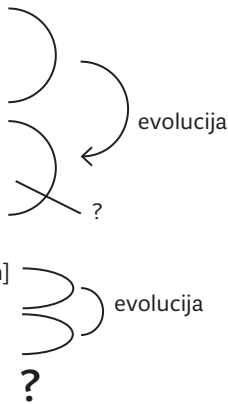
Posredničke institucije



- izložbeni prostori
 - [stanje] najdublja kriza
 - najkonvencionalnije zbirke
 - proizvoda spremnih za prodaju za publiku
 - istraživački i eksperimentalni programi

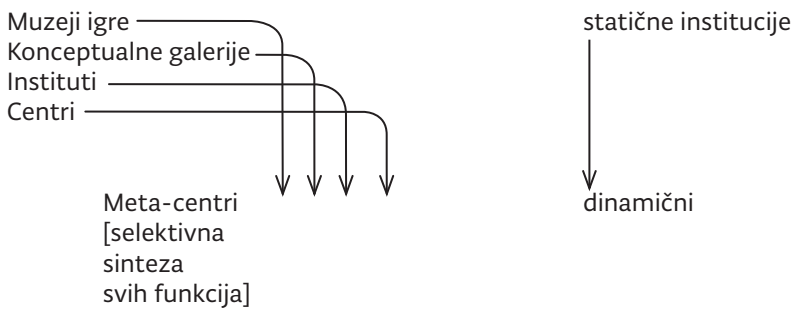


- muzeji
 - tradicionalni m[uzeji]
 - zbirka materijalnih dobara
 - povijesne metode
 - muzej igre [počinje oko 1966]
 - akcija [je] najvažnija
 - metode usmjerene prema budućnosti
- galerije
 - komercijalne galerije [svojevrni dućan]
 - galerije za igru [(za) akciju]
 - konceptualne galerije [bez lokacije]
- centri



- Akademije
 - didaktične funkcije
- Instituti
 - istraživačko – eksperimentalne funkcije
- Centri

RAZNI NAČINI PRENOŠENJA INFORMACIJA



Jerzy Ludwiński prosinca 1970.

From the museum on through the gallery and to the loose pages of a catalogue [and not the other way around]⁰¹

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- 01 This text is a changed and extended version of my text *Einige Gedanken über das Museum für aktuelle Kunst*, in: *Mögliche Museen*, B. Steiner, C. Esche eds, Walther König Buchverlag,
- 02 G. Agamben, *The Coming Community*, trans. M. Hardt, University of Minneapolis 1993, p. 9.
- 03 R. Krauss, *The Cultural Logic of Late Capitalist Museum*, October, Vol. 54, Autumn 1990.
- 04 J. Ludwiński, *Bania z malarstwem*, Odra 12, 1966, p. 56.

Paraphrasing one of the Giorgio Agamben's statements from *The Coming Community* – the concept that escapes the antinomy of the universal and the particular is 'the example'.⁰² The programme of the Museum of Current Art, created in 1966 by Jerzy Ludwiński [1930–2000], Polish art historian, critic and curator, is an ambivalent 'example'. It casts doubt on the literalness of the museum institution understood as 'a vehicle for works'⁰³ or as a treasury, and reveals the tension between the possible 'fulfillment' and the potential of its 'proposal'. Ludwiński challenges the surrounding reality, dedicating his concept to the present time and its values. The Museum's programme therefore refers specifically to the world of its time by presenting a critique of the official cultural politics of the Polish People's Republic, exposing the inadequacy of the vocabulary developed by historians and art theorists and finally by introducing new terms into the domain of art historical categories concerning transformed areas of artistic practice. It served as a kind of the matrix for the development of art institutions including 'a museum', 'a gallery' and 'an exhibition'. He tested the artistic borders of each of these institutions by attempting to provide new steps in their formal progress as institutional propositions.

In the programme Ludwiński called the Museum 'a sensitive seismograph', 'a catalyst', 'a testing ground' and 'a melting pot' of new tendencies and attitudes. For him, it was supposed to grasp an artistic process and the consequent proposals in the exact moment of their coming into being. His concept for the Museum of Current Art directly targeted the organisation of artistic life, both on a micro and macro level. This involved the introduction of such terms as 'risk', 'reflex' and 'individual responsibility' into the area of institutional functioning and reflection: "creating a substitute for the big art centre which, at the moment of maximum culture accumulation in Poland, is lacking"⁰⁴ – says Ludwinski in his text *Bubble with Painting* from 1966, the same year as his museum proposal. This is the way that Ludwiński described the geography of the late 1960s, summarising numerous conventions, symposia, festivals, sessions and other special events organised under the patronage of the authorities. On one hand, events usually located in provincial centres created an illusion of a variety of discourses and of their interdisciplinary character. On the other, they revealed a strong need for confrontation and discussion that proved the inefficiency of the cultural-political

machine. The press and art critics were unable to describe, analyze or judge even a small part of the events taking place. The project of the Museum was therefore created when the current model of artistic life had practically ceased to function and revealed the crisis: the lack of a centralized art system at the same time as an intensification of artistic activity and an inefficient media or art criticism. Also the previous modern art vocabulary, along with the mode of thinking and writing about artistic expression and the status of a work of art, turned out to be invalid given new artistic tendencies such as conceptual or idea art. The Museum proposal proved to be a project that was responsive to artistic reality in two ways: it was flexible towards the emerging limits of artistic definition and categorization; while also being flexible towards the symbolic values traditionally attached to the institution. The Museum of Current Art was thus no longer to be a traditional museum, with a collection understood in terms of its history, values, opinions and particular works. Instead, these terms were radically transformed in the MCA and the weight of symbolic capital was shifted to less solid ground. The 'playing field' marked out by Ludwiński was nothing less than a platform for ideas and reflections looking towards the future, dedicated to an art that was created at a certain moment and would catch the most interesting phenomena therein. It therefore created the possibility to express accurately and trace the logic of the development of new art, while abandoning traditional aesthetic and formal categories. The organisational shape and structure of the Museum of Current Art meant that the traditional development of artistic phenomena was doubly annihilated. In their place, the modern fine arts were considered to be an 'open system' undergoing changes. The internal organisation of the official institutions found themselves stretched to the limit in order to present the newest art that was not only focused on visual experience, but also on the 'idea' as the main medium of an artist's activity. In contrast to this, new categories – such as attitude, creative process, artistic fact, concept and reality – became the components of the 'open system' that fitted the new ways of working. Thereby the concept of the 'institution' and an understanding of its function in artistic life gained new meaning. Ludwiński's project was further characterised by the absence of a formalised and hierarchical organisational structure and the lack of an artistic orthodoxy. It offered scholars an on-going involvement in artistic reflection and a focus on information and documentation process, as well as an absolute



G A



Umetak u časopis ODRA iz Wrocława, s logom Galerije *Mona Lisa*. Ljubaznošću privatnog arhiva Wande Golkowske i Jana Chwalczyka, Wrocław. / Insert in the Wrocław magazine ODRA, with the logo of the *Mona Lisa Gallery*. Courtesy: the private archive of Wanda Golkowska and Jan Chwalczyk, Wrocław.

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development of the avant-garde. “Studies on the ‘behaviour’ of different forms in space, based on possibly strict scientific methods”⁰⁵ that were planned for the department of visual experiments, resemble theories discussed during debates concerning the Museums of Artistic Culture between 1918 and 1921. At that time the question of the role and dynamics of the institution within the artistic movement became the subject of animated discussions among leftist Soviet artists. The reorganisation of museology connected the problem of social reform with the need for new centres for art studies – the institutes for science and art [*Inchuk, - Institut Chudožestvennoj Kul'tury rus.*]. Changes in the organisation of artistic life were the result of the evolution of art itself, both in the Soviet Union of the 1920's and in the programme of the Museum of Current Art programme during the late 1960's.

There are more historical references. History, a linear record of consequent tendencies and transformations, was treated synthetically in the constructivist museum, as a ‘totality of artistic culture’. The statute of 1919 awarded equal rights to artistic theory and practice. The subject of the organisation of the modern art museum, variously discussed in Russia, was not touched upon in pre-war Poland although different artistic factions [like *Blok* or *Praesens*] were trying to bring the museum into being by including it in the organisational forms of public life and new public institutions, such as The Statute of the Modern Art Gallery Association [1926]. It was not until the 1930s that the Polish situation could be compared more directly to Ludwiński's Museum's programme. The text by Władysław Strzemiński, *Museum* [published in *Forma* no 5, 1936], was devoted to an analysis of the arrangement of exhibits in the Museum Sztuki in Łódź and contains several remarks on the role of the institution in depicting the evolution of art forms and in showing their interdependence. The remarks touch upon experiments with form, its historical development, and the quest for the form of the future. This was, not coincidentally, a common denominator for both Malevitch and Strzemiński.

In the form given by Ludwiński, the Museum of Current Art turns out to be a ‘space of discourse’, geographically sovereign and independent in time, the structure of the six departments being its sole organisational tissue. The remaining parameters of the institution: a building, financial system and staff, were considered of secondary or

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openness to new art forms that provoked and accelerated the necessity of transforming the artistic institution according to changes in the field of art. This notion of the ‘lack’ of certain fixed positions and openness to artistic change is what makes Ludwiński's concept still one of the most radical museum projects.

The basic organisational unit of the Museum was a department. The departments were as follows: action, visual experiments, collection, art popularisation, editorial and technical. This ensured that the museum would have a minimal structure to serve the production of the Museum's programme rather than that the proposal focused only on the abstract content. Within the departments the intertwining of ideas took place as well as their mutual development and continuation. This meant that the previous institutional order was overturned. At the same time, there were attempts to broaden the field of reflection. The limits of art and the nature of the artistic process were tested within the framework of a historical chronology. Ludwiński shares a similar model of art development with Kazimír Malevich and Władysław Strzemiński, who searched for the logic that governed the

⁰⁵ All quotations not specified by the author originate from: J. Ludwiński, *Muzeum Sztuki Aktualnej. Generalne założenia*, Wrocław 1966, leaflet, unpaginated.

almost no importance. Indeed, the Museum was no longer identified with 'an institution' but as a proposal itself.⁰⁶ The critical foundation of the 'playing field', constituted by the ideas mentioned above, was completed with the programme of the exhibitions published as an integral part of the concept. The first exhibition organised within the Museum's framework was the so-called 'plebiscitary exhibition'. Its original plan included fifteen critics, art theorists and gallery directors, each of whom presented a selection of works by the artists they considered the most interesting. Each of them is then granted a space of similar size, a guarantee of free choice and freedom of speech. In reality, the 'plebiscitary exhibition' took place in April of 1967, at a moment of political tension during the elections for the main board of The Association of Polish Artists and Designers in Wrocław. Three galleries were shown in the Town Hall Gothic Chambers: *Foksal Gallery* from Warsaw, *Krzysztofora Gallery* from Kraków and the artists connected with the future *Mona Lisa Gallery*, Wrocław.

The second and last presentation under the patronage of the MCA was called an 'exhibition of weakness'⁰⁷ by Ludwiński. The exhibition *Space-Movement-Light*, organised by Mariusz Hermansdorfer as a guest event in the Wrocław Museum of Architecture at the end of 1967 aptly exposed the 'weaknesses' lying in the field of art itself. It revealed the anachronism of the organisers' critical diction and the 'impossibility' of the exhibition's construction, highlighting the inadequacy of the concept of the Museum in relation to the artistic and institutional space of the late 1960's. 'Failure' and the 'weakness' of the exhibition can be understood as an interesting context for the fact that the Museum of Current Art was never constructed. The leaflet accompanying the exhibition says:

"The previous divisions into particular trends have been broken, but a unified artistic tendency has not been created. On the contrary, what constitutes the character of contemporary art is many-sided and individual. However, various modes of artistic expression sometimes lead to similar results and in works of diametrically different origins the same ideas can often be found. The current exhibition is trying to show such a situation. It gathers compositions by artists using different media, but who are fascinated by similar problems – space, movement, light. These elements are the leading motives of individual works and the only original aim".⁰⁸

Unlike the exhibitions *Bewogen Beweging* [Stedelijk Museum, Amsterdam, 1961] or *Kunst-Licht-Kunst* [Van Abbemuseum, Eindhoven, 1966], which focused on kinetic art as the subject of specific artistic realisations, Ludwiński treated the programme of the Wrocław presentation metaphorically. Indeed, the differences between them were already revealed on the linguistic level, in a comparison of the museums comments and Ludwiński's statements as a critic. Using the categories proposed, he finds only one painting in the exhibition [by Jan Chwałczyk] whose author "makes use of light as a component

[...], prepares light projections on the screens", and two works [by Jerzy Jarnuszkiewicz and Stefan Krygier] "containing mechanical movement in themselves".⁰⁹ A similar opinion was expressed by one of the participating artists, for example Zdzisław Jurkiewicz, who wrote about the 'whimpering' of many of the works realizations that were completely inadequate for the presentation's theoretical framework. This 'weakness' or 'failure' of the *Space-Movement-Light* exhibition contributes, along with the already mentioned notion of 'lack', to understanding the very crux of the idea of Museum of Current Art.

It is worth noticing that at the end of the 1960's and early 1970's the 'gallery' was not unambiguously identified with the sphere of economic capital as it is nowadays. In the specific socio-political conditions of that time, 'gallery' [understood as an 'institution'] was often an institutional shelter for new artistic manifestations and it unveiled changes emerging from the field of art being initiated by artists themselves. In the case of the "plebiscitary exhibition", Ludwiński positioned the 'gallery' in the sphere of reflection and legitimisation connected with the symbolic capital ascribed to the institution of a museum.

Several months later in 1967, when the possibility of bringing the Museum of Current Art into being ceased to exist,¹⁰ the 'gallery' took over the functions of the 'space of discourse', becoming a real area of experiment, redefining notions and continuously testing artistic limits. Some of the theories presented in the programme of the Museum were used again by Ludwiński in the gallery programme text entitled *Situation* [1967]:

"THE GALLERY'S ECCENTRICITIES

The Gallery presents artists whose work introduces new and original values.

The Gallery shows the artists' work at a stage of transition.

The Gallery rebels against the schemes of artistic life.

The Gallery is in favour of thorough discussion on art.

The Gallery publishes its own and artists' utterances in every issue of *Odra*.

The Gallery invites for openings on the first day of every month at 11 a.m.

for lectures and discussions on the seventh day of every month at 6 p.m.

for viewing exhibitions, always from the first to the eleventh day of the month, from 10 a.m. until 8 p.m. in the hall of the International Press and Book Club".¹¹

Thus, the concept of the Museum of Current Art became a matrix for further actions, conducted in the institutionally charged space of the *Mona Lisa Gallery*. This was a glazed hall of 30 m² belonging to the International Press and Book Club in Wrocław. The construction of the Gallery, its physical space and the adopted strategies of action exploded the existing scheme of an institutional

06 In the text *Once more on the Museum of Current Art* Ludwiński concludes: "Museum of Current Art is not – as one might think because of its name – an institution. It is just a catchword, a signal for a sequence of artistic actions that were humbly inaugurated in the Town Hall and which will be continued". Source: J. Ludwiński, *Jeszcze o Muzeum Sztuki Aktualnej*, in: *Epoka błękitu*, ed. Jerzy Hanusek, Cracow 2003, p. 306.

07 J. Ludwiński during the discussion in the catalogue of the exhibition *Space-Movement-Light*, Museum of Current Art, Wrocław, Dec. 1967–Jan. 1968, unpaginated.

08 A leaflet published on the occasion of *Space-Movement-Light* exhibition, source: the private archive of W. Gołkowska and J. Chwałczyk, Wrocław.

09 Ibidem.

10 In one of the last interviews with the artist Rafał Jakubowicz, Ludwiński replied to a question of the localisation and the context of the establishment of the Museum of Current Art: "This programme I made pretty quickly because the Museum had a real chance to exist. Many people were waiting for this institution to be created. [...] It was supposed to be located underground in the so-called Guerilla Hill. [...] There were ten rooms, very nice. The only thing that was required was a tile floor and special air conditioning. We had permission. We could find the money. Everything was prepared. It took a long time, so I started working on the *Mona Lisa Gallery*". Source: *Sztuka zmierza do maksymalnej różnorodności*, in: *Epoka błękitu...*, p. 297.

11 Original spelling and the arrangement of the text maintained. J. Ludwiński, *Sytuacja*, in: *Epoka błękitu...*, p. 104.

structure with its rules, hierarchies, canons, modes of exhibiting and rituals cultivated by official politics.

Is the Museum of Current Art therefore really an 'unrealised project', as the art historians say? If it is so, then what would its potential realisation be, since according to the programme "[it] neither requires a large capacity building nor excessive financial expenditure" and the collection was considered to be of secondary importance? We are dealing here with a totally different genre from an actual museum proposal. The Programme of the Museum of Current Art is not a manual, a score to be played, a recipe for a museum that, if followed carefully, will result in an impressive modern institution. Instead, the text is deliberately ambivalent, and it is a trap to read it as directly descriptive. Seen in this way, the Museum of Current Art turns out to be rather a mental 'space of potentiality', a 'proposition of possibility', a space and a subject of experiment, the physical parameters of which have been reduced radically to almost zero. Finally, it can be transformed and served in other physical frameworks because the Museum fulfills itself in the invisible sphere of a particular world view, as is revealed by the 'weakness' of the second exhibition where only a few people – such as the curators, artists and critics taking up the challenge – could fully participate in and grasp the rules of the 'game'.

The short period when the *Mona Lisa* gallery was a 'testing ground' of new tendencies and artists' attitudes happened between 1967–1971 when it played a crucial role of an hyphen connecting the traditional concept of the work of art of the late 1960s and its new definition proposed by Ludwiński in his texts *Art in the Postartistic Age* [1970], *Neutralisation of Criteria* [1971], *The Zone Free from Convention* [1972] or *Unidentified Art* [1974] in early 1970s. The Gallery's condition as a modernist laboratory enabled a development of some of the propositions of the Museum of Current Art and allowed emerging changes to become visible together with their origins in the tradition. To the new conditions of art, the 'situation' itself became a significant agent. By taking account of the situation, the Gallery was able to equalise theoretical statements with artistic praxis, as well as the exhibition of works of art with the distribution of information.

The first exhibition that was planned would have established a dialogue between two legendary fathers of the avant-garde – Tadeusz Kantor and Henryk Stażewski. However, this did not take place. Instead, Ludwiński opened with a group show of works by artists coming from local context [Zdzisław Jurkiewicz, Wanda Gólkowska] and set up the dialogue on the pages of the monthly magazine *Odra*, by dividing a column into two parallel parts. One presented the voice of the artists, the other of the critic. In the exhibition, Jurkiewicz presented white geometrical forms, empty inside, through which he pulled the paint during the opening, and Gólkowska exhibited *Open Structures* – wooden and metal constructions containing moving elements. Both of them replaced a passive format

of presentation with an event, where the work of art is not the final result of a previous process controlled and steered by the artist. Instead, the work of art became the witness of an artist's gesture, an attitude and his/her own presence in the gallery space. Such a condition was manifest as well in the anti-happening, as Ludwiński called it, *Pubes of Taint* [1969] by Włodzimierz Borowski. The artist sent a letter to the gallery asking a photographer to make photos of visitors, a critic to read the letter with his artistic statement while he himself remained absent throughout the opening. There was one further step to make in order for the work of art to be considered as open and changeable, developed in the conceptual process of thinking, defined by the receiver as much as the viewer, and abolishing the existing traditional dichotomy between image and reality or image and receiver. This step was made in the next project at the *Mona Lisa* gallery.

Ludwiński understood the exhibition as a structure that can be manifested in variable media. It held the same importance whether it was present in visible institutional space or in the format of a text because the exhibition did not exhibit anything anymore. Instead, it was turned itself into a space of discourse the role of which was to extend and reveal the artistic process that lasted much longer than the time of its presence in the institution. The third and last project organised by Ludwiński in the gallery can therefore be treated as a further step in the enlargement of the exhibition in this manner. *Idea Art* [1970] took place on the loose pages of its own catalogue eliminating the exhibition space entirely and neutralising the secondary meaning of the medium of the catalogue. The body of the project – material delivered by invited artists in the form of manifestos, instructions, theoretical works – was without any critical elaboration or introduction and contained only serigraphs of artists' proposals freely distributed in an envelope in the same way as much *mail art* of the period. The gallery lost its physical borders, could happen anywhere and could last as long as needed as a platform for discourse enabling variable voices to exist in parallel. Ludwiński's text *Art in the Postartistic Age* was published as one of the statements in *Idea Art* and ended with words:

"Perhaps, even today, we do not deal with art. We might have overlooked the moment when it transformed itself into something else, something which we cannot yet name. It is certain, however, that what we deal with offers greater possibilities".¹² ✕

Magdalena Ziółkowska

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¹² J. Ludwiński, *Sztuka w epoce postartystycznej*, in: *Sztuka Pojęciowa*, cat, unpaginated.

Od muzeja, preko galerije do neuvezanih stranica kataloga [a ne obratno]

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Parafrazirajući jednu od izjava Giorgia Agambena iz *La communita che viene* – pojam koji izmiče antinomiji univerzalnog i partikularnog je “primjer”.⁰² Program Muzeja aktualne umjetnosti, koji je 1966. stvorio Jerzy Ludwiński [1930—2000], poljski povjesničar umjetnosti, kritičar i kustos, ambivalentan je “primjer”. On baca sumnju na doslovnost institucije muzeja shvaćene kao “kontejner za djela”⁰³ ili kao riznica, i otkriva napetost između mogućeg “ispunjenja” i potencijala njegovog “prijedloga”. Ludwiński dovodi u pitanje stvarnost koja nas okružuje, posvećuje svoj koncept sadašnjem vremenu i njegovim vrijednostima. Stoga se program Muzeja odnosi specifično na svijet njegova doba, predstavljajući kritiku službene kulturne politike Narodne Republike Poljske, izlažući neadekvatnost rječnika koji su razvili povjesničari i teoretičari umjetnosti te na kraju uvodeći nove pojmove na područje kategorija povijesti umjetnosti, koji se odnose na transformirana područja umjetničke prakse. Poslužio je kao svojevrsna matrica za razvoj umjetničkih institucija, uključujući “muzej”, “galeriju” i “izložbu”. Iskušavao je umjetničke granice svih tih institucija pokušavajući ponuditi nove korake u njihovom formalnom napretku kao institucionalne prijedloge.

U tom programu Ludwiński je nazvao Muzej “osjetljivim seizmografom”, “katalizatorom”, “laboratorijem” i “loncem za taljenje” novih tendencija i stajališta. Po njegovu mišljenju, trebao je zahvatiti umjetnički proces i iz njega proishodeće prijedloge točno u trenutku njihova nastanka. Njegov koncept Muzeja aktualne umjetnosti izravno je ciljao na organizaciju umjetničkog života, i na mikro- i na makrorazini. To je obuhvatilo i uvođenje pojmova kao što su “rizik”, “refleks” i “pojedinačna odgovornost” na područje institucijskog funkcioniranja i refleksije: “stvoriti zamjenu za veliki umjetnički centar koji nedostaje u trenutku najveće kulturne akumulacije u Poljskoj”⁰⁴ – kaže Ludwiński u svom tekstu *Mjehurići sa slikarstvom* iz 1966. iste godine kad je napisao svoj prijedlog o muzeju. Na taj je način Ludwiński opisao geografiju kraja 1960-ih, sumirao brojne konvencije, simpozije, festivale, sjednice i druge posebne događaje organizirane pod patronatom vlasti. S jedne strane, događaji koji su se obično odvijali u provincijalnim centrima stvarali su iluziju o raznolikosti diskursa i o njihovu interdisciplinarnom karakteru. S druge strane, otkrili su jaku potrebu za konfrontacijom i diskusijom koja bi dokazala nedjelotvornost kulturno-političkog stroja. Tisak i likovni kritičari nisu bili kadri opisati,

analizirati i ocijeniti čak ni malen dio događaja koji su se odvijali. Stoga je stvoren projekt Muzeja kad je tadašnji model umjetničkog života praktički prestao funkcionirati i otkrio krizu: nedostatak centraliziranog umjetničkog sistema istodobno kad i jačanje umjetničke aktivnosti, uz nedjelotvorne medije i likovnu kritiku. Također se pokazalo da je i stari rječnik moderne umjetnosti, uz način mišljenja i pisanja o umjetničkom izražavanju i statusu umjetničkog djela, neprikladan za nove umjetničke tendencije, poput konceptualne ili idejne umjetnosti. Pokazalo se da je prijedlog o Muzeju projekt koji je na dva načina reagirao na umjetničku stvarnost: bio je fleksibilan prema nastajućim granicama definicije i kategorizacije umjetnosti, ali i prema simboličkim vrijednostima koje se tradicionalno pripisuje instituciji muzeja. Muzej aktualne umjetnosti stoga više nije trebao biti tradicionalni muzej sa zbirkom pojmljenom u smislu svoje povijesti, svojih vrijednosti, mišljenja i pojedinačnih djela. Umjesto toga, MAU je radikalno transformirao te vrijednosti i težina simboličkog kapitala premještena je na manje čvrsto tlo. “Igralište” koje je označio Ludwiński nije bilo ništa manje nego platforma za ideje i refleksije usmjerene prema budućnosti, posvećene umjetnosti koja je stvorena u određenom trenutku i koja zahvaća najzanimljivije pojave. Stoga je stvorila mogućnost za precizno izražavanje i praćenje logike razvoja nove umjetnosti, pritom odbacujući tradicionalnu estetiku i formalne kategorije. Organizacijski oblik i struktura Muzeja aktualne umjetnosti značila je da se tradicionalni razvoj umjetničkih pojava dvostruko poništava. Umjesto toga, smatralo se da su moderne lijepe umjetnosti “otvoren sistem” podložan promjenama. Unutarnja organizacija službenih institucija morala se rastezati do krajnjih granica kako bi predstavila najnoviju umjetnost, koja nije bila usmjerena samo na vizualno iskustvo nego i na “ideju” kao glavni medij umjetnikove aktivnosti. Suprotno tome, nove kategorije – kao što su stav, stvaralački proces, umjetnička činjenica, koncept i stvarnost – postale su komponente “otvorenog sistema” koji je odgovarao novim načinima rada. Time su pojam “institucije” i razumijevanje njene funkcije u umjetničkom životu dobili novo značenje. Ludwińskijev projekt nadalje je obilježavala odsutnost formalizirane i hijerarhijske organizacijske strukture te nedostatak umjetničke ortodoksije. Akademskoj zajednici ponudio je trajnu uključenost u umjetničku refleksiju i usredotočenost na informacijski i dokumentacijski proces, kao

01 Ovaj tekst je izmijenjena i proširena verzija mog teksta *Einige Gedanken über das Museum für aktuelle Kunst*, u: *Mögliche Museen*, B. Steiner, C. Esche ur., Walther König Buchverlag.

02 G. Agamben, *The Coming Community*, prev. M. Hardt, University of Minneapolis 1993, str. 9.

03 R. Krauss, *The Cultural Logic of Late Capitalist Museum*, October, Vol. 54, Autumn 1990

04 J. Ludwiński, *Bania z malarstwem*, Odra 12, 1966, str. 56.

i apsolutnu otvorenost novim umjetničkim formama koje su poticale i ubrzavale nužnost transformacije umjetničkih institucija u skladu s promjenama na području umjetnosti. Zbog tog pojma “nedostatka” određenih fiksnih pozicija i otvorenosti prema umjetničkoj promjeni, Ludwiński je koncept još uvijek je jedan od najradikalnijih muzejskih projekata.

Osnovna organizacijska jedinica Muzeja bila je odjel. Odjeli su bili sljedeći: akcija, vizualni eksperimenti, zbirka, popularizacija umjetnosti, te urednički i tehnički odjel. Tako bi Muzej imao minimalnu strukturu kako bi služio proizvodnji muzejskog programa, a ne bi bio prijedlog usmjeren samo na apstraktni sadržaj. Unutar odjela odvijalo bi se isprepletanje ideja, kao i njihov uzajamni razvoj i kontinuitet. To je značilo da je stari institucijski poredak oboren. Istodobno je bilo pokušaja da se proširi područje refleksije. Granice umjetnosti i prirode umjetničkog procesa testiralo se unutar okvira povijesne kronologije. Ludwiński je imao sličan model razvoja umjetnosti kao Kazimir Maljevič i Władysław Strzemiński, koji su tražili logiku koja je upravljala razvojem avangarde. “Studije o ‘ponašanju’ raznih oblika u prostoru, zasnovane na potencijalno strogim znanstvenim metodama”⁰⁵ koje su bile planirane za odjel vizualnih eksperimenata, nalikuju teorijama o kojima se raspravljalo na debatama o Muzeju umjetničke kulture između 1918. i 1921. U to vrijeme je pitanje uloge i dinamike institucija unutar umjetničkog pokreta postalo temom živih rasprava među sovjetskim umjetnicima ljevičarima. Reorganizacija muzeologije povezala je problem društvene reforme s potrebom za novim centrima za istraživanje umjetnosti – institutima za znanost i umjetnost [*Inchuk – Institut chudožestvennoj kul'tury*, rus.]. Promjene u organizaciji umjetničkog života bile su posljedica evolucije same umjetnosti, i u Sovjetskom Savezu 1920-ih i u programu Muzeja aktualne umjetnosti krajem 1960-ih.

Ima još povijesnih referenci. Povijest, linearan zapis susljednih tendencija i transformacija, u konstruktivističkom muzeju tretirana je sintetički, kao “ukupnost umjetničke kulture”. Statut iz 1919. davao je jednaka prava umjetničkoj teoriji i praksi. Tema organizacije muzeja moderne umjetnosti, o kojoj se u Rusiji raspravljalo na razne načine, nije se spominjala u predratnoj Poljskoj premda su razne umjetničke frakcije [kao što su Blok ili Praesens] pokušavale ostvariti muzej uključujući ga u organizacijske oblike javnog života i novih javnih institucija, poput Statuta Udruženja galerija moderne umjetnosti

[1926]. Poljska situacija se sve do 1930-ih nije mogla izravno usporediti s Ludwińskijevim muzejskim programom. Tekst Władysława Strzemińskog *Muzej* [objavljen u časopisu *Forma* br. 5, 1936] bio je posvećen analizi rasporeda izložaka u Museum Sztuki u Łódźu i sadrži nekoliko napomena o ulozi institucije u prikazu evolucije umjetničkih forma i u dokazivanju njihove međuovisnosti. Te napomene odnosile su se i na eksperimente s formom, njenim povijesnim razvojem i potragom za formom u budućnosti. Nije slučajno da je to bio i zajednički nazivnik Maljeviča i Strzemińskog.

U obliku koji mu je dao Ludwiński, Muzej aktualne umjetnosti pokazuje se kao “prostor diskursa”, geografski suveren i nezavisan u vremenu, a jedino organizacijsko tkivo mu je struktura šest odjela. Ostale parametre institucije: zgrada, financijski sistem i osoblje, smatralo se sekundarnim ili gotovo beznačajnim Štoviše, Muzej se više nije identificirao kao “institucija” nego kao prijedlog sam.⁰⁶ Kritička osnova “igrališta”, koju su tvorile gore spomenute ideje, bila je dovršena programom izložaba objavljenih kao integralan dio koncepta. Prva izložba organizirana u okviru Muzeja bila je takozvana “plebiscitarna izložba”. Njen prvotni plan uključivao je petnaest kritičara, teoretičara umjetnosti i direktora galerija, od kojih bi svaki predstavio izbor radova umjetnika koje je smatrao najzanimljivijima. Svi oni tada bi dobili prostor slične veličine, jamstvo slobodnog izbora i slobode govora. U stvarnosti, “plebiscitarna izložba” održala se u travnju 1967, u trenutku jake političke napetosti tijekom izbora za glavno vijeće Udruženja poljskih umjetnika i dizajnera u Wrocławu. U Gotskim sobama Gradske vijećnice prikazane su tri galerije: galerija *Foksal* iz Varšave, galerija *Krysztofor* iz Krakowa i umjetnici povezani s budućom galerijom *Mona Lisa* u Wrocławu.

Drugu i posljednju prezentaciju pod patronatom MAU Ludwiński je nazvao “izložbom slabosti”.⁰⁷ Izložba *Prostor—Pokret—Svjetlo*, koju je organizirao Mariusz Hermansdorfer kao gostujući događaj u Muzeju arhitekture u Wrocławu krajem 1967. prikladno je razotkrila “slabosti” na području same umjetnosti. Otkrila je anakronizam kritičke dikcije organizatora i “nemogućnost” konstrukcije izložbe, ističući neadekvatnost koncepta Muzeja u odnosu na umjetnički i institucionalni prostor kraja 1960-ih. “Neuspjeh” i “slabost” izložbe može se razumjeti kao zanimljiv kontekst za činjenicu da Muzej aktualne umjetnosti nikad nije izgrađen. U letku koji je pratio izložbu navodi se:

- 05 Svi citati koji nisu drukčije označeni potječu iz: J. Ludwiński, *Muzeum Sztuki Aktualnej*. Generalne założenia, Wrocław 1966, letak, nepaginirano.
- 06 U tekstu *Još jednom o muzeju aktualne umjetnosti* Ludwiński zaključuje: “Muzej aktualne umjetnosti nije – kako bi netko mogao pomisliti zbog naziva – institucija. To je samo krilatica, signal za niz umjetničkih akcija koje su skromno inaugurirane u Gradskoj vijećnici i koje će se nastaviti.” Izvor: J. Ludwiński, *Jeszcze o Muzeum Sztuki Aktualnej*, u: *Epoka błękitu*, ur. Jerzy Hanusek, Krakow 2003, str. 306.
- 07 J. Ludwiński u diskusiji u katalogu izložbe *Prostor—Pokret—Svjetlo*, Muzej aktualne umjetnosti, Wrocław, prosinca 1967 – siječnja 1968, nepaginirano.

U obliku koji mu je dao Ludwiński, Muzej aktualne umjetnosti pokazuje se kao “prostor diskursa”, geografski suveren i nezavisan u vremenu, a jedino organizacijsko tkivo mu je struktura šest odjela. Ostale parametre institucije: zgrada, financijski sistem i osoblje, smatralo se sekundarnim ili gotovo beznačajnim Štoviše, Muzej se više nije identificirao kao “institucija” nego kao prijedlog sam.

“Bivše podjele na pojedine trendove su pale, ali nije stvorena ujedinjena umjetnička tendencija. Naprotiv, ono što tvori karakter suvremene umjetnosti mnogostruko je i pojedinačno. Međutim, razni modusi umjetničkog izražavanja katkad vode do sličnih rezultata i iste ideje često se mogu naći u radovima dijametralno suprotnog porijekla. Aktualna izložba pokušava pokazati takvu situaciju. Okuplja radove umjetnika koji se služe različitim medijima, ali ih fasciniraju slični problemi – prostor, pokret, svjetlo. Ti elementi su vodeći motivi pojedinačnih radova i jedini izvorni cilj.”⁰⁸

Za razliku od izložaba *Bewogen Beweging* [Stedelijk Museum, Amsterdam, 1961.] ili *Kunst-Licht-Kunst* [Van Abbemuseum, Eindhoven, 1966.], koje su se fokusirale na kinetičku umjetnost kao temu specifičnih umjetničkih ostvarenja, Ludwiński je metaforički tretirao wroclavsku prezentaciju. Štoviše, razlike između njih već su bile otkrivene na jezičnoj razini, u usporedbi s komentarima o muzejima i Ludwińskijevim izjavama kao kritičara. Služeći se predloženim kategorijama, on nalazi samo jednu sliku na izložbi [Jana Chwałczyka] čiji se autor “služi svjetlom kao komponentom [...], priprema svjetlosne projekcije na ekranima”, i dva rada [Jerzyja Jarnuszkiewicza i Stefana Krygiera] koja “u sebi sadrže mehaničko gibanje”.⁰⁹ Slično mišljenje izrazio je jedan od umjetnika koji su sudjelovali, Zdzisław Jurkiewicz, koji je pisao o “cmoljenju” mnogih ostvarenja koja su bila posve neprikladna za teorijski okvir izložbe. Ta “slabost” ili “neuspjeh” izložbe *Prostor—Pokret—Svjetlost* pridonosi, uz već spomenuti pojam “nedostatka”, razumijevanju same srži ideje Muzeja aktualne umjetnosti.

Vrijedno je napomenuti da se krajem 1960-ih i početkom 1970-ih “galeriju” nije jednoznačno poistovjećivalo sa sferom ekonomskog kapitala kao danas. U specifičnim društveno-političkim uvjetima toga doba, “galerija” [shvaćena kao “institucija”] često je bila institucijsko sklonište za nove umjetničke manifestacije i otkrivala je promjene koje su dolazile s područja umjetnosti, a inicirali su ih sami umjetnici. U slučaju “plebiscitarne izložbe”, Ludwiński je postavio “galeriju” u sferu refleksije i legitimizacije povezanu sa simboličkim kapitalom koji se pripisuje instituciji muzeja.

Nekoliko mjeseci potom, 1967. kada je prestala postojati mogućnost nastanka Muzeja aktualne umjetnosti,¹⁰ “galerija” je preuzela funkcije “prostora diskursa” i postala stvarnim područjem eksperimentiranja, redefinirajući pojmove i trajno iskušavajući umjetničke granice. Neke od teorija predstavljenih u programu Muzeja Ludwiński je iznova primijenio u programskom tekstu galerije pod naslovom *Situacija* [1967.]:

“EKSCENTRIČNOSTI GALERIJE

Galerija predstavlja umjetnike čiji rad uvodi nove i originalne vrijednosti.
Galerija prikazuje rad umjetnika u stadiju prijelaza.
Galerija se buni protiv shema umjetničkog života.
Galerija je

za sistematsku raspravu o umjetnosti.
Galerija objavljuje vlastite i iskaze umjetnika u svakom broju *Odre. Galerija* poziva na otvorenja prvog dana svakog mjeseca u 11 sati ujutro.
na predavanja i diskusije sedmoga dana u mjesecu u 6 sati popodne.
na razgledavanja izložaba, uvijek od prvog do jedanaestog dana u mjesecu, od 10 sati ujutro do 8 sati navečer u predvorju Međunarodnog novinarskog i knjižnog kluba.”¹¹

Tako je koncept Muzeja aktualne umjetnosti postao matricom za daljnje djelovanje, vođeno u institucijski nabijenom prostoru galerije *Mona Lisa*. To je bilo ostakljeno predvorje od 30 m² koje je pripadalo Međunarodnom novinarskom i knjižnom klubu u Wrocławu. Gradnja Galerije, njen fizički prostor i prihvaćene strategije djelovanja proširile su postojeću shemu institucijske strukture i njena pravila, hijerarhiju, kanone, načine izlaganja i rituale koje je njegovala službena politika.

Je li Muzej aktualne umjetnosti stoga doista “neostvaren projekt”, kao što kažu povjesničari umjetnosti? Ako jest, što bi onda bilo njegovo moguće ostvarenje, jer prema programu “[on] ne zahtijeva ni veliku zgradu ni pretjeran financijski trošak”, a smatralo se da je i zbirka od sekundarne važnosti? Ovdje imamo posla s posve drukčijim žanrom u odnosu na prijedlog stvarnoga muzeja. Program Muzeja aktualne umjetnosti nije priručnik, ni notni zapis, ni recept za muzej koji bi, kad bi se prema njemu postupalo, rezultirao impresivnom modernom institucijom. Umjesto toga, tekst je namjerno dvosmislen, i pogrešno je čitati ga kao da je izravno deskriptivan. Viđen na taj način, pokazuje se da je Muzej aktualne umjetnosti zapravo mentalni “prostor potencijalnosti”, “prijedlog mogućnosti”, prostor i tema eksperimenta, čiji su fizički parametri radikalno reducirani gotovo na ništa. Na kraju, može se transformirati i služiti u drugim fizičkim okvirima jer se Muzej ispunjava u nevidljivoj sferi određenog svjetonazora, kako se otkriva “slabošću” druge izložbe, na kojoj je samo nekolicina ljudi – poput kustosa, umjetnika i kritičara koji su prihvatili izazov – mogla u potpunosti sudjelovati i shvatiti “pravila igre”.

Kratko razdoblje kad je galerija *Mona Lisa* bila “laboratorij” novih tendencija i stajališta umjetnika trajalo je od 1967. do 1971. kad je ona igrala glavnu ulogu poveznice između tradicionalnog pojma umjetničkog djela s kraja 1960-ih i njegove nove definicije koju je predložio Ludwiński u svojim tekstovima *Umjetnost u dobu poslije umjetnosti* [1970.], *Neutralizacija kriterija* [1971.], *Zona slobodna od konvencija* [1972.] i *Neidentificirana umjetnost s početka 1970-ih*. Status Galerije kao modernističkog laboratorija omogućio je razvoj nekih od prijedloga za Muzej aktualne umjetnosti i pospješio da nastajuće promjene postanu vidljive, kao i njihovi izvori u tradiciji. Za nove uvjete umjetnosti sama “situacija” postala je značajnim agensom. Uzimajući u obzir situaciju, Galerija je uspjela izjednačiti teorijske izjave s umjetničkom praksom, kao i izlaganje umjetničkih djela sa širenjem informacija.

08 Letak objavljen povodom izložbe *Prostor—Pokret—Svjetlo*, izvor: privatna arhiva W. Gołkowske i J. Chwałczyka, Wrocław.

09 Ibidem.

10 U jednom od posljednjih intervjua s umjetnikom Rafalom Jakubowiczom Ludwiński je odgovorio na pitanje o lokalizaciji i kontekstu osnivanja Muzeja aktualne umjetnosti: “Taj program, sam načinio prilično brzo jer je Muzej imao realnih izgleda za postojanje. Mnogi ljudi su čekali osnivanje te institucije. [...] Pretpostavljalo se da će biti smješten pod zemljom na takozvanom Gerilskom brdu. [...] Bilo je deset prostorija, vrlo lijepo. Bio je potreban samo popločen pod i posebna klimatizacija. Imali smo dozvolu. Mogli smo dobiti novac. Sve je bilo spremno. Potrajalo je, pa sam počeo raditi na galeriji *Mona Lisa*.” Izvor: *Sztuka zmierza do maksymalnej różnorodności*, u: *Epoka błękitu...*, str. 297.

11 Zadržali smo izvorni rječnik i prijelom teksta. J. Ludwiński, *Sytuacja*, in: *Epoka błękitu...*, str. 104.

Prva planirana izložba uspostavila bi dijalog između dvojice legendarnih očeva avangarde – Tadeusza Kantora i Henryka Stażewskog. No to se nije dogodilo. Umjesto toga, Ludwiński je otvorio s grupnom izložbom djela umjetnika iz lokalnog konteksta [Zdzisław Jurkiewicz, Wanda Gólkowska] i uspostavio dijalog na stranicama mjesečnika *Odra*, podijelivši svoju kolumnu na dva paralelna dijela. Jedan je predstavljao glas umjetnika, a drugi glas kritičara. Na izložbi je Jurkiewicz prikazao bijele geometrijske forme, iznutra prazne, koje je na otvaranju ispunjavao bojom, a Gólkowska je izložila *Otvorene strukture* – drvene i metalne konstrukcije koje su sadržavale pokretne elemente. Oboje su pasivni format predstavljanja zamijenili događajem, u kojem umjetničko djelo nije konačan rezultat prethodnog procesa koji nadzire i kojim upravlja umjetnik. Umjesto toga, umjetničko djelo postalo je svjedokom umjetnikove geste, stava i prisutnosti u galerijskom prostoru. Takvo stanje bilo je izraženo i u, kako ga je Ludwiński nazvao, anti-happeningu *Pubes of Taint* [1969.] Włodzimierza Borowskog. Umjetnik je postalo pismo galeriji tražeći da fotograf načini snimke posjetilaca, da kritičar pročita pismo s njegovom umjetničkom izjavom, dok on sam ne bi bio prisutan na otvaranju. Trebalo je načiniti još jedan korak kako bi se umjetničko djelo smatralo otvorenim i promjenjivim, razvijenim u pojmovnom procesu mišljenja, onim što definira primalac i gledalac, i što ukida postojeću, tradicionalnu dihotomiju slike i stvarnosti ili slike i primaoca. Taj korak načinjen je u sljedećem projektu u galeriji *Mona Lisa*.

Ludwiński je razumio izložbu kao strukturu koja se može manifestirati u raznim medijima. Imala istu važnost bilo da je prisutna u vidljivom institucijskom prostoru ili u formatu teksta jer izložba više ništa nije izlagala. Umjesto toga, pretvorila se u prostor diskursa čija je uloga bila da proširuje i otkriva umjetnički proces koji je trajao mnogo dulje od vremena njegove prisutnosti u instituciji. Treći i posljednji projekt koji je Ludwiński organizirao u galeriji stoga se može smatrati daljnjim korakom u takvom proširivanju izložbe. *Idea Art* [1970.] odvijala se na nevezanim stranicama vlastitog kataloga, posve uklonivši izložbeni prostor i neutraliziravši sekundarno značenje medija kataloga. Korpus projekta – materijal koji su pozvani umjetnici isporučili u obliku manifesta, uputa, teorijskih radova – bio je lišen svake kritičke elaboracije ili uvoda i sadržavao je samo serigrafije umjetničkih prijedloga koje se dijelilo u omotnici, na isti način kao i *mail art* iz toga razdoblja. Galerija je izgubila svoje fizičke granice, mogla se dogoditi bilo gdje i trajati koliko je potrebno, kao platforma za diskurs koji omogućuje da usporedno postoje različiti glasovi. Ludwińskijev tekst *Umjetnost u doba poslije umjetnosti* bio je objavljen kao jedna od izjava u *Idea Art* i završavao je riječima:

“Možda već danas nemamo posla s umjetnošću. Možda smo previdjeli trenutak kad se ona pretvorila u nešto drugo, nešto što još ne možemo imenovati. No jasno je da ono s čime imamo posla nudi velike mogućnosti.”¹² ✕

Magdalena Ziółkowska

Samostalna izložba Zdzisława Jurkiewicza, u Galeriji Mona Lisa, Wrocław, 1967, fotografija: Zdzisław Holuka, ljubaznošću: Zdzisław Holuka, Wrocław. / Zdzisław Jurkiewicz, solo exhibition at Mona Lisa Gallery, Wrocław 1967, photo: Zdzisław Holuka, courtesy: Zdzisław Holuka, Wrocław.

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12 J. Ludwiński, *Sztuka w epoce postartystycznej*, u: *Sztuka Pojęciowa*, katalog, nepaginirano.

László Beke: Pismo poslano 28 umjetnika, Poziv na učestvovanje u projektu *Imagination/Idea* / Letter sent to 28 artists, Invitation to participate in the *Imagination/Idea* Project, 1971

Sándor Hornyik: The overture of the Hungarian Conceptual Art – László Beke's *Imagination/Idea*

40

- 01 Quotation from László Beke's call. Unless otherwise indicated quotations are from this text. Published: *Imagination/Idea. The beginning of Hungarian Conceptual Art. Collection of László Beke, 1971*. Ed.: László Beke. OSAS – tranzit.hu, Budapest, 2008. p 1. Beke sent the one page call to twenty-eight artists [Attalai, Bak, Balaskó, Baranyay, Csáji, Csiky, Donáth, Erdély, Fajó, Ficzek, Gulyás, Harasztý, Hencze, Jovánovics, Keserü, Kismányoki, Lakner, Lantos, Major, Méhes, Nádler, Pauer, Pinczehelyi, Szentjóby, Szijártó, Tandori, Tót, Türk].
- 02 The exhibition planned in the István Király Museum in Székesfehérvár the Arts Council "did not approve" or rather classified as "self-financed", which practically meant the ban of the exhibition. Cf.: *Imagination/Idea*. p. xvi.
- 03 Quotation from the call of Gyula Pauer. Published: *Imagination/Idea. The beginning of Hungarian Conceptual Art. Collection of László Beke, 1971*. Ed.: László Beke. OSAS – tranzit.hu, Budapest, 2008. p 184.
- 04 Verbal report by László Beke in 2001.

Due to the lack of art spaces and media, the printed word, photography, artist books and alternative journals played a significant role in the conceptual art of the socialist countries. The *Gorgona* in Zagreb, or the OHO in Ljubljana in the sixties, or the work of Zofia Kulik and Mladen Stilinović from the beginning of the seventies are good examples. In the factual description of the Hungarian conceptual art a "quasi-book", or rather an art collection deserves an outstanding position: László Beke's *Imagination/Idea* project, in which thirty-one artist took place in 1971. Though the *Imagination/Idea* project is very far from being a conventional exhibition, it became seen as conceptual art exhibition par excellence, as it was launched as an exhibition and set as its aim to question the traditional formats and institutions of art. László Beke typed the call on 4th of August, 1971, with which he initiated an exhibition in inverted commas, "that is only realized in thought", "the material of which, however, is accurately documented".⁰¹ Beke described the project as an "an experimental, educational, and documentation project", instead of which I – for the sake of simplicity – will use the exhibition in inverted commas label, that also occurs in the letter. The "exhibition" could not open as planned in Székesfehérvár, because of cultural politics reasons, despite all intentions and promises.⁰² Instead of the public opening and exhibition the works could be viewed by appointment in László Beke's flat, and the organizer - in order to emphasise the exhibition-situation – even prepared a guestbook to record the opinion of the visitors. According to the central concept of the "exhibition" "the WORK = the DOCUMENTATION OF THE IDEA/IMAGINATION". The organizer asked the participants to submit such material that can be placed in a standard document folder. Beyond this formal requirement the artists were completely free to do anything. As the letter says:

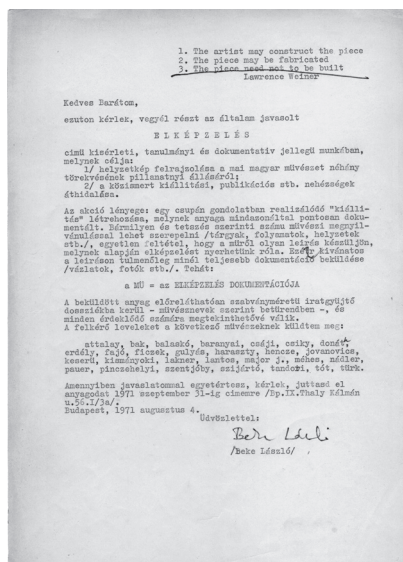
"It is possible to participate with any kind of and any number of artistic comments /objects, processes, situations, etc./ the only condition is that the work should be described such a way that we could get an idea of it."

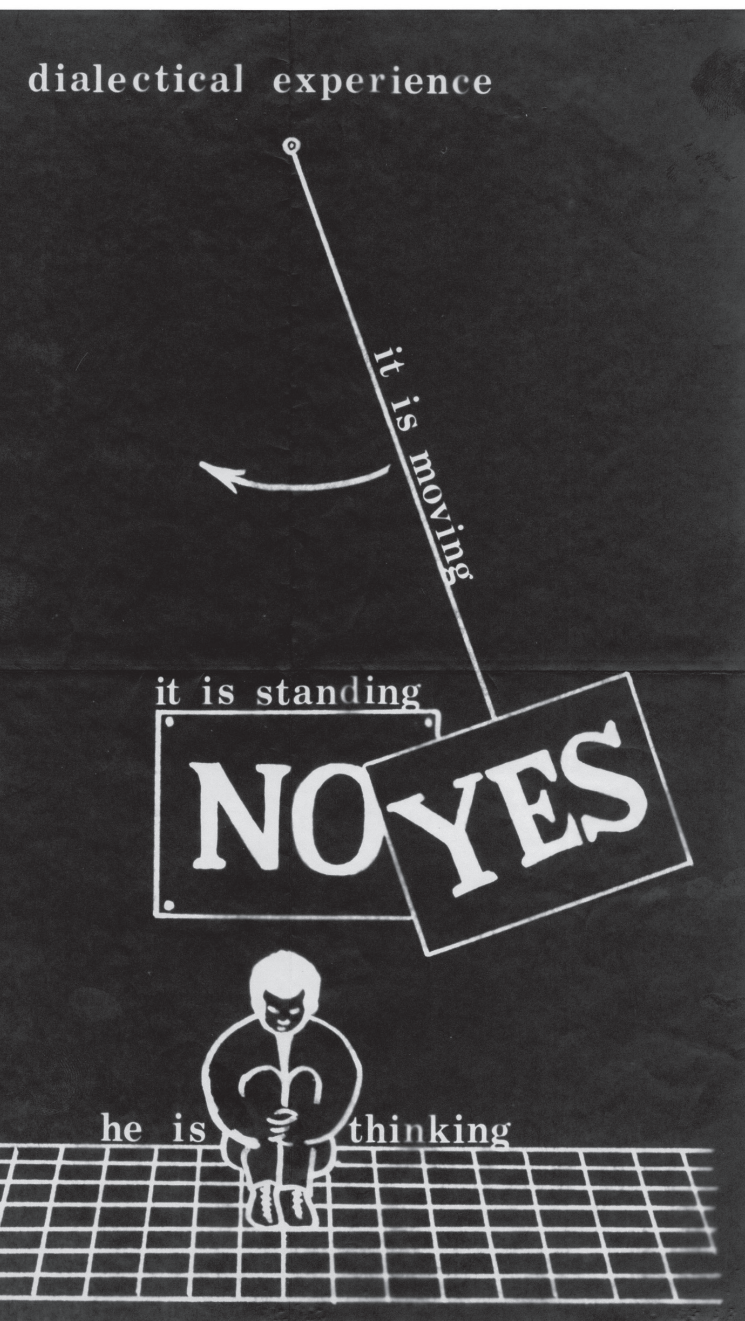
Today is fortunate situation of Beke's *Imagination/Idea* due to its emphasised "documentarism". In this sense a further special feature of the "exhibition" is that it contains a complete private collection, in which the identification of the works is even easier as in the case of documented pieces. It is because all these works were created in index cards, or

rather the index card [or card file] is the material medium of the works. This touchingly precise collection was created thanks to one of the most prominent Hungarian conceptual sculptors, Gyula Pauer, who started his collecting project on 20th of October, 1971 under the influence of as a reply to Beke's *Imagination/Idea*. The precision of Pauer's collection is due to the fact that he gave much stricter formal requirements: "I intend to base my collection on the best artworks of 16 Hungarian artists, and as THE INDEX CARD IS THE ONLY DOCUMENT THAT CAN PROPERLY IDENTIFY, AND VERIFY THE EXISTENCE OF A WORK OF ART! - I ask you to fill in the data for what you regard as your best work of art on the attached [emphasis by S.H.] index card. Please provide the information in the marked rubrics in a precise manner [in accordance with real facts], using a typewriter"⁰³ [One of the first Hungarian Fluxus artists, Tamás Szentjóby made one more turn on this, when as his best work, he submitted himself, more precisely his identity card. In this way he fused his typical actionist artistic practice with the medial, conceptual critique of the artwork.] The parallel actions of Beke, Pauer and Szentjóby seemingly meet the earliest and most puritan definition of conceptual art. Though the conceptual nature of individual works is debateable, it is obvious that *Imagination/Idea* can be regarded a conceptual exhibition par excellence.

In the case of first occurrences the question of genealogy is raised with special weight. The question is from what sources, how, and in what circumstances the idea was born, the works were created, and the "exhibition" was composed. It is important to make the preliminary remark that in addition to the international context that I will describe other events and thoughts could have also influenced Beke. Among these Beke himself mentioned the inspiring effect of utopian architecture: the paradox of buildings that only "exist" in plans and documentation, and the influence of this paradox in the Hungarian context that engaged the freshly graduated art historian who was also interested in architecture.⁰⁴

My remarks mainly refer to the international context of Beke's and Pauer's actions, and to the heterogeneity of the material, the reason for which – in contrast with the existing interpretations – I do not identify in the incomplete and ambiguous reception of the notion and tendencies of conceptual art. On the contrary, the reception can be regarded correct and accurate, as it reflects well the heterogeneity





Géza Perneckzy: Bez naziva [da i ne], nedatirano [prilog *Imagination/Idea* projektu, 1971] / without title [yes and no] no date [contribution to the *Imagination/Idea* project, 1971]

of the definition of conceptual art during that time [and today!]. The heterogeneity first of all derives from the fact that we can talk about many parallel paths of events, from the rediscovery of Marcel Duchamp and the Russian constructivists through the Fluxus movement [John Cage, Allan Kaprow] and the re-evaluation of the Clement Greenberg-style abstract painting [Robert Rauschenberg, Ad Reinhardt, Frank Stella], to the institution critique of Hans Haacke, Marcel Broodthaers, and Daniel Buren. The examples of Joseph Kosuth and Sol LeWitt show that all these tendencies overlapped with the phenomena of conceptual art, whose perhaps still most characteristic definition is the one made by Lucy Lippard: the art object simply lost its material weight in both literal and figurative sense.⁰⁵

Instead of the strict definition of conceptual art it is worth to examine the connotations of this concept, which also affected its Hungarian reception.⁰⁶ We are talking about such an art that not only questions the status of the artwork but the situation of the artist, the art critic, art historian. It not only scrutinizes the process of the production and consumption of the artworks but also the institutional system of art that determines much more the current notion of art than the works themselves. One characteristic of the western art of the sixties is the breach of

the borders of the genres and institutions of art: thanks to the followers of John Cage and the Fluxus artists the crystallised role-possibilities of the art world get fused. Joseph Kosuth for instance wrote exhibition reviews, and claimed that conceptual art per definition eliminates the critic from the art world. The members of the prominent Art & Language group [some of them graduated as art historians] used and criticised the language of art history in their textual works. While Kosuth turned the work into criticism they presented art criticism as an artwork.

As a result of the practice of *Fluxus* and the Art & Language [Air Show, Air-Conditioning Show] the concept and meaning of exhibition gradually was transformed, and a New York curator Seth Siegelau also merged previously separate meanings of the catalogue and the exhibition, which had a great influence on László Beke too, who chose a Lawrence Weiner quotation as a motto for the *Imagination/Idea* "exhibition" call. And what made Weiner a conceptual artist was the effective instrumentality of Seth Siegelau.⁰⁷ Siegelau was one of the first ones who organised an exhibition that only existed as a catalogue, and perhaps was the first to look at documentations in a catalogue as artworks, and the realised works only as illustrations.⁰⁸ [The 1967 paragraphs of Sol LeWitt and the 1968 "dematerialisation" manifesto of Lucy Lippard, which were organic developments from the American movements of the sixties, could also play a significant role.] Probably the best example for the documentation represented as an artwork is the *January 5-31*, which is regarded by many the first conceptual exhibition. During the exhibition [5-31st January, 1969] in the front room of the exhibition space the visitors could see eight works by each artist: Barry, Douglas Huebler, Joseph Kosuth, and Lawrence Weiner in the form of a documentation [catalogue]. From the eight works each artist only realised two as a means of "illustration" in the back room of the exhibition space. [It cannot be denied that the genre of anthology had for long been known, and was used ardently by Fluxus artists, but Siegelau did not consider the catalogue an anthology but the adequate space of the exhibition.]

Conceptual art reached Europe with an unbelievable speed, and in March, 1969 Harald Szeeman's legendary exhibition *When Attitudes Become Form: Works - Processes - Concepts - Situations - Information* opened in Bern, which had the – in our case not subsidiary – subtitle *Live in Your Head*. The thorough mapping of the eastward journey of conceptual art would require further

- 05** Lucy R. Lippard – John Chandler: *The Dematerialization of Art*. Art International, 1968/2. pp. 31-36. In relation to Lippard and the importance of dematerialisation within the history of conceptual art see: Alexander Alberro: *Reconsidering Conceptual Art, 1966-1977*. In: Alexander Alberro – Blake Stimson [eds.]: *Conceptual Art: A Critical Anthology*. MIT Press, Cambridge, 1999. pp. xvi-xxxvii. In addition to dematerialisation and the medial critique of the art object for the description of the institutional criticism see: Benjamin H. D. Buchloch: *Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions*. October, 55, 1990. pp. 105-143. For the coherent combination of these two tendencies see: Rosalind Krauss: *Reinventing the Medium*. Critical Inquiry, 25:2, 1999. pp. 289-305.
- 06** I only mention two striking and characteristic definitions: Joseph Kosuth: "art as idea as idea" – *Art after Philosophy*, Studio International, 1969/10, 11, 12. pp. 134-137, 160-161, 212-213. and Sol LeWitt: "in conceptual art the idea of concept is the most important aspect of the work" – *Paragraphs on Conceptual Art*, Artforum, 1967/7. pp. 79-84.
- 07** The quotation is from Weiner's 1969 statement that he wrote for the *January 5-31*. exhibition for the request of Siegelau: "1. The artist may construct the piece / 2. The piece may be fabricated / 3. The piece need not to be built"
- 08** Another good example for an exhibition existing in the format of a catalogue is the 1968 *November* by Douglas Huebler, and the *Xerox Book*, in which Siegelau exhibited 25 pages of Xerox-works by Carl André, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, and Lawrence Weiner.

Géza Perneczky: program identifikacije, 1971 [prilog *Imagination/Idea* projektu, 1971] / identification program, 1971 [contribution to the *Imagination/Idea* project, 1971]

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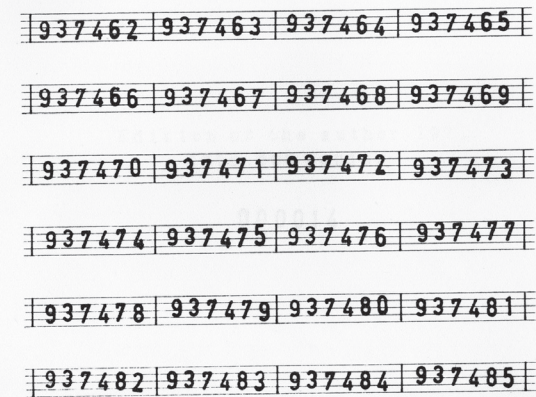
- 09** László Beke: *Miért használ fotókat az A.P.L.C.? [Why does A.P.L.C. use photos?]* Fotóművészet, 1972/2. pp. 20-26. László Beke: *Fotó-látás, fotó használat az új magyar művészetben. [Photo-view and photo usage in the new Hungarian art]* Fotóművészet, 1972/3. pp. 18-24.
- 10** Among others the following artists took part in the work of the Zugló Circle: Sándor Molnár, Imre Bak, Tamás Hencze, István Nádler, Pál Deim, Gábor Attalai and Tibor Csiky.
- 11** For details see: Júlia Klaniczay – Edit Sasvári [eds.]: *Törvénytelen avantgárd. Galántai György balatonboglári kápolnaműterme 1970-1973. [Illegal avant-garde. The chapel-studio of György Galántai]* Artpool – Balassi, Budapest, 2003.
- 12** Beke positively reviewed Groh book. Beke László: *Klaus Groh könyvéről és néhány általános problémáról. [On Klaus Groh's book, and some other general problems]* Magyar Műhely, 43-44, 1974. pp. 40-48.
- 13** Fluxus and happening appeared in the Hungarian art practice in the second part of the sixties, but these as well as conceptual art got little space. For details see: László Beke: *Conceptual Tendencies in Eastern European Art.* In: *Global Conceptualisms: Points of Origin 1950s-1980s.* Eds: L. Camnitzer, J. Farver and R. Weiss. Queens Museum of Art, New York, 1999. pp. 41-52.
- 14** Lucy R. Lippard: *Six Years: The Dematerialization of the Art Object.* Praeger, New York, 1973.
- 15** Gábor Attalai: *L-P-C Art.* In: K. Groh: *Actuelle Kunst in Osteuropa.* Köln, 1972; László Beke: *Miért használ fotókat az A.P.L.C.? [Why does A.P.L.C. use photos?]* Fotóművészet, 1972/2.

investigations, but I think that the answers are in the art journals, which were available in some form in Poland, Yugoslavia, Czechoslovakia, and in Hungary too. To cite only one example: Beke already refers to the 1970 issues of the *Studio International* and the *Arts Magazine* when he talks about Concept Art in 1972.⁰⁹ It is important to emphasise the importance of local artist groups and magazines within each country. In Zagreb the “antimagazine” of the Gorgona group functioned from 1961 to 1966, in Budapest the *Zugló Circle* artist group¹⁰ existed from 1958 to 1968 and its members like those of the Gorgona were open to various new tendencies from the lyrical abstraction, pop art to hard edge [then later conceptual art]. Essentially like in America in Central-Eastern Europe too, the regional conceptual art organically developed from the progressive tendencies [neo-dada, *Fluxus*, pop art, minimal art] of the fifties-sixties, which later manifested in different ways, like the *May 75* magazine in Zagreb, or the chapel-exhibitions in Balatonboglár – a small village in Hungary - organized by György Galántai. [The actual intellectual and socio-cultural context of Beke's *Imagination/Idea* could be composed by these very “underground” chapel-exhibitions, in which most of the artists addressed by Beke participated in the summer of 1971.¹¹]

Because of the restrictions on communication and travel the international reception of Eastern-European art in many cases was determined by personal relationships. In relation to Hungary we have to mention the German Klaus Groh, who probably provoked by the success of Seth Siegelau and Harald Szeeman, in 1971 edited for the DuMont Publishing House a “conceptual” anthology of Western-European artists with the title *If I Had a Mind... [Ich stelle mir vor...]*. Groh invited Eastern-European artists to collaboration in the same year. This is how the *Actuelle Kunst in Osteuropa* volume was published in 1972 with the works of the following Hungarian artists: Bak, Erdély, Gáyor, Jovánovics, Lakner, Major, Maurer, Méhes, Pauer, Pálfalusi, Tót.¹² The collection of the material occurred at the same time as that of the *Imagination/Idea* and a few artists participated with the same works [eg. László Lakner, János Major, Gyula Pauer]. These two projects – despite their different intentions – indicated that there was a viable, moreover flourishing art practice, since 10-20 Hungarian artists were so much up-to-date that their works could be published by a well-known publisher, and Beke's call did not reach them so unprepared either that they could not produce works immediately.¹³

In connection with Pauer's collection I can point out a direct American parallel, though it is not verifiable that Pauer knew the name and work of Lucy Lippard already in 1971. Lippard is one of the first theorists of conceptual art, but her curatorial work was also as significant as that of Szeeman and Siegelau.¹⁴ In 1969 she organised the show titled 557.087 in Seattle, which was named after current population of the city. Lippard composed the exhibition catalogue using museum index cards. She repeated the show with similar conditions in Vancouver [955.000] and Buenos Aires [2.972.453]. Pauer added something to the concept of Lippard, even if he had known

identification of a person by keeping of his breath



then about these exhibitions. In the case of Lippard's exhibitions the cards documented the works actually on display in Seattle, Vancouver, and Buenos Aires, while in the case of Pauer cards made of the “best” pieces themselves were considered as works in Beke's conceptual exhibition.

Finally, a few words about the heterogeneity of the Hungarian conceptual art. The most important point – that could even negate my previous statements – is that such a thing as “Hungarian conceptual art” did not exist in 1971. The notion and canon of the Hungarian conceptual art was constructed by the professional discourse from 1972 until today. It is to some relief that in 1971 the American and European conceptual art did not have a clear definition and canon either. At the beginning of seventies every tendency was labelled as conceptual art that – as Lippard said – aimed at the dematerialization of the artwork, from minimal art through project-, earth-, and land art to *Fluxus*. Joseph Beuys was as equally cited as Carl André, and the picture was enriched by French situationalism and Italian *Arte Povera*. The same heterogeneity is reflected in the Hungarian reception of the dematerialising tendencies of that time and in the material of *Imagination/Idea*.¹⁵ For example the graphic artist János Major in his work titled *Fact Art* presented Hungary as an idea-necropolis, and based his statement on the photo of the tomb of Lajos Kubista. The “sculptor” Gyula Gulyás however, stitched up a giant crack on the wall of the stone-pit in Villány – on a photo. But *Imagination/Idea* also contains the textual project of the “painter” Imre Bak, and the conceptual lithography of the “photographer” András Baranyay, and the poems and objects of the “pop artist” László Lakner. Furthermore, it contains the conceptual actions of the “art critic” Géza Perneczky, and the land art plans of the Pécs Workshop, the visual toy-plan of János Fajó, the sketches of Harasztý's “play art” constructions, and many other ingenious and less ingenious works, that represent various stages in the understanding and misunderstanding of conceptual art. ✖

Sándor Hornyik:

Uvod u mađarsku konceptualnu umjetnost – *Imagination/Idea* Lászlóa Bekea

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Zbog manjka umjetničkih prostora i medija, tiskana riječ, fotografija, umjetničke knjige i alternativni časopisi igrali su važnu ulogu u konceptualnoj umjetnosti socijalističkih zemalja. Dobri primjeri za to su *Gorgona* u Zagrebu, ili *OHO* u Ljubljani šezdesetih, ili rad *Zofije Kulik* i *Mladena Stilinovića* s početka sedamdesetih. U činjeničnom opisu mađarske konceptualne umjetnosti, jedna “pseudo-knjiga”, ili bolje rečeno umjetnička zbirka, zaslužuje izniman položaj: projekt Lászlóa Bekea *Imagination/Idea* u kojem je 1971. sudjelovao 31 umjetnik. Iako je projekt *Imagination/Idea* vrlo daleko od toga da bude konvencionalna izložba, on je to postao, kao konceptualna izložba mađarske umjetnosti *par excellence*, jer je pokrenut kao izložba i kao svoj cilj postavio je propitivanje tradicionalnih umjetničkih formata i institucija. László Beke otipkao je poziv 4. kolovoza 1971, čime je inicirao izložbu u navodnicima, “koja se realizira samo u mislima”, “čiji materijal je ipak precizno dokumentiran”.⁰¹ Beke je opisao taj projekt kao “eksperimentalan, pedagoški i dokumentacijski projekt”, ali ja ću se umjesto toga – radi jednostavnosti – poslužiti izložbom u navodnicima, izrazom koji se također pojavljuje u pismu. “Izložba” se nije mogla otvoriti u Székesfehérváru kao što je bilo planirano, zbog kulturnopolitičkih razloga, usprkos svim nakanama i obećanjima.⁰² Umjesto javnog otvorenja i izložbe, radovi su se mogli vidjeti u dogovoru s Lászlóm Bekeom u njegovu stanu, a organizator – kako bi naglasio situaciju izložbe – pripremio je čak i knjigu gostiju za bilježenje mišljenja posjetitelja. U skladu s glavnim konceptom “izložbe”, “RAD = DOKUMENTACIJA IDEJE/IMAGINACIJE”, organizator je zatražio od sudionika da prilože materijale koji se mogu staviti u standardnu dokumentacijsku mapu. Osim tog formalnog zahtjeva, umjetnici su imali potpunu slobodu. Kako se navodi u pismu: “Moguće je sudjelovati svakom vrstom i svakim brojem umjetničkih komentara /objekata, procesa, situacija itd./ čiji jedini uvjet je da bi rad trebalo opisati tako da dobijemo neku ideju o njemu.” Današnja sretna situacija Bekeove *Imagination/Idea* posljedica je njenog naglašenog “dokumentarizma”. U tom smislu, sljedeće posebno svojstvo “izložbe” jest to što ona sadrži potpunu privatnu zbirku, u kojoj je identifikacija radova još lakša nego u slučaju dokumentiranih djela. To je zato što su svi ti radovi kreirani na kataloškim karticama, ili bolje rečeno, kataloška kartica [ili kataloški dosje] je materijalni medij radova. Ta dirljivo precizna zbirka nastala je zahvaljujući jednom od najistaknutijih

mađarskih konceptualnih kipara, Gyuli Paueru, koji je pokrenuo svoj kolekcionarski projekt 20. listopada 1971. pod utjecajem i na reakciju na Bekeovu *Imagination/Idea*. Preciznost Pauerove zbirke ishod je činjenice da je on zadao mnogo stroža formalna ograničenja: “Kanim utemeljiti svoju zbirku na najboljim umjetničkim djelima 16 mađarskih umjetnika, a budući da je KATALOŠKA KARTICA JEDINI DOKUMENT KOJI MOŽE ODGOVARAJUĆE IDENTIFICIRATI I VERIFICIRATI POSTOJANJE UMJETNIČKOG DJELA! – zahtijevam da podatke o onome što smatrate svojim najboljim umjetničkim djelom popunite na *priloženu* [kurziv S. H.] katalošku karticu. Molim, dajte informacije u obilježenim rubrikama, precizno [u skladu sa stvarnim činjenicama], pisaćim strojem.”⁰³ [Jedan od prvih mađarskih umjetnika *Fluxusa*, Tamás Szentjóbby, dodao je tome još jedan pogled iskosa kad je kao svoje najbolje djelo priložio sebe, točnije rečeno, svoju osobnu iskaznicu. Tako se pridružio akcionističkoj umjetničkoj praksi tipičnoj za njega, konceptualnoj kritici umjetničkog djela.] Paralelne akcije Bekea, Paueru i Szentjóbbyja naizgled zadovoljavaju najraniju i najpuritanskiju definiciju konceptualne umjetnosti. Iako je konceptualna priroda pojedinih djela sporna, očito je da se *Imagination/Idea* može smatrati konceptualnom izložbom *par excellence*.

A u slučaju prvih, pitanje genealogije ima posebnu težinu. Pitanje iz kojih izvora, kako i u kojim okolnostima je ideja nastala, djela stvorena, i “izložba” osmišljena. Važno je iznijeti tu preliminarnu napomenu da uz međunarodni kontekst koji ću opisati, na Bekea su utjecali i drugi događaji i misli. Među njima je sam Beke spomenuo nadahnjujući utjecaj utopijske arhitekture: paradoksa zgrada koje “postoje” samo u planovima i dokumentaciji, i aktualnost tog paradoksa u mađarskom kontekstu toga doba intrigirala je upravo diplomiranog studenta povijesti umjetnosti koji se zanimao i za arhitekturu.⁰⁴

Moje napomene uglavnom se odnose na međunarodni kontekst Bekeovih i Pauerovih akcija i na heterogenost materijala, razlog zbog kojeg se – suprotno postojećih interpretacijama – ne identificiram s nepotpunom i dvosmislenom recepcijom tog pojma i tendencija konceptualne umjetnosti. Naprotiv, recepcija se može smatrati korektnom i točnom, jer dobro odražava heterogenost definicije konceptualne umjetnosti toga doba [i danas!]. Ta heterogenost ponajprije proistječe iz činjenice da možemo govoriti samo o mnogo paralelnih putova događaja od ponovnog otkrića Marcela Duchampa i ruskih

- ⁰¹ Citat iz Bekeovog poziva. Ako nije drukčije navedeno, citati su iz tog teksta. Objavljen je kao: *Imagination/Idea, The beginning of Hungarian Conceptual Art*. Collection of László Beke, 1971. Ur.: László Beke. OSAS – tranzit.hu, Budapest, 2008. p 1. Beke je poziv ispisao na jednoj stranici i poslao dvadesetosmorici umjetnika [Attalai, Bak, Balaskó, Baranyay, Csáji, Csiky, Donáth, Erdély, Fajó, Ficzek, Gulyás, Haraszty, Hencze, Jovánovics, Keserü, Kismányoki, Lakner, Lantos, Major, Méhes, Nádler, Pauer, Pinczehelyi, Szentjóbby, Szijártó, Tandori, Tót, Türk].
- ⁰² Izložbu planiranu u muzeju István Király u Székesfehérváru Umjetničko vijeće “nije odobrilo” ili ju je klasificiralo kao “samofinanciranu”, što je praktički značilo zabranu izložbe. Cf.: *Imagination/Idea*, str. xvi.
- ⁰³ Citat iz poziva Gyle Paueru, objavljen kao *Imagination/Idea. The beginning of Hungarian Conceptual Art*. Collection of László Beke, 1971. Ur.: László Beke. OSAS – tranzit.hu, Budapest, 2008, str. 184.
- ⁰⁴ Prema kazivanju Lászlóa Bekea 2001.

- 05 Lucy R. Lippard – John Chandler: *The Dematerialization of Art*. *Art International*, 1968/2. str. 31-36. O Lippard i važnosti dematerijalizacije u povijesti konceptualne umjetnosti vidi: Alexander Alberro: *Reconsidering Conceptual Art, 1966-1977*. U: Alexander Alberro – Blake Stimson [ur.]: *Conceptual Art: A Critical Anthology*. MIT Press, Cambridge, 1999. pp. xvi-xxxvii. Osim dematerijalizacije i medijske kritike umjetničkog predmeta u svrhu kritike institucija vidi: Benjamin H. D. Buchloch: *Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions*. *October*, 55, 1990, str. 105-143. Koherentnu kombinaciju tih dviju tendencija vidi: Rosalind Krauss: *Reinventing the Medium*. *Critical Inquiry*, 25:2, 1999, str. 289-305.
- 06 Spominjem samo dvije jake i karakteristične definicije: Joseph Kosuth: "umjetnost kao ideja kao ideja" – *Art after Philosophy*, *Studio International*, 1969/10, 11, 12, str. 134-137, 160-161, 212-213. i Sol Le Witt: "u konceptualnoj umjetnosti ideja koncepta najvažniji je aspekt rada" – *Paragraphs on Conceptual Art*, *Artforum*, 1967/7, str. 79-84.
- 07 Citat je iz Weinerove izjave iz 1969. koju je napisao za izložbu *January 5-31* na Siegelaubov zahtjev: "1. Umjetnik može konstruirati djelo / 2. Djelo može biti proizvedeno / 3. Djelo ne mora biti načinjeno".
- 08 Sljedeći dobar primjer izložbe koja postoji u formatu kataloga je *November* Douglasa Hueblera iz 1968. i *Xerox Book*, u kojoj je Siegelaub izložio 25 stranica radova-fotokopija Carla Andréa, Roberta Barryja, Douglasa Hueblera, Josepha Kosutha, Sola LeWitta, Roberta Morrisa i Lawrencea Weinerja.
- 09 László Beke: *Miért használ fotókat az A.P.L.C.? [Zašto A.P.L.C. koristi*

konstruktivista preko pokreta *Fluxus* [John Cage, Allan Kaprow] i prevrednovanja apstraktnog slikarstva u stilu Clementa Greenberga [Robert Rauschenberg, Ad Reinhardt, Frank Stella], do kritike institucija Hansa Haackea, Marcela Broodthaersa i Daniela Burena. Primjeri Josepha Kosutha i Sola LeWitta pokazuju da su se sve te tendencije preklapale s fenomenima konceptualne umjetnosti, čiju vjerojatno najkarakterističniju definiciju je dala Lucy Lippard: umjetnički predmet naprosto je izgubio materijalnu težinu i u doslovnom i u figurativnom smislu.⁰⁵

Umjesto stroge definicije konceptualne umjetnosti vrijedi istražiti konotacije toga pojma, koje su utjecale i na recepciju u Mađarskoj.⁰⁶ Govorimo o takvoj umjetnosti koja ne samo da dovodi u pitanje status umjetničkog djela nego i situaciju umjetnika, likovnog kritičara, povjesničara umjetnosti. Ona ne samo da istražuje proces proizvodnje i potrošnje umjetničkih djela nego i institucijski sistem umjetnosti koji mnogo više određuje trenutno poimanje umjetnosti nego sama djela. Jedna od značajki zapadne umjetnosti šezdesetih je prelaženje granica žanrova i umjetničkih institucija: zahvaljujući sljedbenicima Johna Cagea i umjetnika *Fluxusa*, kristalizirane uloge-mogućnosti svijeta umjetnosti stopile su se. Na primjer, Joseph Kosuth pisao je prikaze izložaba, a tvrdio da konceptualna umjetnost po definiciji uklanja kritičara iz svijeta umjetnosti. Članovi istaknute skupine *Art&Language* [od kojih su neki bili diplomirani povjesničari umjetnosti] služili su se jezikom povijesti umjetnosti i kritizirali ga u svojim tekstualnim radovima. Dok je Kosuth pretvorio umjetnost u kritiku, oni su predstavljali kritiku umjetnosti kao umjetničko djelo.

Kao rezultat prakse *Fluxusa* i *Art & Language* [*Air Show*, *Air-Conditioning Show*] postupno se promijenio pojam i značenje izložbe, i njujorški kustos Seth Siegelaub također je spojio nekoć odvojena značenja kataloga i izložbe, što je utjecalo i na Lászlóa Bekea, koji je odabrao citat Lawrencea Weinerja kao motto za poziv na izložbu *Imagination/Idea*. A Weiner je zapravo postao konceptualni umjetnik pod utjecajem Seta Siegelauba.⁰⁷ Siegelaub je bio među prvima koji su organizirali izložbu koja je postojala kao katalog, a možda je prvi gledao dokumentaciju u katalogu kao umjetničko djelo, a ostvarena djela kao tek ilustracije.⁰⁸ [Važnu ulogu u tome mogli bi imati odlomci Sola LeWitta iz 1967. i "dematerijalizacijski" manifest Lucy Lippard, kao organski razvoj američkih pokreta iz šezdesetih.]



Vjerojatno najbolji primjer dokumentacije predstavljene kao umjetničko djelo je *January 5-31*, koje mnogi smatraju prvom konceptualnom izložbom. Tijekom izložbe [5-31. siječnja 1969.] u reprezentativnoj, prednjoj prostoriji izložbenog prostora posjetitelji su mogli vidjeti po osam radova svakog umjetnika: Barryja, Douglasa Hueblera, Josepha Kosutha i Lawrencea Weinerja u obliku dokumentacije [kataloga]. Od tih osam radova svaki umjetnik je realizirao dva, u svrhu "ilustracije" u stražnjoj prostoriji izložbenog prostora. [Ne može se poreći da je žanr antologije već dugo poznat i umjetnici *Fluxusa* revno su ga koristili, ali Siegelaub nije smatrao katalog antologijom nego prikladnim prostorom za izložbu.]

Konceptualna umjetnost došla je u Evropu nevjerovatno brzo, i u ožujku 1969. otvorena je legendarna izložba Harald Szeemana *When Attitudes Become Form: Works - Processes - Concepts - Situations - Information*, s podnaslovom *Live in Your Head*, koji u ovom slučaju nije manje važan. Za iscrpno kartografiranje putovanja konceptualne umjetnosti na Istok bila bi potrebna daljnja istraživanja, ali mislim da su odgovori u časopisima koji su u nekom obliku bili dostupni u Poljskoj, Jugoslaviji, Čehoslovačkoj i

János Major: *Grob Lajosa Kubiste*, 1971, tekst ispisan pisaćom mašinom i fotografija [prilog *Imagination/Idea* projektu, 1971] / *The Tomb of Lajos Kubista*, 1971, typewritten text and photo [contribution to the *Imagination/Idea* project, 1971]

u Mađarskoj. Da navedemo samo jedan primjer: **Beke** se već poziva na brojeve časopisa *Studio International* i *Arts Magazine* iz 1970. kad 1972. govori o konceptualnoj umjetnosti.⁹ Bitno je naglasiti važnost lokalnih umjetničkih skupina i časopisa u svakoj od tih zemalja. U Zagrebu je “antičasopis” grupe *Gorgona* funkcionirao od 1961. do 1966, u Budimpešti je umjetnička skupina *Zugló*¹⁰ postojala od 1958. do 1968. Njeni članovi su, poput članova *Gorgone*, bili otvoreni prema raznim novim tendencijama, od lirske apstrakcije, *pop arta* i *hard edgea* [a kasnije i konceptualne umjetnosti]. U biti, u Americi kao i u Srednjoj i Istočnoj Evropi, regionalna konceptualna umjetnost organski se razvila iz progresivnih tendencija [neo-dada, *Fluxus*, *pop art*, *minimal art*] iz pedesetih i šezdesetih, što se kasnije manifestiralo na raznim forumima, poput časopisa *Maj 75* u Zagrebu, ili na izložbama u kapelici u Balatonbogláru – malom selu u Mađarskoj – koje je organizirao György Galántai. [Stvarni intelektualni i sociokulturni kontekst **Bekeove** *Imagination/Idea* možda čine upravo te “underground” izložbe u kapelici, u kojima je u ljeto 1971. sudjelovala većina umjetnika kojima se **Beke** obratio.¹¹]

Zbog ograničenja komunikacija i putovanja, međunarodna recepcija istočnoevropske umjetnosti u mnogim slučajevima bila je određena osobnim odnosima. U odnosu na Mađarsku, moramo spomenuti Nijemca **Klausa Groha**, koji je, vjerojatno potaknut uspjehom **Setha Seigelauba** i **Haralda Szeemana**, 1971. za izdavačku kuću **DuMont** uredio “konceptualnu” antologiju zapadnoevropskih umjetnika pod naslovom *If I Had a Mind... [Ich stelle mir vor...]*. **Groh** je iste godine pozvao istočnoevropske umjetnike na suradnju. Tako je 1972. objavljena knjiga *Actuelle Kunst in Osteuropa* s radovima sljedećih mađarskih umjetnika: **Bak**, **Erdély**, **Gáyor**, **Jovánovics**, **Lakner**, **Major**, **Maurer**, **Méhes**, **Pauer**, **Pálfalusi**, **Tót**.¹² Zbirka materijala dogodila se u isto vrijeme kad i *Imagination/Idea* i nekoliko umjetnika sudjelovalo je istim radovima [npr. **László Lakner**, **János Major**, **Gyula Pauer**]. Ta dva projekta – usprkos njihovim različitim nakanama – naznačila su da postoji živa, štoviše cvatuća umjetnička praksa, jer je 10-20 mađarskih umjetnika bilo toliko suvremeno da je njihove radove mogao objaviti ugledan izdavač, i **Bekeov** poziv nije ih zatekao tako nespremne da ne bi mogli odmah proizvesti radove.¹³

U vezi s **Pauerovom** zbirkom mogu istaknuti izravnu američku paralelu, iako se ne može utvrditi je li **Pauer** već 1971. poznao ime i

djelo **Lucy Lippard**. **Lippard** je među ključnim teoretičarima konceptualne umjetnosti, no njen kustoski rad bio je značajan poput **Szeemanovog** i **Siegelaubovog**.¹⁴ U Seattleu je 1969. organizirala izložbu pod naslovom 557.087, nazvanu prema tadašnjem broju stanovnika grada. **Lippard** je složila katalog izložbe od muzejskih kataloških kartica. Izložbu je ponovila u sličnim okolnostima u Vancouveru [955.000] i Buenos Airesu [2,972.453]. **Pauer** je dopunio **Lippardin** koncept, čak i ako nije tada znao za te izložbe. U slučaju **Lippardinih** izložaba kartice su dokumentirale radove koji su doista bili izloženi u Seattleu, Vancouveru i Buenos Airesu, dok se u **Pauerovom** slučaju kartice o “najboljim” djelima smatralo samim radovima na **Bekeovoj** konceptualnoj izložbi.

Na kraju, nekoliko riječi o heterogenosti mađarske konceptualne umjetnosti. Treba početi s najvažnijim – što bi moglo osporiti moje ranije izjave – da 1971. nije postojalo ništa poput “mađarske konceptualne umjetnosti”. Pojam i kanon mađarske konceptualne umjetnosti konstruiran je profesionalnim diskursom od 1972. do danas. Doduše, 1971. ni američka ni evropska konceptualna umjetnost također nije imala jasnu definiciju ni kanon. Početkom sedamdesetih konceptualnom umjetnošću označavala se svaka tendencija koja je – kako je rekla **Lippard** – težila dematerijalizaciji umjetničkog djela, od *minimal arta*, preko *project-*, *earth-* i *land arta*, do *Fluxusa*. **Joseph Beuys** bio je citiran jednako kao i **Carl André**, a sliku je obogatio i francuski situacionizam i talijanska *Arte Povera*. Ista ta heterogenost odražava se i u mađarskoj recepciji dematerijalizirajućih tendencija toga doba i u egzaktnom materijalu *Imagination/Idea*.¹⁵ Na primjer, grafički umjetnik **János Major** u svom radu pod naslovom *Fact Art* predstavio je Mađarsku kao ideju-nekropolis i svoju tvrdnju utemeljio na fotografiji grobnice **Lajosa Kubiste**. “**Kipar**” **Gyula Gulyás** je pak napravio veliku pukotinu na nadgrobnom kamenu u **Villányju** – na fotografiji. No *Imagination/Idea* sadrži i tekstualni projekt “slikara” **Imre Baka** i konceptualnu litografiju “fotografa” **Andrása Baranyaya**, te pjesme i objekte “pop artista” **Lászlóa Laknera**. Štoviše, konceptualne akcije “likovnog kritičara” **Géze Perneckyja** i *land art* tlocrti s radionice u Pečuhu, vizualna igračka-tlocrt **Jánosa Fajóa**, skice **Haraszyjevih** konstrukcija *play arta* i mnogi drugi domišljati i manje domišljati radovi predstavljaju razne stupnjeve u razumijevanju i pogrešnom razumijevanju konceptualne umjetnosti. ✕

fotografije?] *Fotóművészet*, 1972/2. str. 20-26. **László Beke**: *Fotó-látás, fotó használat az új magyar művészetben*. [Fotopogled i upotreba fotografija u novoj mađarskoj umjetnosti] *Fotóművészet*, 1972/3. str. 18-24.

- 10 Između ostalih, u radu kruga **Zugló** sudjelovali su sljedeći umjetnici: **Sándor Molnár**, **Imre Bak**, **Tamás Hencze**, **István Nádler**, **Pál Deim**, **Gábor Attalai** i **Tibor Csiky**.
- 11 Pojediniosti vidi u: **Júlia Klaniczay** – **Edit Sasvári** [Ur.]: *Törvénytelen avantgárd. Galántai György balatonboglári kápolnaműterme 1970-1973*. [Illegalna avangarda. *Studio* u kapelici **Görgyja Galántajaja**] *Artpool* – **Balassi**, Budapest, 2003.
- 12 **Beke** je pozitivno prikazao **Grohu**u knjigu. **Beke László**: *Klaus Groh könyvéről és néhány általános problémáról*. [O knjizi **Klausa Groha** i nekim drugim, općim problemima] *Magyar Műhely*, 43-44, 1974. str. 40-48.
- 13 **Fluxus** i **happening** pojavili su se u mađarskoj umjetničkoj praksi u drugom dijelu šezdesetih, ali dobili su malo prostora, kao i konceptualna umjetnost. O pojediniostima vidi: *Conceptual Tendencies in Eastern European Art*. U: *Global Conceptualisms: Points of Origin 1950s-1980s*. Ur.: **L. Camnitzer**, **J. Farver** and **R. Weiss**. *Queens Museum of Art*, New York, 1999. str. 41-52.
- 14 **Lucy R. Lippard**: *Six Years: The Dematerialization of the Art Object*. Praeger, New York, 1973.
- 15 **Gábor Attalai**: *L-P-C Art*. U: **K. Groh**: *Actuelle Kunst in Osteuropa*. Köln, 1972; **László Beke**: *Miért használ fotókat az A.P.L.C.? [Zašto A.P.L.C. koristi fotografiju?]* *Fotóművészet*, 1972/2.

László Beke: Pismo poslano 28 umjetnika, Poziv na učestvovanje u projektu *Imagination/Idea* / Letter sent to 28 artists, Invitation to participate in the *Imagination/Idea Project*, 1971

46

1. The artist may construct the piece

1. *Umjetnik može konstruirati djelo*

2. The piece may be fabricated

2. *Djelo može biti proizvedeno*

3. The piece need not to be built

3. *Djelo ne mora biti načinjeno.*

Lawrence Weiner

Dear Friend,
Budapest, 4 August 1971.

Dragi prijatelju,
Budimpešta, 4. kolovoza 1971.

I hereby ask you to take part in an experimental, educational, and documentation project that I have initiated with the title

Molim vas da sudjelujete u eksperimentalnom, pedagoškom i dokumentacijskom projektu pod naslovom

IMAGINATION/IDEA

I D E J A

It has the following aims:

koji sam pokrenuo i koji ima sljedeće ciljeve:

- 1/ to make a situation overview about the current state of a few tendencies in contemporary Hungarian art;
- 2/ to find a solution for the well-known difficulties of exhibiting, publishing etc.

- 1/ načiniti pregled situacije u vezi s trenutnim stanjem nekih tendencija u suvremenoj mađarskoj umjetnosti;
- 2/ naći rješenje za dobro poznate teškoće u izlaganju, objavljivanju itd.

The point of the project: the creation of an "exhibition" that is only realized in thought, the material of which however is accurately documented. It is possible to participate with any kind of and any number of artistic comments /objects, processes, situations, etc./ the only condition is that the work should be described in such a way that we are able to get an idea of it. For this reason it is highly advisable that you send – in addition to the description – the most complete documentation possible / sketches, photos, etc./. Consequently:

Smisao projekta: stvaranje "izložbe" koja se ostvaruje u mislima, ali čiji se materijal precizno dokumentira. Moguće je sudjelovati svakom vrstom i svakim brojem umjetničkih komentara /objekata, procesa, situacija itd./ čiji jedini uvjet je da bi rad trebalo opisati tako da dobijemo neku ideju o njemu. Zbog toga se preporučuje poslati – osim opisa – najpotpuniju moguću dokumentaciju /skice, fotografije itd./. Stoga:

the WORK = the DOCUMENTATION OF THE
IMAGINATION/IDEA

RAD = DOKUMENTACIJA IDEJE

The materials submitted will probably be placed in a regular sized folder - in alphabetical order according to the names of the artists – and will be accessible to anyone interested. I have sent invitations to the following artists:

Podnijeti materijali vjerojatno će biti stavljeni u mapu uobičajene veličine – abecednim redom, prema imenu umjetnika – i bit će dostupni svima zainteresiranima. Pozive sam poslao sljedećim umjetnicima:

attalai, bak, balaskó, baranyay, csáji, csiky, donáth, erdély, fajó, ficzek, gulyás, haraszty, hencze, jovánovics, kemény, keserü, kismányoki, lakner, lantos, major j., méhes, perneckzy, pinczehelyi, szentjóby, szijártó, tandori, tót, türk.

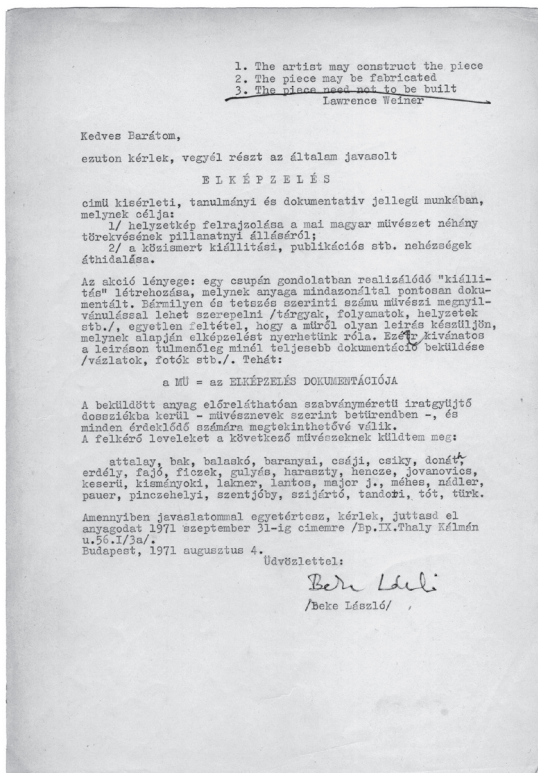
attalai, bak, balaskó, baranyay, csáji, csiky, donáth, erdély, fajó, ficzek, gulyás, haraszty, hencze, jovánovics, kemény, keserü, kismányoki, lakner, lantos, major j, méhes, perneckzy, pinczehelyi, szentjóby, szijártó, tandori, tót, türk.

If you agree with my proposal send your material to the following address by the 31st of September, 1971. /Bp.IX. Thaly Kálmán u. 56.I/3a/

Ako se slažete s mojim prijedlogom, pošaljite svoj materijal na sljedeću adresu do 31. rujna 1971. /Bp.IX. Thaly Kálmán u. 56.I/3a/

Kind regards,
László Beke

Srdačno,
László Beke



5. Op Art nije rođen u Mađarskoj.
6. Nicolas Schöffer rođen je u Kalocsi.
7. Kinetička umjetnost nije rođena u Kalocsi.
8. Tivadar Herzl rođen je u Budimpešti.
9. Cionizam nije rođen u Budimpešti.
10. Otac nuklearne bombe Leó Szilard rođen je u Mađarskoj, a umro u SAD-u.
11. Pop-art rođen je u SAD-u, a njegov utjecaj proširio se na Mađarsku.
12. Béla Bartók rođen je u Mađarskoj, a umro u New Yorku.
13. Konceptualna umjetnost rođena je u New Yorku; jer nijedan pojam nije rođen u Budimpešti.
14. János Neumann, izniman matematičar i izumitelj kompjutera, rođen je u Mađarskoj, a umro u Sjedinjenim Državama.
15. Kibernetika služi za uspješnu proizvodnju umjetničkih djela u mnogim tehnološki razvijenim državama, dok u Mađarskoj – koliko ja znam – nikad nismo prešli na nju.

Ako su, kao što tvrdim, svi argumenti gornjeg koncepta neporecive činjenice, onda je "fact art" prikladniji naslov nego "konceptualna umjetnost".

Bi li Fact Art nastala u Budimpešti?

Tu hipotezu može se zastupati samo ako su njeni temeljni argumenti stvarne činjenice. Kad sam provjeravao točnost argumenata, otkrio sam da je 3. argument lažan. Dakle, Fact art je mrtvorodena u Budimpešti jer je jedan od argumenata iz kojih smo zaključili da je nastala – onaj prema kojemu nijedan izum nije rođen u Mađarskoj – pogrešan, a ne činjenica.

16. Postoji jedan izum koji je rođen u Mađarskoj: bicsérdizam.

17. Béla Bicsérdy umro je u Americi.

László Méhes

Géza Perneckzy

dijalektičko iskustvo
ne kreće se
stoji
NE DA
on misli

Sándor Pinczehelyi

Tamás Szentjóby [St. Auby]

PARALELNI TIJEK / VJEŽBALIŠTE
1971. / Budimpešta / Stjóby

umjetnost: kič
povijest: kič

Dokumentacija ideje

"...život-prostor stvaran okolinom, i život-plan iniciram događanjem koje trebate ispuniti i ostvariti svojim životom...!"

BUDITE ZABRANJENI!

RADNA TERAPIJA / 2

za analizu:	a]	pojedinač
	b]	zajednica
	c]	okolina
		fizička
		psihološka
		društvena
		nepoznata
	d]	program
	e]	prilika
	f]	akcijski lik
	g]	destrukcija – agresija
		regresija – uputa
		progresija – odnos

Péter Türk

[nema prijevoda]

Gyula Pauer

Dragi prijatelju,

Odlučio sam pokrenuti događaj kolekcioniranja umjetnosti.

S obzirom na jedinstvenost moje situacije [ograničen prostor, financijske teškoće, antimaterijalistička orijentacija itd.], morao sam odbaciti akademske metode kolekcioniranja. Svoju kolekciju namjeravam zasnovati na najboljim djelima 16 mađarskih umjetnika, a budući da

INDEKSNA KARTICA JE JEDINI DOKUMENT KOJI MOŽE IDENTIFICIRATI I VERIFICIRATI POSTOJANJE UMJETNIČKOG DJELA, Molim vas da na priloženu indeksnu karticu upišete podatke o onome što smatrate svojim najboljim umjetničkim djelom. Molim da precizno [u skladu sa stvarnim činjenicama] unesete informacije u označene rubrike, služeći se pišaćim strojem, i vratite mi indeksnu karticu u roku od tri dana.

Daljnja pitanja:

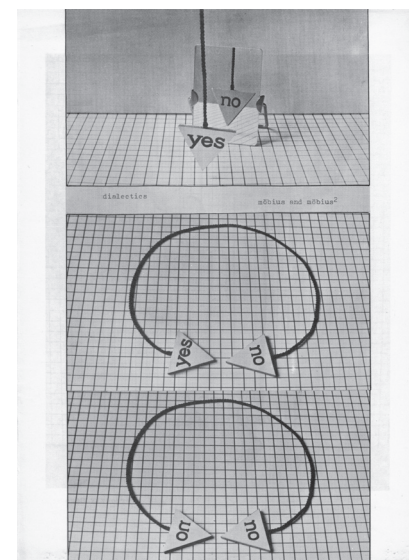
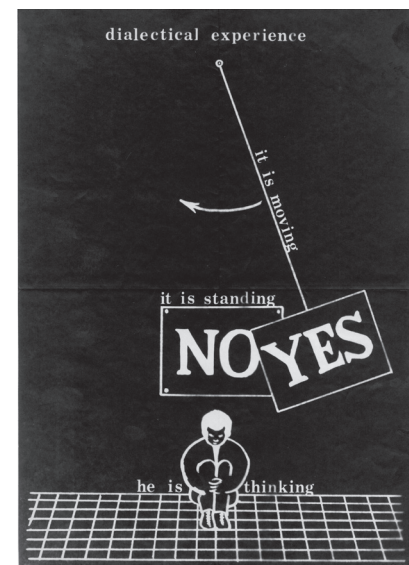
1. Ne zanimaju me indeksne kartice koje se drže u muzejima i drugim institucijama. Relevantna javna institucija ne bi dala te dokumente, a meni ne trebaju kopije. Moja zbirka smije sadržavati samo originalnu verziju.
2. Dopustivo je da u budućnosti neka institucija otkupi predmet donirane dokumentacije. U tom slučaju rado ću dotičnoj javnoj instituciji dati katalošku karticu iz svoje zbirke u svrhu kopiranja. Naravno, dužni ste obavijestiti instituciju da ne smije proizvesti novu katalošku karticu [ovjerenu kopiju].
3. Ako predmet donirane kataloške kartice pripada privatnom kolekcionaru, mora se tražiti i njegova dozvola.

Premda me predmet kataloške kartice ne zanima, neka administrativna ograničenja obavezuju me da ga do neke mjere razmotrim:

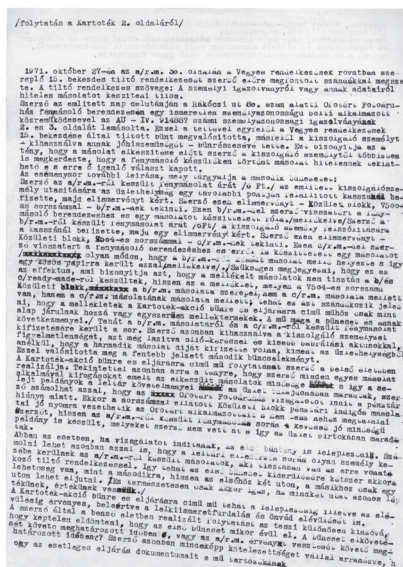
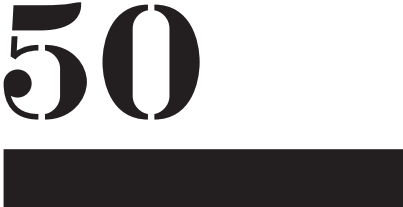
1. Važno mi je da mi date podatke koje se odnose na postojeće umjetničko djelo.
2. Može se dogoditi da se netko, kad pročita karticu, počne zanimati za njen predmet.
3. Budući da želim izbjeći unošenje lažnih podataka u zbirku, slučajnim odabirom

Géza Perneckzy: Bez naziva [da i ne, dialektika, möbius i möbius], nedatirano [prilog *Imagination/Idea* projektu, 1971] / without title [yes and no, dialectics, and möbius and möbius], no date [contribution to the *Imagination/Idea* project, 1971]

49



Tamás STjAUBy [Szentjóby]: *Akcija zločina i postupka* [prilog *Imagination/Idea* projektu, 1971] / *Action for Crime and Process* [contribution to the *Imagination/Idea* project, 1971]



- provjeravat ću predmete kataloških kartica.
- U slučaju da na bilo koji način promijenite predmet kataloške kartice [modifikacije, novi slojevi boje itd.] ili se on ošteti, morate me obavijestiti nedugo nakon tog događaja kako bih mogao promijeniti podatke.
 - No moguće je i da nekom promjenom predmet kataloške kartice počne još bolje odgovarati opisu na kataloškoj kartici. U tom slučaju nema potrebe za obaviješću.
 - Ako predmet kataloške kartice nije slika ni kip nego neki stariji čin [događaj, okolina], molim da provjerite je li ga moguće u svako doba precizno rekonstruirati prema opisu. [Moj prijateljski savjet o tome: s obzirom na probleme, izbjegavajte takve stvari.]

Dragi prijatelju,
Darujući mi ovaj dar, nema dvojbe da ćeš se morati žrtvovati, jer će umjetničko djelo koje odabereš izgubiti svoj “identitet” kad ostane bez kataloške kartice. No neka ti posluži kao određena utjeha to što se neki već zanimaju za moju zbirku, a planiram i izložbu najboljih kataloških kartica. Molim te, podrži moj rad svojim darom.

Topli pozdravi,
[potpis nečitak]
[Gyula Pauer]

Budimpešta, 20/10/1971.

[Rukom dodana opaska:] Moje cirkularno pismo, datirano 20/10/1971.

Pauer-Jovánovics

Naslov i tema umjetničkog djela: Bez naslova

Ime i dob umjetnika: György Jovánovicz, star 32 godine

Upotrijebljeni materijali: gips

Tehnika: lijevanje

Veličina: 6x3x0,9 m

Opis: Predmet izložen u svibnju 1970. u dvorani Adolf Féynes. Njegov tlocrt identičan je tlocrtu nepravilnog unutarnjeg prostora dvorane Adolf Féynes. Svi njegovi kutovi i zidovi precizno slijede zidove dvorane. Visina mu je 90 cm, najveća duljina je 6 m, a širina 3 m. Ukupan opseg velikih i malih dijelova je 16 m. Rad je načinjen od gipsa svijetlo ružičaste boje, koja postupno blijedi i na kraju se pretvara u posve bijelu.
Stanje: postupno propada

Pauer-Major

Naslov i tema umjetničkog djela: Zvonik vatrogasne stanice u Kunovoj ulici

Ime i dob umjetnika: János Major [1934]

Upotrijebljeni materijali: papir

Tehnika: crtež olovkom

Opis: Perspektivni crtež koji prikazuje neogotički zvonik s crvenom petokrakom zvijezdom na vrhu.

Vrijednost: 2500 HUF

Porijeklo: [izraelski buržuj – prekriziženo]

Stanje: dobro

Literatura [straga, na dodatnoj stranici]: Géza Perneczky: “Hungarian Pop Art?” [Élet és Irodalom, svezak XIII, str. 40.]

Pauer-STjAUBy

Naslov i tema umjetničkog djela: AUKCIJA KATALOŠKIH KARTICA O ZLOČINU I POSTUPKU

Ime i dob umjetnika: Tamás STjAUBy, star 27 godina – vidi katalošku karticu

Upotrijebljeni materijali: papir, platno

Tehnika: miješana

Veličina: a/15x12, b/20x12, c/20x12

Lokacija: Budimpešta, 9. okrug, Ferenc kórut 23, IV/2 i kataloška kartica a/ uvijek kod autora

Vrijednost: +6 HUF

Stanje: početno

Opis: Ready-made – a/ načinjeno u tiskarskoj preši s ovlaštenjem ustanove unutarnjih poslova za proizvodnju identifikacijskih dokumenata i u policijskoj stanici 9. okruga. b/ i c/ načinjene su u tvornici papira od koje Papirellátó [pr.: dobavljač papira] naručuje blokove s kvadratićima i u foto-prodavaonici Ofotér [Rákócziyeva ulica 80]. ready-made a/ ovjerjo je Szász Andrásné [policijski službenik], a ready-madeove b/ i c/ ovjerila je Zsuzsa... [blagajnica].

Opis a/: u ovitku od tamno crvenog platna, 30 numeriranih ružičastih listova od papira za novčanice, s osobnim podacima i fotografijom autora, kao i s pravilima za izlaganje i upotrebu ready-madea a/. Ready-made a/ je takozvani kinetički ready-made, jer se njegov sadržaj i forma mijenjaju u skladu sa sudbinom vlasnika [autora]. Razne ovlaštene osobe koje se bave raznim vrstama promjena unose te promjene u odgovarajuće rubrike. Ready-made a/ izgubit će svoju valjanost ready-madea a/ najkasnije 31. kolovoza 1980. U tom trenutku pretvorit će se u ready-made a/1, u skladu sa svojim internim kinetičkim zakonima.

Ready-made a/1 bit će u posjedu ovlaštene ustanove za unutarnje poslove. U tom trenutku više neću moći osigurati da bude dostupan za izlaganje, osim ako se, u skladu s promjenama podataka o ready-madeu a/, autorov život odvije tako da bude kadar određivati njegovu dostupnost za izlaganje [na primjer: postane policajac, ili izgubi r.m. /a i pronađe ga nakon 31. kolovoza 1980. – u kojem slučaju će biti dostupan za izlaganje samo u ograničenom vremenu, jer se u 16. članku Dekreta o raznim pitanjima navodi da ga se mora predati u roku od 24 sata]. Može se dogoditi i da će se umjetničko djelo a/, kao posljedica njegovih internih kinetičkih zakona, pretvoriti u a/1 prije 31. kolovoza 1980. U tom slučaju vrijede ista pravila izloživosti kao prije. Nema potrebe da obrazlažem činjenicu da će

promjene internih kinetičkih zakona djela a/ otvoriti nove vidike na prirodu, o kojima zasad možemo samo nagađati. Stoga to djelo ne želi računati na mogućnosti koje ne odgovaraju njegovu sadašnjem potencijalu. U vezi s izlaganjem djela a/ prije 31. kolovoza 1980. treba istaknuti sljedeće: bez obzira na činjenicu da djelo a/, u skladu sa svojim internim poretkom – kako je navedeno u poglavlju pod naslovom “Valjanost identifikacijskog dokumenta” – nudi ovlaštenima za njegovu proizvodnju obilje mogućnosti za njegov povratak, treba razmotriti još nešto: samo policija ili zakonodavna vlast može zahtijevati da im se r-m. a/ pokaže. Naravno, kao što vrijedi i za druga moja djela, rado ću ga učiniti dostupnim zainteresiranima. Mislim da je to važno istaknuti, posebno u svjetlu paragrafa 2/3 pisma koje je iniciralo proces prikupljanja.

Opis ready-madea b/ i c/: dvije priznanice s biljgom i podacima zapisanim kemijskom olovkom [priznanica, kataloška kartica]. R.m. b/ je priznanica o primitku fotokopije r.m. a/. R.m. c/ je priznanica o primitku r.m. b/.

Opis rada pod naslovom “Akcija kataloških kartica za zločin i postupak”: jedan, odnosno dva kaznena slučaja, razdoblje njihova mirovanja pred kaznenim organima, kazneni postupak i kazna nakon razotkrivanja, kao i autorova previranja i kajanje. S obzirom na činjenicu da zasad imamo podatke o samo dva kriminalna čina i, zbog kratkoće vremena koje je prošlo nakon zločina, autorova previranja i osjećaj krivnje su blagi i jedva izrazivi, pa ograničavamo raspravu na opis kriminalnih događaja i ocrtavanje mogućnosti. Kako svjedoče ready-madeovi a/, b/ i c/, koji čine osnovu zločina,

[tekst se nastavlja na još dvjema stranicama]

Pauer-Tót

Naslov i tema umjetničkog djela: ništa

Ime i dob umjetnika: Endre Tót, [star 34 godine]

Upotrijebljeni materijali: nikakvi

Tehnika: nikakva

Veličina: nema

Opis:
 1. 000000 00000 0...
 2. 0000 0000 0...
 3. 0 0000 0000 0...
 4. 00000 0000 0000...
 ništa nije ništa

Tamás STJAUBy [Szentjóbby]: Kataloška kartica, Akcija zločina i postupka [prilog Imagination/Idea projektu, 1971] / Index Card, Action for Crime and Process [contribution to the Imagination/Idea project, 1971]

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Leltári szám: 7443		Helye: Bp., IX. Ferenc kir. Múzeum		ARTPOOL-BEKE osztály	
Műtárgy címe és tárgya: KARTOTÉK-AKCIÓ BŰNRE ÉS ELJÁRÁSRA		Anyag: papír, vászon		Méret: a/15X12	
Művész neve és kora: STJAUBy Tamás, 27., - lásd:kartoték		Technika: kevert		b/20X12 c/20X12	
Leírás: Ready-made - a/készült a belügyi szervek által személyazonossági igazolvány készítéseivel megbízott nyomdában illetve a IX. kerületi rendőrkapitányságon. b/ és c/készült a Papirellátó által franciakockás jegyzetomb készítéseivel megbízott papírgyárban illetve az Opatért Rakóczi út 80. sz. alatti Fotoáruházban. a/ready-made-et hitelesítette Szász Ambrásné, r.ó. b/ és c/ ready-made-et hitelesítette Zsuzsa /penztárosnő/ a/leírása: bórúó viaszkosvászonkötésben 30 számozott rózsaszín penzpapír olajai a tulajdonos adatait és fenyképét valamint az a/ready-made kiállítására és használatára vonatkozó szabályait tünteti.					
Szerzős:		Érték: + 6 Ft			
Származás:					
Állapot: KEZDETI					
Megjegyzés (állapot, pótlapon): fel. a/ready-made ún. kinetikus ready-made, mert tartalma tulajdonosának sorsa /szerző sorsa/ szerint változik. Ezen változások a különböző változás-típusokkal foglalkozó szervek vezeték be a megierő rovatokba. a/ready-made legkésőbb 1980. augusztus 31-én érvényét veszti mint a/ready-made. Akkor a/1 ready-made-e változik belső kinetikus törvényei értelmében. FOLYTATÁS: %					

Az a/1 ready-made a belügyi szervek birtokában lesz, megtekintését akkor már nem áll módomban biztosítani, ha csak az a/ready-made adatainak változása szerint nem alakul szerző sorsa úgy, hogy a mű megtekintése fölött rendelkezhet /pl.: rendőri pályára lép, vagy a/r.m.-et elveszti és 1980. aug. 31. után megtalálja - ez esetben is csak rövid idő áll rendelkezésre a megtekintéshez, ugyanis mint a egyes rendelkezések 10. bekezdése előírja: 24 óra belül be kell szolgáltatni/. Remerül annak a lehetősége, hogy a mű a/ darabja, belső kinetikus törvényeiből következően 1980. aug. 31. előtt a/1 -é változik. Ezen az esetben megtekintése ugyanazt áll, mint előbb. Nem szükséges kifejtene, hogy a mű a/ darabja belső kinetikus törvényeinek változása olyan távlatokat nyit meg, melyről előre csak sejtés-szánten nyilatkozhatunk. A mű tehát nem kíván számot vetni azokkal a lehetőségekkel, melyekre a mű jelenlegi potenciálja nem ad lehetőséget. A mű a/ darabja 1980. aug. 31. előtti megtekintéseivel kapcsolatban meg kell még jegyezni a következőket: azonnal tulmenően, hogy a mű a/ darabja belső rendje szerint - mint azt a 29. oldalán Az igazolvány érvényessége című fejezetben kifejezésre jut - igen sok alkalommal ad a visszaszolgáltatásra a gyártó szerveknek, meg egy nehézséget kell számba venni. Azt, hogy a/r.m. megmutatására csak a rendőri illetve ügyész szervek kötelezhetők. Természetesen, mint minden egyéb művet, készséggel bocsátom az érdeklődők rendelkezésére ezt is, ám szükségesnek látom ezt a megjegyzést, különös tekintettel a gyűjtési akciót megindító levél II/3. bekezdésére.

A b/ és c/ready-made-ek leírása: két pecséttel és golyósbollal írt adataikkal ellátott bizonylat /blokk, kartoték/. A b/r.m. az a/r.m.-ről készített bizonylat bizonylata. A c/r.m. a b/r.m.-ről készített kényásolat bizonylata.

A Kartoték-akció bűnre és eljárásra című mű leírása: egy illetve két bűneset, ezen bűnesetek lappangási ideje a büntetőjogi szervek előtt, továbbá a lelepleződést követő eljárás és büntetés, valamint szerző belső győtrődése és lelkiismeretfurdalása. Tekintettel arra, hogy eddig csupán a két bűneset ismerete áll rendelkezésünkre s szerző belső győtrődése és lelkiismeretfurdalása a bűnesetek óta eltelt idő rövidsége miatt csekély és alig kifejezhető, csak a bűneset leírására szorítkozunk s a lehetőségeket változtatjuk ról.

Mint a bűnesetek bázisaként szolgáló a/, b/ és c/ ready-made-ek bizonyítják

/FOLYTATÁS 3. old./

Tri rada, nemoguća bez participacije umetnika

Feedback Letter Box Bogdanke Poznanović,
časopis *Adresa* Vujice Rešin-Tucića i
A3.Format Filipa Bojovića

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...a long, long time ago,
intellectuals were not
refuges.

A3.Format



A3.Format

29,7x42

A3.Format

Najbolja kuratorska praksa je njen negativ – samo odsustvo kuratorske prakse. Ako bi to bio slučaj, umetničko delo bi bilo ostavljeno direktnoj konfrontaciji sa publikom i njenoj kontemplaciji nad delom. U tradiciji moderne umetnosti, delo koje je stavljeno van kontekstualizacije i građenja narativa oko njega samoga je ostavljeno publici koja ga vrlo rado posmatra kao izdvojenog i dekontekstualizovanog i uvida njegovu “prirodnu” vrednost. Takva dela su ona koja obično cirkulišu umetničkim tržištem [i masovnim medijima], koje je po Marksu [Marx], ekstreman primer “fetišizma komoditeta”, što znači da je to mesto gde se ispoljava čisto verovanje u vrednost objekta samog po sebi. Rad kuratora se sastoji od re-prezentacije umetničkog dela u okviru izlagačkog konteksta. Međutim, on/a nema “moć” da transformiše ne-umetnost u umetnost samim aktom izlaganja, što ostaje privilegija umetnika. Institucionalna kritika usmerena ka muzejima i kuratorskim praksama je smatrala da se posredovanjem, reprezentovanjem i medijatizovanjem umetničko delo relativizuje. Po rečima Borisa Grojsa [Groys], kurator je viđen kao neko ko stoji između umetničkog dela i publike, neko ko manipuliše percepcijom i oduzima moć publici. Ambivalentnost kuratorske prakse je evidentna i nije retkost da se, delimično zbog uvidanja ove ambivalencije, umetnici u svom radu bave direktnom komunikacijom sa drugim umetnicima.

Feedback Letter Box Bogdanke Poznanović, časopis *Adresa* Vujice Rešin-Tucića [uz ko-uredništvo Dušana Bjelića] i A3.Format projekat Filipa Bojovića [uz ko-autorstvo Vladimira Manovskog i grupe A3.Format] su tri rada predstavljena u ovom broju časopisa Galerije Nova, u selekciji Centra za nove medije_kuda.org iz Novog Sada. Iako su nastali u različitim periodima, zajedničko za ova tri rada je da su moguća samo kroz kolaboraciju umetnika-inicijatora rada i ostalih umetnika. U slučaju rada *Feedback Letter Box*, na poziv Bogdanke Poznanović, učesnice *mail-art* projekata u bivšoj Jugoslaviji i šire, umetnici iz različitih delova sveta su slali fotografiju svog poštanskog sandučeta ili svoju umetničku intervenciju na adresu Bogdankinog ateljea “DT 20”. U slučaju časopisa *Adresa*, na poziv Vujice Rešin-Tucića, umetnici sa prostora bivše Jugoslavije su slali svoje intervencije koje su potom postajale zasebne stranice ovog časopisa, dok u okviru A3.Format projekta, na poziv Filipa Bojovića umetnici i dizajneri šalju sopstvene intervencije na blog i web site ovog projekta. Svakom radu je pridružen tekst koji ih dodatno

kontekstualizuje: intervencija novosadskog umetnika Slavka Bogdanovića pod nazivom *Feedback Letter-Box, Personal Communication in Continue* ili *globalno selo Bogdanke Poznanović* nastao u periodu od 1975. do 1983. godine, pismo Vujice Rešin-Tucića iz 1976. godine kojim je iniciran, kako je nazivan, prvi privatni časopis *Adresa*, i tekst koji kontekstualizuje projekat A3.Format nastao intervencijom autorke ovog teksta na početni tekst Filipa Bojovića i Vladimira Manovskog.

Sva tri rada deluju stvarajući alternativno okruženje za razmenu informacija i komunikaciju sadržaja do kojih je nemoguće doći oficijelnim kanalima, po rečima Vujice Rešin-Tucića. Naravno, različito vreme nastanka ovih radova definiše i različite kontekste čitanja i razumevanja tih “alternativnih okruženja”. *Feedback Letter Box* i časopis *Adresa* nastaju i razvijaju se u periodu od 1973. do 1976. godine, u doba kada se na kulturnoj sceni Novog Sada snažno reflektovalo “zatvaranje” upravo tog kulturnog prostora. Početkom 1970-ih godina, uklanjanjem liberalnih stremljenja u okviru Komunističke partije Jugoslavije, dolazi i do značajne ideološke intervencije na polju kulture. Na novosadskoj sceni, urednički odbori nekoliko značajnih časopisa su smenjeni, promenjena je struktura *Tribine mladih*, izvesni umetnički radovi zabranjeni i nekoliko umetnika je odslužilo zatvorske kazne zbog svog kritičkog delovanja. Neposredno pre ovih događaja, krajem 1960-ih i početkom 1970-ih godina, neo-avangardni umetnici u Novom Sadu su u najvećoj meri delovali kroz *Tribinu mladih* i kroz nekoliko značajnih časopisa: studentski časopis *Index*, *Polja*, časopis na mađarskom jeziku *Uj Symposium* i *Student*. Većina umetnika ove scene su dolazili iz polja književnosti, filozofije i sociologije i neki od njih su bili članovi uredništva pomenutih časopisa, gde su aktivno objavljivali većinu svojih radova. Nakon 1973. godine, njihova situacija i pristup ovim javnim glasilima se drastično menja. U situaciji ukidanja zvaničnih kulturnih kanala kroz koje je do tada bilo moguće delovati, javljaju se radovi *Feedback Letter Box* i časopis *Adresa* i u tom smislu oni jesu “alternativno okruženje” kojim je u izvesnoj meri omogućeno “produženje” praksi umetnika novosadske scene tog perioda. Ovi radovi bi se mogli sagledati i kao vrsta reakcije na promenu u kulturnoj politici tog vremena [i u tom smislu su “alternativna okruženja”], ali isto tako se mogu videti i kao prakse koje pokušavaju da nastave ali i obogate dotadašnji koncept javnog umetničkog delovanja.

Pokrenut 2005. godine, projekat A3.Format se razvija i preispituje mogućnosti javnog

a d r e s a
broj / - 1 /

vujica rešin tucić
21000 novi sad
dože djerđja 50 b

ŠALJEM TI "A D R E S U" / - 1 /,

projekt kanala komuniciranja i prijateljske razmene informacija.
"A D R E S A" će komunicirati sadržaje do kojih je nemoguće
doći oficijelnim kanalima. "A D R E S A" će povezati usamljene
pulsare iz SFR Jugoslavije. "A D R E S U" će činiti 25 ravnoprav-
nih učesnika - urednika.

Format "A D R E S E" je a 4.

Ako prihvataš učešće u projektu "A D R E S A", pošalji svakog 15.
u mesecu prilog umnožen u 25 primeraka formata a 4.

Za prvu "A D R E S U" predlažem tehniku fotokopije, kao najpristu-
pačniju i najjeftiniju / 3 do 5 dinara po stranici/.

Tvoja stranica "A D R E S E" uvek treba da sadrži: a/ zaglavlje "A-
D R E S A" i njen broj / 1,2,3,4,5 itd/; b/ tvoje ime i prezime i
adresu.

Prva "A D R E S A" startuje 15. marta 1976. godine. Tog dana pošalji
25 stranica svog priloga. Do 20. marta ćeš dobiti "A D R E S U"
broj 1, primerak od 25 različitih priloga iz Jugoslavije.

Nadalje, "A D R E S A" će se oblikovati u procesu.

"A D R E S U" možeš ponuditi nekom do sebe.

"A D R E S A" je neophodna jer je nezavisna.

Prijateljski pozdrav do 15. marta!

Vujica Rešin Tucić

delovanja umetnika i dizajnera, odnosno, postavlja pitanje mogućnosti javnog prostora danas, koji je fragmentiran, medijalizovan i privatizovan, što u velikoj meri važi i za prostor interneta kojem ovaj projekat posvećuje pažnju. Sve veća rasprostranjenost tehnologije čine internet dostupnim sve većem broju ljudi, što se obično smatra ekvivalentom za otvorenost i nehijerarhijsku i participatornu strukturu interneta. Međutim, internet kao "javni" prostor je preplavljen vlasničkim monopolima i snažno izraženim mehanizmima kontrole. Pod ovakvim uslovima, A3.Format projekat upotrebom *template*-a, standardizovanog formata za moguće intervencije, gotovo da ironizuje *template* mod interneta kao otvorenog, javnog prostora za beskonačnu participaciju i umrežavanje. U izvesnom smislu, sva tri predstavljena rada kreiraju mikro-okruženja u postojećem prostoru – uskraćenom ili pak onom u kome postoji toliko mogućnosti – i ukazuju da je povezivanje, komunikacija i participacija na drugačijim osnovama od datih moguća.

Tri selektovana rada su nastala direktnom saradnjom umetnika, bez čije šire participacije ona ne bi bila moguća – participacija je inherentna samim radovima. Takođe je kroz ovakav oblik direktne komunikacije između umetnika izbegnuta figura kuratora – umetnici ne zauzimaju poziciju kuratora, već pre poziciju radikalnog "agenta" koji omogućuju ove radove i čine ih vidljivim. Ipak, na kraju, iako nastali na principima protivnim praksi reprezentacije, ovi radovi postaju "žrtve" ambivalentne kuratorske prakse za ovu priliku, gde ih akt selekcije, [re-]kontekstualizacije i naracije istovremeno relativizuje, višestruko "zlostavlja", ali i na nov način čini vidljivim. ✕

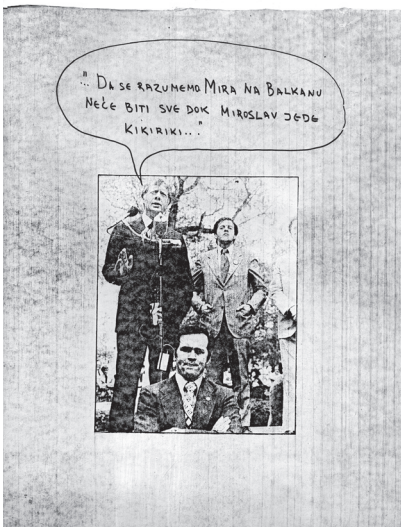
Branka Ćurčić, za kuda.org

Sva tri predstavljena rada kreiraju mikro-okruženja u postojećem prostoru – uskraćenom ili pak onom u kome postoji toliko mogućnosti – i ukazuju da je povezivanje, komunikacija i participacija na drugačijim osnovama od datih moguća

Three Pieces, Impossible Without Participation of Artists

Feedback Letter Box by Bogdanka Poznanović,
magazine *Adresa* by Vujica Rešin-Tucić and
A3.Format by Filip Bojović

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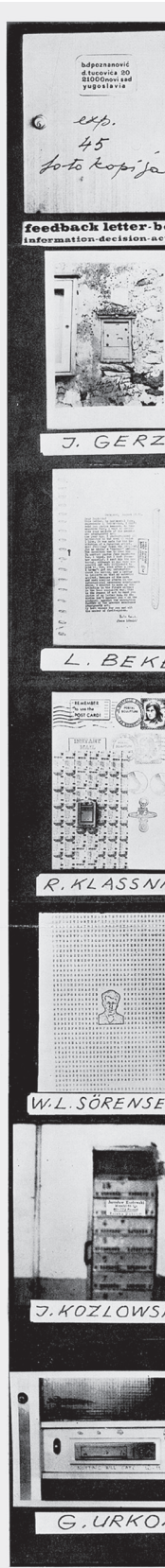
This Print is under heavy surveillance.

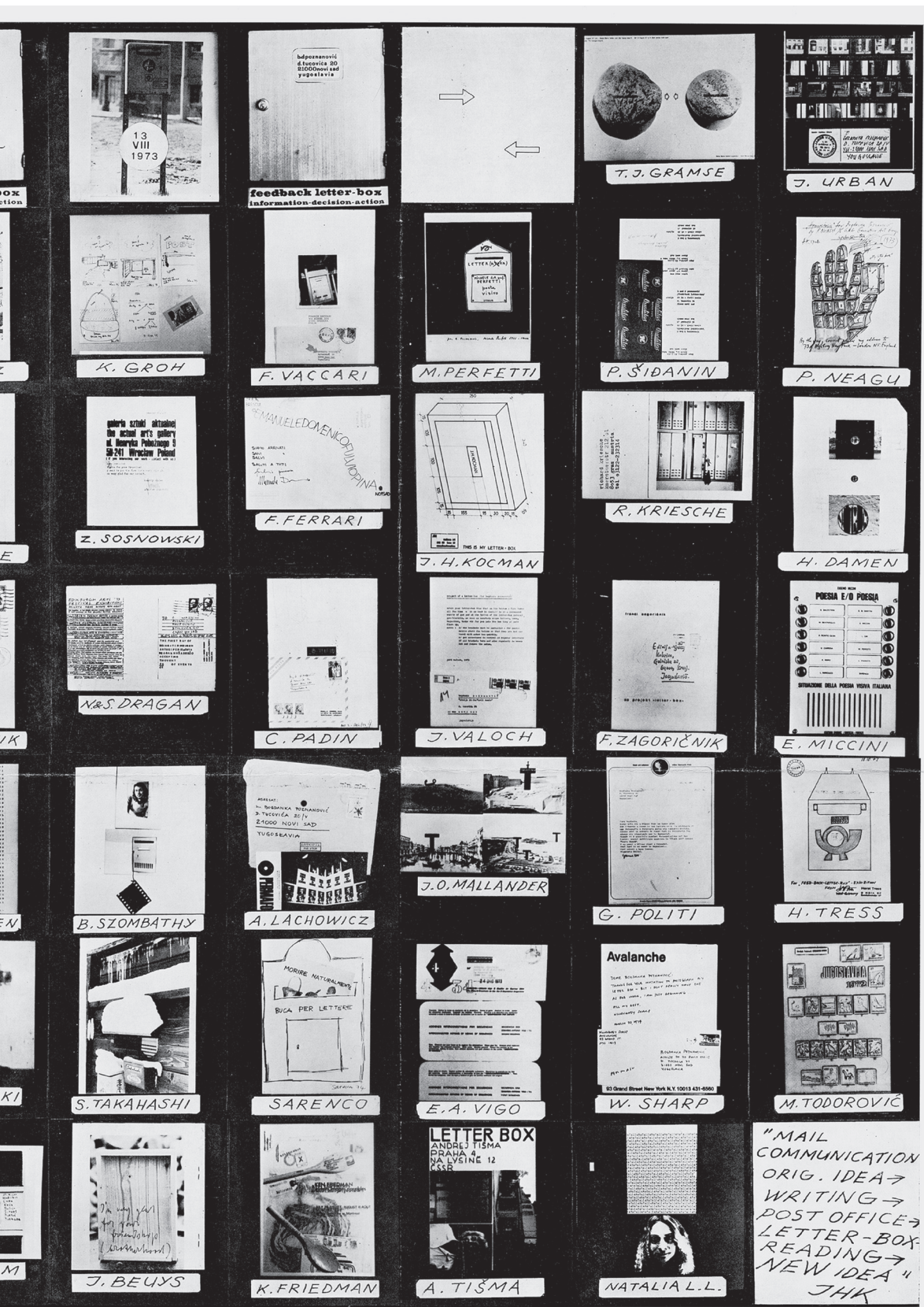
The best curatorial practice is its negative – very absence of curatorial practice. If that would be the case, art work would be left to direct confrontation with the audience and its contemplation over the work. In tradition of modern art, work which is put out of contextualization and narrating around it is left to the audience, which prefer to observe it as singled-out and de-contextualized, therefore recognizing its intrinsic value. That kind of works are those usually circulating on the art market [and mass media], which is by Marx extreme example of “commodity fetishism”, meaning that is the place where belief in intrinsic value of objects is expressed. The work of curator consists of re-presentation of an art piece in the exhibiting context. However, s/he doesn’t have “the power” to transform non-art to art by the very act of exhibiting, which stays the privilege of artists. Institutional critique directed to museums and curatorial practices regarded that art work is relativised by mediation and representation. Due to Boris Groys, curator is seen as someone who stands in between art work and audience, someone who manipulates perception and takes away the power from the audience. Ambivalence of curatorial practice is evident and it isn’t rare, partly because of understanding of the ambivalence, in their work, artists are dealing with direct communication with the other artists.

Feedback Letter Box by Bogdanka Poznanović, magazine *Adresa* [Address] by Vujica Rešin-Tucić [with co-editor Dušan Bjelić] and *A3.Format* by Filip Bojović [with co-authorship of Vladimir Manovski and *A3.Format* group] are three pieces presented in this issue of *Gallery Nova* newspapers, in selection of the *New Media Center_kuda.org* from Novi Sad. Although they have been created in different time frames, common to those three pieces is that they are possible only through collaboration of artist[s]-initiators with the other artists. In the case of the *Feedback Letter Box*, on the invitation of Bogdanka Poznanović, one of the important mail-art artists from former Yugoslavia and broader, artists from different parts of the world were sending photos of their mail boxes or their art intervention to the mail box at the address of Bogdanka’s studio “DT 20”. In the case of the magazine *Adresa*, on the invitation of Vujica Rešin-Tucić, artists, mostly from the territory of former Yugoslavia, were sending their art interventions in A4 format which subsequently became separate pages of the magazine, while in the *A3.Format* project, on the invitation of Filip Bojović, artists and designers are sending their own interventions in and on

the *A3* format, on the blog and web site of the project. Each of those three pieces is joined with text which contextualizes them additionally: intervention of the Novi Sad based artist Slavko Bogdanović under the title *Feedback Letter-Box, Personal Communication in Continue or Global Village of Bogdanka Poznanović* written in the period between 1975 and 1983, thence, the letter of Vujica Rešin-Tucić from 1976 which initiated, so called, first private magazine *Adresa*, and the text which contextualizes *A3.Format* project, conceived by intervention of the author of this text on the initial one written by Filip Bojović and Vladimir Manovski.

Those three works are creating alternative environments for information exchange and communication of content, which would be impossible to reach through official channels, according to Vujica Rešin-Tucić. Of course, different time period of creation of those works implicates different contexts of reading and understanding of those “alternative environments”. *Feedback Letter Box* and the magazine *Adresa* were initiated and developed in the period between 1973 and 1976, in the time when, on the cultural scene in Novi Sad, “closure” of that same cultural space strongly reflected. At the beginning of 1970s, removing of liberal streams from the Communist Party of Yugoslavia caused significant ideological interventions, also in the field of culture. In Novi Sad scene, editorial boards of important magazines were deposed, as well as the organizational structure of *The Youth Tribune*, several art works were censored and few artists were sentenced to imprisonment by reason of their critical work. Just before these events, at the end of 1960s and beginning of 1970s, neo-avantgarde artists from Novi Sad were utmost acting through *The Youth Tribune* and through several important magazines: student magazine *Index*, *Fields*, magazine in Hungarian language *Űj Symposion* and *Student*. Most of the artists from this scene were coming from the field of literature, philosophy and sociology and some of them were members of editorial boards of those magazines, where they actively published majority of their art works and interventions. After 1973, their situation and access to those public platforms drastically changed. In the situation when official channels which enabled artistic work were shut down, works *Feedback Letter Box* and the magazine *Adresa* are appearing and, in that sense, they are certain “alternative environments” which enabled “prolongation” of practices of artists from Novi Sad scene of that period. These works could be seen as a sort





of reaction on the change in cultural policy of that time [in that sense they are “alternative environments”], and also they could be seen as practices which are continuing and enriching insofar concept of public artistic interventions.

Initiated in 2005, project *A3.Format* is developing and questioning possibilities of public artists and designers interventions, as to, it poses question of possibility of public space today which is fragmented, mediated and privatized and this to big extent applies to the internet itself, which this project is paying quite of attention to. Broader riveness of technology makes the internet accessible to the bigger number of people, which is usually understood as a synonym for openness, non-hierarchal and participative structure of the internet. But, internet as the “public” space is overwhelmed by proprietary monopolies and strongly present mechanisms of control. Under those circumstances, by using a template, standardized format for potential intervention, *A3.Format* project almost makes ironic template mode of the internet as an open, public space for eternal participation and networking. In certain sense, all three works presented here create micro-environments in existing space – denied one or again the one which offers so many possibilities – and pointing out that networking, communication and participation are possible on the basis different then those subsistent.

Three selected pieces are made by direct collaboration of artists and without that participation, those pieces wouldn’t be possible – participation is inherent to those very works. Also, through this way of communication among artists, figure of curator is avoided – artists don’t take curatorial position, but rather position of radical “agent” which enables those works and make them visible. Still, at the end, although created on principles different then representation, those pieces are becoming “victims” of ambivalent curatorial practice for this occasion, where the act of selection, [re-]contextualization and narration, in the same time, is relativising them, in multiple ways “abuse” them, but also makes them visible in a new way. ✖

Branka Ćurčić, for kuda.org

**Feedback letter-box
personal communication
in continue
or Global Village
of Bogdanka Poznanović**

[A paracritical homeopathic text]

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Sremska Mitrovica
[1975—1983]

1

on august 13th, 1973, bogdanka poznanović sent a Xerox copy of a photo of atelier dt 20 letter-box to fifty addresses all over the world
inviting the receiver to send her
a photograph or Xerox copy of his or hers letter-box or of his or hers work
on A4 format
in a period slightly shorter than a year
[24/8/1973 – 20/7/1974]
the responses from 38 artists came to the atelier dt 20 letter-box so the list of artists was created
a contribution to the anatomy
of global village
which reminds us of the
HUMAN MANIFESTO by carlo colnaghi

2

a classic
exegetic approach to this interesting work by bogdanka that would include a preliminary
establishing of methodological assumptions for its classification and evaluation⁰¹
and scientifically based classification and evaluation of works
that would represent through a canon
an ordering of unordered world of parallel phenomena
making order
not needed here
art
that is created by many others besides the participants of this action
maybe this could be said for all members of art avangardes of this century
not only it does not seek order and classification similar to those from earlier times but it
even
one could say
rejects them
this art avoids canonising
undoubtedly
some general characteristics can be perceived
some general statements said
trends established
but this is all
after this everyone is alone in one's personal world with one's ideas concepts projects actions
with one's own *weltdurchschauung*
one builds his work of pure creation
hermeneutics would say
one's poetics
here the only criterion that can successfully function in fact is the relation of the creator to himself
and the work of course
but working by intuitive choice
non-utilitarian work that frees the personality of the creator
this work of many people from various climates
who speak different languages
understands very good
without the need for excessive explaining
without mediation in the classic approach of so inevitable hermeneutics of exegesis

3

therefore
there is no order here and no system is necessary to
understand
feel
this chaos
this is why this text does not want to achieve a formally correct analytic approach to the LETTER-BOX

01

an insight into relevant achievements of
information theory, studying
— mcluhan theories
— nature of mass media
— theories of conceptual art
that is
new
art practice
aesthetics and
history
inevitable studying the existent classifications
of
— new arts
— artists
— works of art and phenomena of art
from dadaism to the most recent arts and isms
establishing a model of the situation which
could help to get some elements essential for
the purported analysis
— cultural leanings in a certain moment
— flows in contemporary art
— recognising the LETTER-BOX in a category of
the established system or
if there is space available
by opening a new space
— defining by ever smaller images needed in
the analysis, all the way to the last micro-
cultural level that would encompass the data
on tradition and the place of the artist in the
local conditions
after everything else
analysis that would reveal
a subjective
side of things
i.e. the internal creative line that lead
bogdanka's creative work to this
mail-art
work

but
 rather
 to express
 awareness of the existence of this unique sensibility that pervades the world of the art practice
 in which best spirit the LETTER-BOX was conceived
 the vital world of the experiment
 barely visible from the outside inhabited
 by an international crowd
 active people
 who in their quiet homes brood over what to do with themselves
 with a special unrest felt by people
 who get mail
 send mail
 decide to travel
 travel
 return
 meet
 talk
 find people similar to themselves
 discover
 form
 a refined lattice of small fountains of mercury
 of contemporary art of
 a r t a i n s
 in almost every corner of the global village

4
 a characteristic sensibility that is
 without great difficulties
 being recognised
 as the LETTER-BOX action magnificently showed
 in
 all the spaces of the global village
 could be understood as a reflection of the contemporary dogma about
 irreversibility and transience of time that according to mircea eliade expresses itself on the
 philosophical plane by the tragic awareness of the pointlessness of all existence
 this sensibility for play
 for a casual exchange of personal existential diagnoses
 this readiness for activism in the vast spaces of absurdity
 is above all a proof of the need to do what can be done with human [one's] existence in a pure
 originally-creative aspect
 in one's authentic way at any price
 [in one's code]
 a need that comes from the feeling that the spaces of melancholy are broader
 and broader
 in these gloomier and gloomier times
 from the expectation that something is going to change if one sends a
 planetary message about one's existence

5
 one of the essential values of LETTER-BOX is that it does not close itself in the egotistical
 complacency of the classical mannerism
 but it
 as well as other bogdanka's works and numerous works by other artists
 only by inclusion of other people artists or not it doesn't matter
 materializes and
 manifests
 as a work of art
 an open space
 for free creation of other people
 by its openness
 although somewhat limited by the initial request for it to be a photo or Xerox copy of
 one's letter-box or of a work on A4 format
 LETTER-BOX invites to integrate a mythic image
 a tower of community in which every person speaks his or hers language
 but still understands other people
 and is being understood
 LETTER-BOX reminds us to a place from weihnachts oratorium: aria 39: sopran mit echo
 LETTER-BOX as invitation
 and the echo comes like the famous on kawara chorus

I a m s t i l l a l i v e !
 w e a r e s t i l l a l i v e !

57

A CONTRIBUTION TO THE ANATOMY OF THE GLOBAL VILLAGE

tom j. gramse	kassel
janos urban	lausanne
johan gerz	paris
klaus groh	friedrichshafen
franco vaccari	modena
michele perfetti	ferrara
predrag šidanin	novi sad
paul neagu	
robin klassnik	london
gergelj urkom	
laszlo beke	budapest
zdzislaw sosnowsky	
natalia lachowitz	wroclaw
andrzej lachowitz	
fulvio ferrari sarenzo	brescia
j. h. kocman	brno
jirzi valoch	
richard kriesche	graz
herman damen	utrecht
nuša + srečo dragan	ljubljana
clemente padin	montevideo
franci zagoričnik	kranj
eugenio micini	florence
w. l. sörensen	cobenhavn
balint szombathy	subotica
j. o. malander	helsinki
giancarlo politi	milan
horst tres	köln
jaroslav kozlowsky	poznan
shoachiro takahashi	marioka
e. a. vigo	la plata
willoughby sharp	new york
miroljub todorović	beograd
joseph beuys	düsseldorf
ken friedman	san diego
andrej tišma	prague

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adresa
no / -1 /

vujica rešin tucić
21000 novi sad
dože djerdja 50b



I AM SENDING TO YOU THE "ADRESA" / -1 / ,

a communication channel and friendly information exchange project. The "ADRESA" will communicate contents that are impossible to obtain by official channels. The "ADRESA" will connect lonely pulsars in SFR Yugoslavia. The "ADRESA" will be created by 25 equal participants-editors.

The format of the "ADRESA" is A4.

If you accept to participate in the "ADRESA" project, send your contribution on every 15th day of the month, in the form of 25 copies in A4 format.

For the first "ADRESA" I recommend the Xerox technique, it being the most accessible and the cheapest /3 do 5 dinars per page/.

Your page of the "ADRESA" should always contain:
a/ the "ADRESA" header and its number /1,2,3,4,5 etc./; b/ your full name and address.

The first "ADRESA" starts on March 15th, 1976. On this day, send the 25 pages of your contribution. Until March 20th you will receive the "ADRESA" no 1, a copy of 25 different contributions from Yugoslavia.

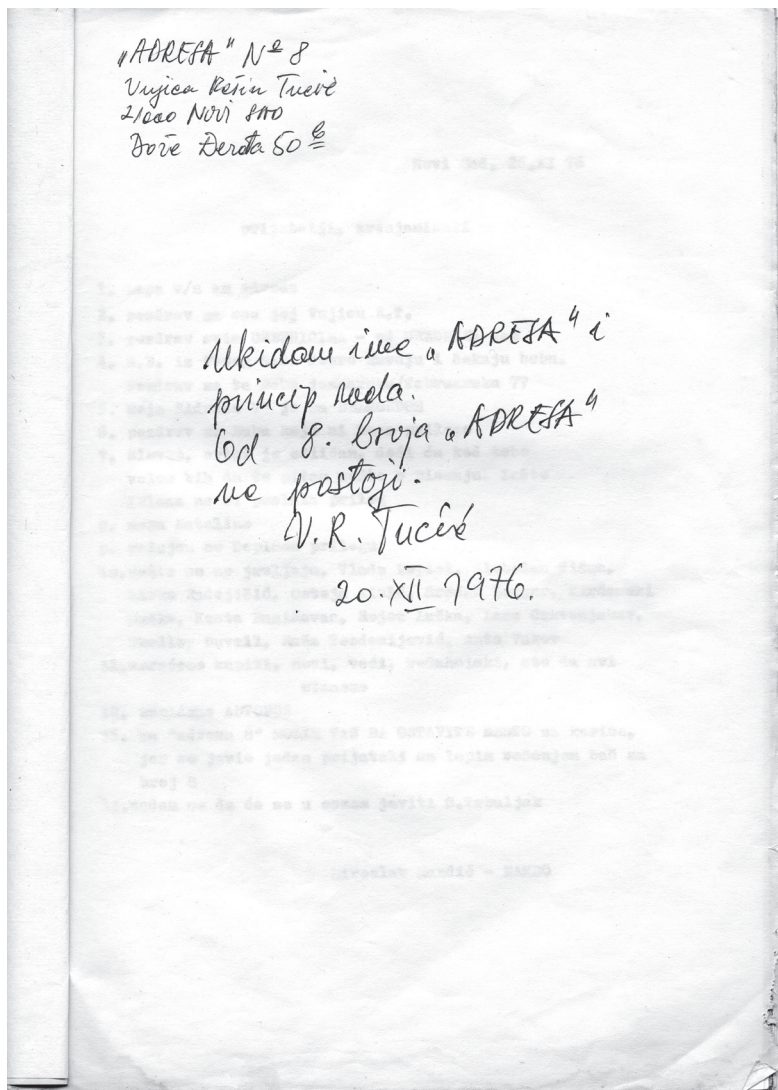
From then on, the "ADRESA" will be formed in the process.

You can offer the "ADRESA" to someone near you.

The "ADRESA" is necessary because it is independent.

Until March 15th, friendly greetings!

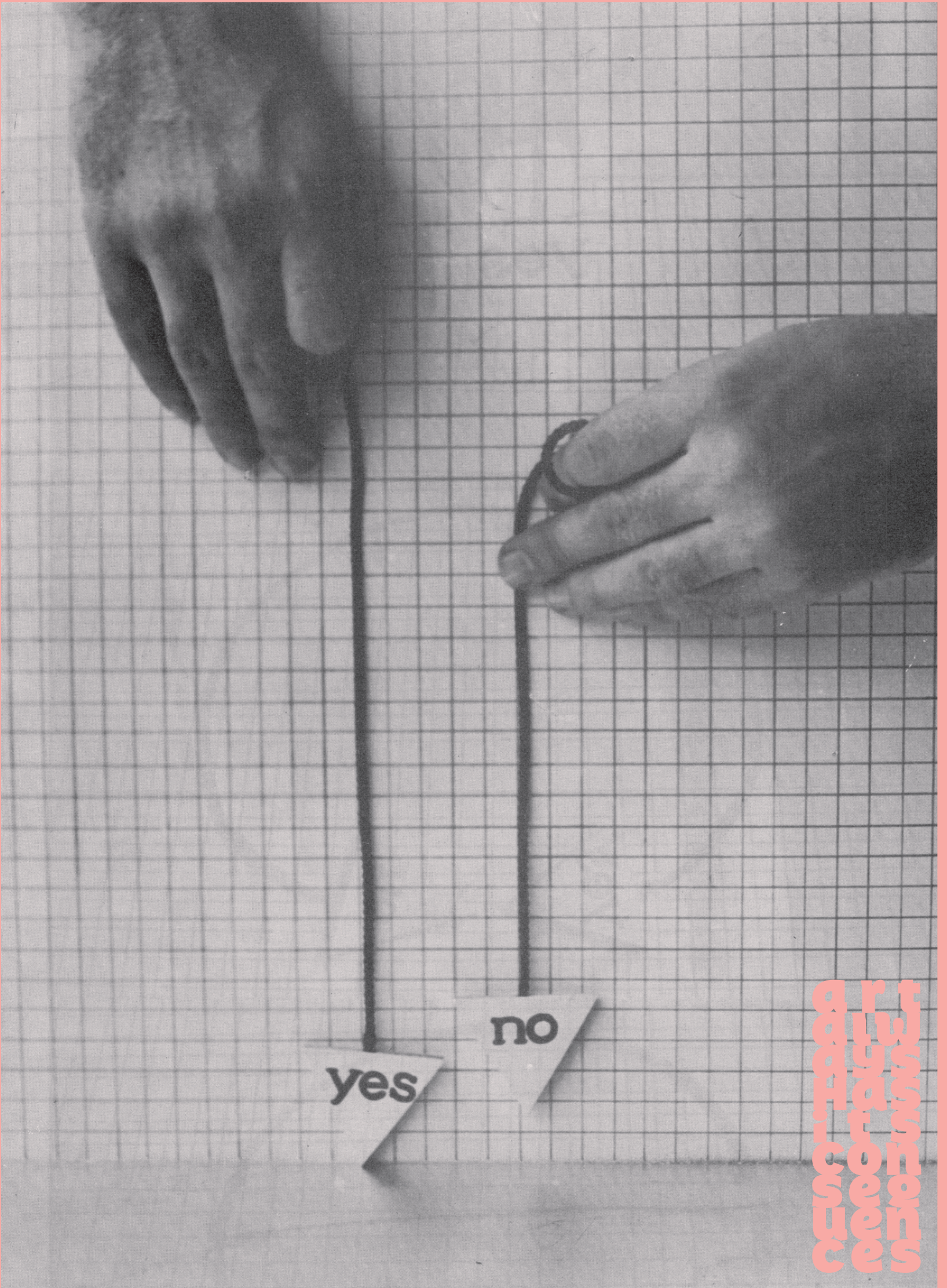
Vujica Rešin Tucić



GUESS WHOSE CHAIR IS IT?



- 1.PRIME MINISTER'S
- 2.PRESIDENT'S
- 3.LEADER OF THE RIGHT WING OPPOSITION PARTY
- 4.LEADER OF THE LEFT WING OPPOSITION PARTY
- 5.SECRETARY OF FOREIGN AFFAIRS
- 6.SECRETARY OF CAPITAL INVESTMENTS
- 7.SECRETARY OF DEFENCE
- 8.SECRETARY OF EDUCATION
- 9.SECRETARY OF THE INTERNAL AFFAIR



art always
always art
art always
always art
art always
always art
art always
always art
art always
always art