

**series of exhibitions based on the**  
**Kontakt Art Collection**  
**dedicated to Mladen Stilinović**

**My  
sweet  
little  
lamb**



**(Everything we see  
could also be otherwise)**

**sixth episode**

**sixth e**

**11/04—00**

IN THE FIRST EPI

**Paweł Althamer & Mária Bartuszová  
Boris Cvjetanović & Josef Dabernig &  
& Nika Dubrovsky & Róza El-Hassa  
VALIE EXPORT & Stano Filko & He  
& Ion Grigorescu & Tina Gverović &  
Knifer & Daniel Knorr & Běla Kolář  
& Ivan Kožarić & Edward Krasiński  
Victoria Lomasko & Karel Malich &  
& Vlado Martek & Dalibor Martinis  
Mlčoch & Paul Neagu & OHO & Ro  
Zavarský / Vít Havránek & Neša Pa  
Solakov & Margherita Spiluttini & T  
Sven Stilinović & Petr Štembera & Ra  
Tomić & Goran Trbuljak & Mona Vă  
von Wedemeyer & Lois Weinberger**

Apartment Softić in Gajeva S

★ Home of The Croatian A

**episode**

**6/05/2017**

**EPISODE WORKS BY**

**á & Pavel Bräila & Geta Brătescu &  
& Marijan Detoni & Stanisław Drózdź  
n & Miklós Erdély & Tim Etchells &  
einz Gappmayr & Tomislav Gotovac  
& Siniša Ilić & Sanja Iveković & Julije  
řová & Július Koller & Jiří Kovanda  
i & Paweł Kwiek & Katalin Ladik &  
David Maljković & Dorit Margreiter  
& Dóra Maurer & Karel Miler & Jan  
man Ondak & Boris Ondreička / Ján  
aripović & Cora Pongracz & Nedko  
amás St. Auby & Mladen Stilinović &  
ša Todosijević & Slaven Tolj & Milica  
tămanu & Florin Tudor & Clemens  
& Heimo Zobernig & Želimir Žilnik**

street nr 2/6 ★ Gallery Nova  
Association of Visual Artists



HRVATSKO  
DRUŠTVO  
LIKOVNIH  
UMJETNIKA



Zarije moje malo!  
Sve što vidimo moglo  
bi biti i drugačije.

# opening days' program

**TUESDAY** ★ 11/04/2017

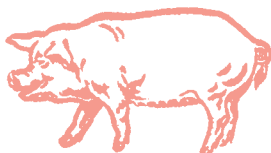
👉 Apartment Softić • Gallery Nova  
openings 19–21 h

**Tina Gverović & Siniša Ilić,**  
***Collage from the Highway***


👉 Apartment Softić  
Gajeva 2/6  
Tuesday to Friday, 12–20 h  
Saturday, 11–14 h

**Boris Cvjetanović • Milica Tomić**  
**• Želimir Žilnik**

👉 Gallery Nova  
Teslina 7  
Tuesday to Friday, 12–20 h  
Saturday, 11–14 h



## WEDNESDAY ★ 12/04/2017

 Home of The Croatian Association of Visual Artists  
Trg žrtava fašizma 16  
opening 19–21 h

### PERFORMANCE

**Roman Ondak**  
*Resistance*

### 19 h PERFORMANCE

**Tim Etchells**  
*Work Files (Zagreb)*

### 19:30 h PERFORMANCE

**Sanja Iveković**  
*Repetetio est Mater*

PERFORMED BY **Zrinka Užbinec**

### 20 h **Boris Ondreička / Ján Zavarský /**

**Vít Havránek**  
*Discursive conclusion of Stano Filko's*  
*"White Space in a White Space"*

### 20:30 h PERFORMANCE

**Slaven Tolj**  
*Untitled*

Monday–Friday 11–20 h  
Thursday 11–22 h [18–22 h free entry]  
Saturday, Sunday 10–18 h



**№06**

# PRIVATE/ FEMALE.

**THE ARTIST SANJA  
IVEKOVIĆ ASKS:**

**WHAT DOES SOCIETY  
THINK ABOUT WOMEN?**

We are all very different in the way how we look, how we dress, how we photograph ourselves. But it is true? Is this what's going on?

Sanja Ivekovi shows how a women's face – so unique and personal in the first photo – is being transformed into a standard image of women like the

ones invented far away from Europe by famous American artist Andy Warhol.



Here are pictures of me. I consider my private images representing myself as a unique individual. Is it? Draw on top of my image so that I will look like a unique and private person, or like a clone of somebody else that you saw in the media.



Glue here your photographs or photos of your friends, if they agree, and play with the images. Try to imagine the difference between being yourself and somebody else. Have fun!



# **Past or Future, Official or Dissident, Modest or Extravagant... & other false dichotomies**



*My sweet little lamb* (Everything we see could also be otherwise) unfolded in Zagreb through six episodes from November 2016 to May 2017. An “exhibition in time”, it was based on the **Kontakt Art Collection** from Vienna which features conceptual, post-conceptual and experimental artistic practices from Central, Eastern and Southeastern Europe from the 1960s onwards. The seminal artworks included in the **Kontakt Art Collection** since its inception in 2004 have made it a crucial art historical resource for the research and development of contemporary art in the region. At the same time, its location in Vienna, as well as its regional scope, make it a suitable starting point to critically approach the very notion of Eastern European Art as a short-hand for the geopolitical paradigm and ideological framework in which it is contained; to reflect upon the mechanisms of filtering local material to international prominence within new circuits of communication, distribution and exchange in the art world.

¶ The series of exhibitions *My sweet little lamb* (Everything we see could also be otherwise) staged an interplay of works from the **Kontakt Art Collection** with other historical, contemporary, and newly produced pieces that interpret and critically examine the collection. Named after a work by Mladen Stilinović (1947–2016), and dedicated to him, the project interlaced geographically and poetically heterogeneous artistic practices in order to challenge the col-

lection as a finalised and ordered body of knowledge that strives to dislocate the modernist western canon, only to find itself enmeshed in the formation of a “contemporary global canon”.

¶ The project was dispersed in time and space. The intention being to use the **Kontakt** collection and its resources as a tool to mobilize the shared cultural space of the city and draw attention to its most active exhibition spaces, non-profit organizations and independent initiatives in culture, whose programs often act as an antidote to the official institutions and their lack of contextualized and visionary programming. Besides Apartment Softić and Gallery Nova, which formed the core of each episode, parts of the project were installed at the Institute of Contemporary Art, Gallery Forum, Gallery Greta, Gallery VN, GMK, Pogon – Jedinstvo, Sanja Iveković’s studio, Gallery SC, and the Tomislav Gotovac Institute.

¶ The first episode took place in winter 2016 and acted as a pilot that introduced key protagonists and the recurring themes of gender and sexuality, the role of institutions, the traumatic status of history and amnesia, legacies of historical avant-gardes, and the politics of collecting and display. The second episode explored the uncertainty of the coherence of the body, and of gender as ideology, image or performance, taking as its point of departure the artistic oeuvre of Tomislav Gotovac, while the third episode attempted to mark a horizon where ideas about the radical politicization of artistic production connect with those of withdrawing into the private sphere. An interplay between present and past, conceived as a dialogue between the collection and other historical and contemporary works, continued to shape the fourth and fifth episodes, which layered those encounters with reverberations from various emancipatory

movements, such as ww2 Yugoslav partisan art, to consider the prospects of repoliticizing cultural production and the politics of collecting and exhibiting.

¶ By summarizing previous investigations, the sixth episode is staged as the project's finale at the Home of The Croatian Association of Visual Artists/HDLU, where incidentally the first WHW exhibition took place in 2000 under the title *What, How & for Whom, on the occasion of the 152nd anniversary of the Communist Manifesto*, setting the course of all our future activities. The sixth episode also includes the two key project venues for the previous episodes – Apartment Softić and Gallery Nova. After a number of dispersed presentations throughout the city, the choice of HDLU as a main venue for the final episode was strategic: its size enables to create a direct dialogue among the large number of works from the **Kontakt Art Collection**, and just a brief glimpse at its history sheds a significant light on the interconnectedness of art institutions and social circumstances. HDLU is, after all, one of the most historically laden buildings in Zagreb.<sup>01</sup>

¶ The exhibition display structures in HDLU were conceptualized by **David Maljković** and **Ana Bakić**. Rather than trying to appease the tensions that often form between con-

**01** It was designed by Croatian sculptor Ivan Meštrović and opened as an art space called House of the Visual Arts of King Peter I the Great Liberator in 1938. The name was shed just a few years later when the building was turned into a Mosque by the Croatian Nazi puppet state during ww2. Under socialism, it was the Museum of Socialist Revolution until 1990 when it was emptied of historical content and brought back to its current function as a Kunsthalle, most recently referred to as Meštrović Pavilion.

temporary artworks and the circular space of the Meštrović Pavilion, whose architecture, in its majestic neoclassicism, was already anachronistic when it was built, they decided to confront its difficulties directly. In this exhibition, Maljković's artistic methodologies of creating an estrangement effect through "unsuitable" spatial constellations and the dislocation of the spectator's expectations are visible at the very entrance to the Ring Gallery, where the imposing presence of a large counter-intuitively positioned wall requires visitors to immediately "choose a side", and emphasises the impossibility of easily grasping the exhibition in its totality. In other exhibition areas, works are placed on fragments of earlier exhibition structures that have been torn down and built upon, transfigured and transformed, and there is an impression of being amidst the process of dissolving and rebuilding.

¶ The design of these "transitory" display structures came from a desire to engage with the formal character and flow of the circular spaces of the Meštrović Pavilion, rather than with its ideological and historical burden, and yet a metaphorical reading inserts itself stealthily and insidiously as it almost always does. The sharp division of the main entrance by the newly built wall that obstructs communication, as well as an act of hanging the works upon the "ruins" of previous structures, can be seen as references to the state of our contemporary societies and to the need to take a more active role in reconceptualizing and reconfiguring our communal spaces, both physically and mentally.

¶ The final stage of the project in Zagreb does not attempt to tie up loose ends or provide answers to questions posed by previous episodes. At the facade, over the entrance to the building, visitors are greeted by Question Mark Cultural Situation (U.F.O.) by Július Koller, announcing the exhibition's

openness to different interpretations, and its accentuation of poetic lines of inquiry. Issues of openness, processuality and the translation of personal ontologies into proposals for collective action are explored at Gallery Bačva in HDLU in the installation *White Space in a White Space*, developed by Stano Filko with Miloš Laky and Ján Zavorsky, which will be installed during the opening by Boris Ondreička and Ján Zavorsky. *The Cakes* by Mladen Stilinović creates a trail, or an invitation, to the upper floor galleries. The practice of creating unexpected juxtapositions, introduced in earlier episodes, continues here, and many of the works that were shown previously, such as the sculptures of Mária Bartuszová or the blue line by Edward Krasiński, are exhibited again in different constellations. Repurposing and the dehierarchization of content and of the art object, used as a method by many artists in the exhibition, is taken as one of the principles of the set-up as a whole – one of the projection boxes designed by Josef Dabernig for his exhibition at Gallery Nova in the fourth episode is transferred to HDLU and, following discussion with the artist, repurposed for the display of works by other artists – in this case *Centaur (1973–1975)* by Tamás St. Auby and *Esiod 2015 (2016)* by Clemens von Wedemeyer. The other projection box has been left at Gallery Nova, remodelled and used for the work of Milica Tomić.

¶ A life-long anti-approach and anti-systemic stance, manifested as defiance of social conventions, but also as a refusal to accept the rules of the art system, is present throughout the exhibition, as a strong driving force – for example, Julije Knifer and Katalin Ladik are two artists with these shared ideals but diametrically different visual languages. Several other thematic threads run through the show, resulting from similar sensibilities, obsessions and methodologies of artists from the 1960s and 1970s whose works

are included in the **Kontakt** collection. These include: the interconnectedness of abstraction and fiction as reflected in the poetic, explored in works like *Sonnet Cycle* by Vlado Martek and *The Rule of the Circle, the Rule of the Game* by Geta Brătescu or *Examples of Analytical Sculpture* by Neša Paripović; the relationship between public space and the individual, nature and human body, dealt with in action photos by Jiří Kovanda or the photo work *Interposition*, part of *Body Configurations in Nature* by VALIE EXPORT; or cosmism and utopian science fiction, present in the work of such artists as Stano Filko and Július Koller.

¶ The sixth episode is conceived as an invitation for a simultaneous look into both past and future. At the Apartment Softić, Tina Gverović and Siniša Ilić continue their collaboration that started in 2006 and create an environment that challenges the idea of belonging or not belonging to a particular place, culture, people. Their *Collage from the Highway* reconfigures the layout of Apartment Softić, wrapped in a kind of historical bubble, to evoke the flow of people and material through space and through limited, fleeting time. Probing the contradiction between a need for being located and a requirement to be constantly “on the move”, their works attempt to disturb the political, economic and social narrative conveyed through the seemingly safe and enclosed space of a private apartment, conflating its past, present and future through the experience of a journey, and people moving en masse.

¶ The past that projected itself toward a better future, yet ended in war, is revisited at Gallery Nova, where works by Boris Cvjetanović, Milica Tomić and Želimir Žilnik are shown. By dealing with the traumatic blind spots of Yugoslav society, the exhibition cautiously charts the way in which suppressed economic conflicts, aggravated by global

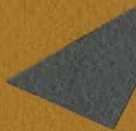
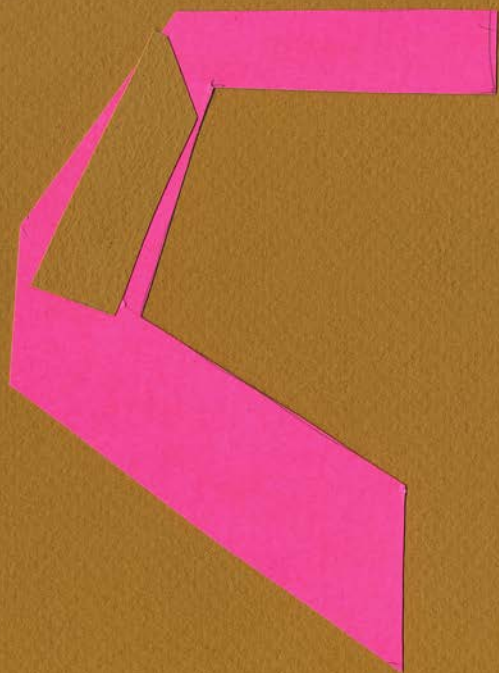
crisis and industrial trends of the 1970s and 1980s, boiled over in violent identitarian politics and armed conflict in Yugoslavia during the 1990s. In a way, the exhibition in Apartment Softić, with its questioning of the sanctity and security of the apartment as a private and sheltered place, and the exhibition in Gallery Nova, with its reflection upon the traumas of poverty, the dissolution of industrial societies, and war, give a certain counterpoint to the more speculatively optimistic visions prevailing at HDLU. Today, the question is of how we can once again project ourselves into the future. Insisting on the need and the right to have new utopian and optimistic visions, to go beyond imagining the future only and exclusively as post-apocalyptic, in many ways leads back to the projects of the 1960s and 1970s, modest in their simple, cheap, unpretentious execution, and at the same time extravagant in their utopian ideals and ambition for art's reach. But this also reiterates the importance of discussion on how radical practices become appropriated and commodified, and consequently ossified in aestheticized language, and the familiar, even mandatory ways of distributing and presenting the work. Sober analysis of these processes is of particular importance for art practices from "the East", as the lack (or significant time delay) of marketization of contemporary art resulted in the fact that processes of ossification did not happen, or have started only in recent years.

¶ The final stage of *My sweet little lamb* (*Everything we see could also be otherwise*) will take place in The Showroom in London in autumn 2017, serving as the project's poetic epilogue. Using multiples, photocopies and facsimiles, it will look into the possibilities of using experimental and open exhibition structures to revive the anti-systemic and anti-commodity strategies of artistic production of the time when many of the seminal works included in the



**Kontakt** collection were made. It will be a fitting end to a project named after a work by **Mladen Stilinović**, referring to his practice of creating artist books, but also other works, as open editions. **Stilinović**'s humorous approach and sense for poetry and its ability to resettle the habitual relationship between the viewer and the viewed, has served as a guiding principle of the whole project, and as an open invitation to try to see otherwise, or to see more clearly through the surrounding opacity and paradoxes of the times in which we live. 🖱️

— **WHW & KATHRIN RHOMBERG**



***apartment***  
***Softić***



## Tina Gverović

{ Born in 1975, lives and works in London and Dubrovnik }

## Siniša Ilić

{ Born in 1977, lives and works in Belgrade }

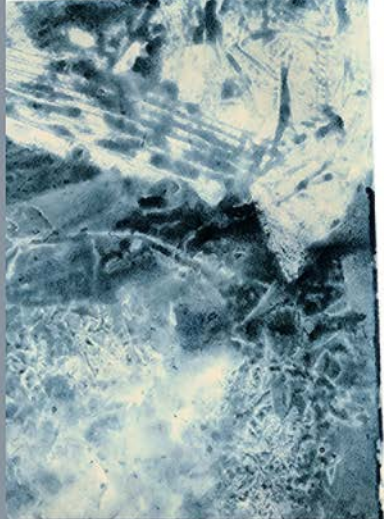
The exhibition *Collage from the Highway* in the Apartment Softić is the continuation of a number of collaborative exhibitions by **Tina Gverović** and **Siniša Ilić**. Through producing works that evolve from earlier works, the intention is to foreground multiple readings and perceptions of places. In order for work to have a conversation and connection with its own past, **Gverović** and **Ilić**'s collaborative projects are often re-staged and re-built, such that works become cumulative. With its title alluding to fluidity, flow of material and people, speed, and bareness, *Collage from the Highway* also addresses methods of structuring materials, documents and notes. The exhibition is a meeting of two spaces, a net of internet-inspired fragments of information and a body of interrelated physical documents and materials. Spatial and architectural elements are conceived jointly alongside works on paper and textile.

### PREVIOUS PAGE

Siniša Ilić,  
*Collage from the  
Highway*, 2017

Tina Gverović,  
*March of Material*, 2017  
(with Ben Cain)





The rooms are sheltered by curtains that stretch across all the windows, altering the color of light, allowing the presence of the city to enter the rooms as sound rather than images. Pieces of furniture are removed, positioned in order to direct movement through the rooms. The labyrinth is interspersed with images (prints, drawings and collages) depicting states of precariousness and unpredictability. Some pieces of furniture morph into display devices, carrying grids and nets for prints, others are emptied of objects or belongings. Other newly inserted elements might remind one of a production line, a line of hanging material, a journey, a procession, movement in space, spatial divides, a path to follow. The platform—a space for the imaginary—is a foreground for a mural depicting fragments of architectural structures and imprints of fragmented bodies. Some of the works could be read as contemporary stories about movement of people. The collective body is seen as a collection of geographies, but also as a “place” in itself or as a mass, a moving mass, a land mass. Bodies are inextricably linked, networked via invisible ties, pulls and magnetic attractions. People, when moving en masse, are moving as if shifting tectonic plates, as a moving landmass, across space and time. ¶

—T.G. & S.I.







Siniša Ilić,  
*Guided Tours*, 2016

NEXT PAGE  
Želimir Žilnik  
*Black Film*, 1971

***gallery nova***







## **Boris Cvjetanović**

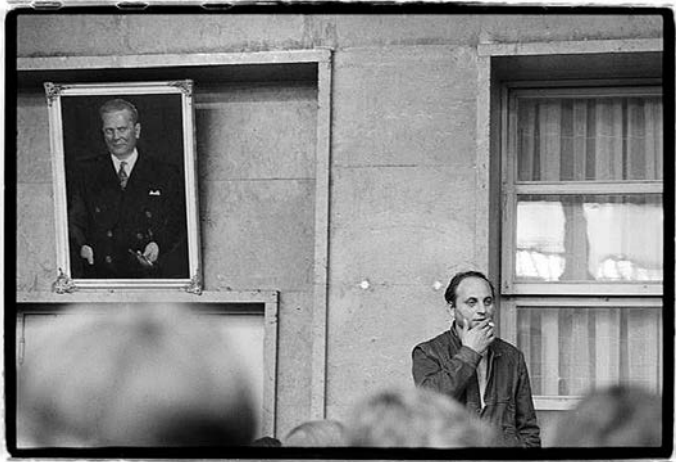
{ Born in 1953, lives and works in Zagreb }

The photographic work of **Boris Cvjetanović** is marked by two main aspects: one that is socially sensitive and brings to the fore socially suppressed or invisible topics through human presence, the other a specific poetic approach that uses everyday motifs as a synecdoche of the status of the urban and suburban space. At the very beginning of his work, series such as *Mesnička 6* and *Men in shafts* announced social awareness as an important element in his work.

In the photo reportage *Miners' strike in Labin*, originally commissioned by the political and cultural magazine *Studentski list*, **Boris Cvjetanović** documented dramatic events related to a strike in the Istrian coal mines in Raša in April 1987. The strike lasted for 33 days and was the first of such scale in Yugoslavia. It initiated a chain of sim-



Boris Cvjetanović, *Miners' strike in Labin*, 1987



**Boris Cvjetanović, *Miners' strike in Labin, 1987***

ilar strikes that happened before the break-up of socialist Yugoslavia. The photos portraying workers, leaders of the miners' strike, representatives of trade union organizations and strikebreakers, were commissioned by *Studentski list* as a reportage in two parts, whereas the first part was published, the second one was censored.

The long-term series *City 1* and *City 2* document the hidden aspects and downsides of urban and suburban landscapes. In those unusual scenes, as **Boris Greiner** noted, "Nothing of what he saw and recorded is obvious, ordinary and colorless. And all that, especially the unusual and colorful, was also always under our noses. We notice nothing. Yet it shows itself to him, even more so, as though it calls him, as though it enthusiastically twists in front of his camera. It doesn't allow him to pass, it reveals itself to him attracting him simply with what it has—an absurd interrelation of its elements. With an interrelation which they have accidentally, unwittingly or who knows why, produced and left behind." ¶

## Milica Tomić

{Born in 1960, lives and works in Graz and Belgrade}

Every community is an imaginary one, but only imaginary communities are real. —ETIENNE BALIBAR

The articulation of a desire for national identity that is imposed on me, forces me to identify with a national identity that I would rather not have, but I'm not able to deny its subject-constituting mechanisms. It goes on and on as a mechanical act of permanent repetition.

—M.T.

64 statements proceed in the following pattern: “I am Milica Tomić, I am Korean”, “I am Milica Tomić, I am Norwegian”, and so forth. Initially, one can observe that every sentence contains a true and a false statement: yes, that is **Milica Tomić**, but she is neither Korean nor Norwegian, nor Austrian for that matter. What is explored here is the very formation, the making of identity. To state, to pronounce one's identity makes one's identity. We acquire personal identity by acquiring our name, and it is significant here that **Milica Tomić** does not dispute that form of identity in all its arbitrariness. On the other hand she problematizes the making of ethnic or national identity, which she sees as an arbitrary declaration. Also, this identity does not belong to any category of “feeling”, which is usually a way to transcend one's original/inscribed ethnic identity by saying “I may be Korean if I feel Korean, even if I am originally Serbian”. On the contrary, she has rejected any ethnic feeling and explores the whole issue as a rhetorical formation. In other words, to paraphrase **Laclau** and **Zac**, all identification is constitutively incomplete and will have to be always re-created through new acts of identification. ¶

—YVONNE VOLKART



Milica Tomić  
*I am Milica Tomić, 1999*

## Želimir Žilnik

{ Born in 1942, lives and works in Novi Sad }

One night **Želimir Žilnik** picks up 10 homeless men from the streets of Novi Sad and brings them home. While they enjoy his family's hospitality, **Žilnik** tries to “solve the homeless problem”—bringing along the film camera, as a witness. He talks to different social services, ordinary citizens, even the police. Everybody closes their eyes to the “problem”. This film depicts the misery of abstract humanism. It is a reckoning with anarcho-liberalism, with false avant-gardism, with social demagogy, with left-wing factions. The author sees this film as an example of the filmmaker's exploitation of others' misfortune, believing as they do that they belong to a higher social class than the victims. ¶



Želimir Žilnik  
*Black Film*, 1971

T  
LUMPE  
TECHN  
IN THE FI  
TH  
IN THE  
IN  
/ BREAD, MIL  
THE FILM OCC  
C  
THAT GIV  
A  
ONE SHOULD  
ONE SHOU  
WHAT WOU  
I MUST WRE  
CLASS NATUR  
AGAINST THO  
TH

## **MANIFESTO BLACK FILM**

**YOU ARE WATCHING:**

**THE CLASS STRUCTURE OF YUGOSLAV SOCIETY  
PROLETARIAT AND "HUMANIST INTELLIGENTSIA"  
PHENOLOGY OF THE PURPOSEFUL ABUSE OF THE POOR  
FILM A LESSON ABOUT THE HUNGRY, DIRTY, STINKING,  
GIVEN TO THE ZILNIK FAMILY  
THE CHILD IS TO BE SHOWN WHAT LIFE IS ABOUT.  
THE LAND THAT IS IN DOUBT ABOUT ITS OWN NAME,  
ITS OWN HAND AND ITS OWN POWER  
IN THE MOMENT WHEN THE BARE NECESSITIES  
MARK AND DOLLARS / BECOME MORE EXPENSIVE BY THE DAY,  
CASUALLY ENJOYS THIS TREATMENT OF THE SUFFERINGS  
OF THE WORKING CLASS AND THE PEASANTS.  
LIES IT – THIS PART OF THE MIDDLE CLASS STRUCTURE –  
IN AN ILLUSION OF COMMITMENT AND SYMPATHY.**

**YOU MAKE BULLSHIT OUT OF EVERYTHING INCLUDING ONESELF!  
I WOULD START WITH THE DECONSTRUCTION OF ONE'S OWN  
MARRIAGE BED!**

**WOULD IT BE LIKE IF THE POOR HAD DRIVEN US ALL INTO THE  
ASSHOLE?**

**FORTUNATELY, THAT WON'T HAPPEN.**

**FILM MUST BECOME CRITICAL OF SOCIETY.  
FIGHT AGAINST TWO ENEMIES: AGAINST MY OWN MIDDLE  
CLASS WHICH TURNS THIS COMMITMENT INTO AN ALIBI AND  
BUSINESS AND**

**THOSE WHO MANIPULATE, WHO OWN THE POWER AND THE  
CAPITAL,**

**WHO BENEFIT FROM THE SILENCE.**

**THAT'S WHY I FUCK ABOUT MY FEELING OF GUILT.**

**FILM – WEAPON OR SHIT?**

**—ž.ž.**

A black and white photograph showing a large, messy pile of trash and debris. The pile consists of various items, including what appears to be a broken metal can, pieces of wood, and other unidentifiable waste. The trash is piled up against a vertical wooden plank wall. The lighting is somewhat dim, and the overall tone is gritty and somber.

***hdlu***

Tomislav Gotovac,  
*Hands*, 1964





## Paweł Althamer

{ Born in 1967, lives and works in Warsaw }

**Paweł Althamer** has been well known since the 1990s for his self-experimentation, sculptures, performances, actions, alternative pedagogy and social activism. His work recalls both **Beuys'** social sculpture and **Hansen's** *Open Form* legacies. Many of his works are documentations (objects, artifacts, and films) of actions organized in special circumstances and addressed to specific groups of people



Paweł Althamer, *Cosmonaut 1*, 1995





with whom **Althamer** has collaborated. *The Cosmonaut* project originates from a performance **Althamer** realized in Bydgoszcz, Poland, in 1995 for a group exhibition at the local art museum. During his street action, **Althamer** wore a self-made astronaut suit, including white ski-shoes, a white military helmet acquired from Russian peddlers, a tight hand-sewn white costume complete with gloves, and a small TV monitor powered by a car battery mounted on an aluminum frame taken from a rucksack. **Althamer** slowly walked through the town, filming street life and the passers-by with a video camera which registered and transmitted images in real time on the monitor on the artist's back. After a two-hour walk, **Althamer** reached the museum. He left his accessories on one exhibition floor as "the objects to be exhibited." ¶

## Mária Bartuszová

{ 1936-1996. Lived and worked in Košice }



Mária Bartuszová, *Endless Egg*, 1985

**Mária Bartuszová** is passionately concerned with primary shapes and biomorphic forms. In her organic sculptures she works with the principles of bionics, fundamental physical laws and their consequences. The fluid character of sculpting, “breathing” bio-architecture and the “repouring” of

volumes constitute the essence of her visual thinking. As early as 1963, the casting of plaster in rubber materials, the so-called “pneumatic shaping,” became her typical mode of working. After 1962, **Bartuszová** concerned herself intensively with primary shapes and bioform “cells” (drop, rain, grain, sprouting). Later she created tactile sculptures, combining plaster with natural materials (branches, stones) and developing micro- and macro-structures with powerful inner tension. Beginning around 1984, she formed pure ovoid forms, whose perfect shapes were then visibly subjected to artistic interference, being squashed, deformed, bandaged. She molded open shell-like stigmatized forms with “negative volumes,” cavities and emptiness— “a small void full of a small endless universe.” **Bartuszová’s** organic, post-minimalist approach to sculpture brings to life a world of subtle, fragile and introverted sculptures, small shapes with strong psychological expression. ¶



Mária Bartusová, *Untitled*, 1986

## **Pavel Brăila**

{ Born in 1971, lives and works in in Maastricht and Chişinău }

**Pavel Brăila's** *Where, Where? Somewhere!*—one of the first performances he ever staged—was realized for the second edition of the CarbonART festival in 1997. Nature is indeed his frame, but actually serves as a mere background that is played with at the crossroads between unrestrained joy and the absurd. Though at that time he only had very few references from the history of performance art, the artist understood one of its most important characteristics: un-repeatability. Even so, he not only documented the work, but also created the very idea of endless repetition in the



way he edited the video material. The artist's body acted as a filter that was used to communicate with surrounding elements, with nature and with his present (albeit possibly invisible) audience—without, however, aspiring to turn the whole action into a transgressive experience, as many of the performance artists of the time attempted to do. **Brăila** was apparently staging rituals, but they were rituals of the absurd kind, revealed during their performance as having been generated by popular fantasy rather than embedded in tradition. ¶



Pavel Brăila  
*Where, Where? Somewhere!, 1997*



## Geta Brătescu

{ Born in 1926, lives and works in Bucharest }

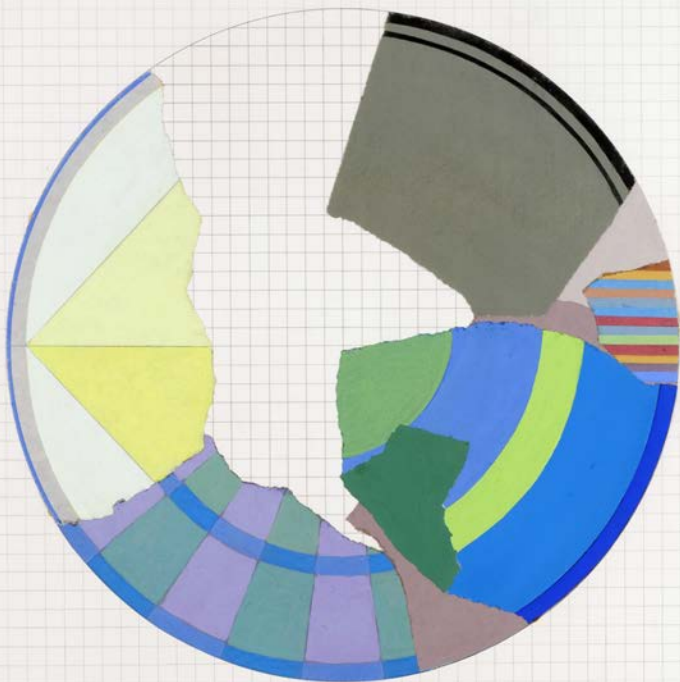
**Geta Brătescu** began her work as an artist in the heterogeneous and provocative intellectual milieu of 1940s and 1950s Romania. She experienced the political upheavals in her home country brought about by socialism and its eventual collapse in 1989. Beginning in the 1970s, she developed a cross-media concept for space-referential, performative works in which she examines the relationship between the (female) body and the surrounding space. **Brătescu's** textile works, collages and paintings depart from and deconstruct late modernist abstraction and male dominance. In the 21-part series, *The Rule of the Circle, the Rule of the Game*, of which four pages are held by the Kontakt collection, **Geta Brătescu** deals with the overlapping principles of reality/materiality and abstraction. Within the strict circular form drawn onto the grid paper she mounts various materials, paper and textiles, which in turn contain geometric patterns. ¶



Geta Brătescu  
*The Studio, 1978*

*The Rule of the Circle,  
the Rule of the Game,  
1985*

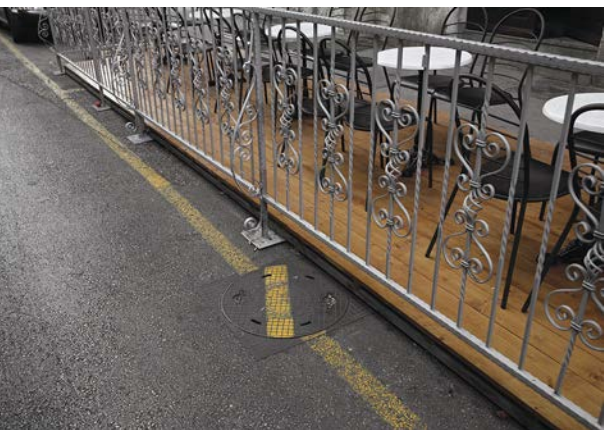




## **Boris Cvjetanović**

{ Born in 1953, lives and works in Zagreb }

see page 22 & 23



Boris Cvjetanović, *City 1, City 2*, 2002–2015





## Josef Dabernig

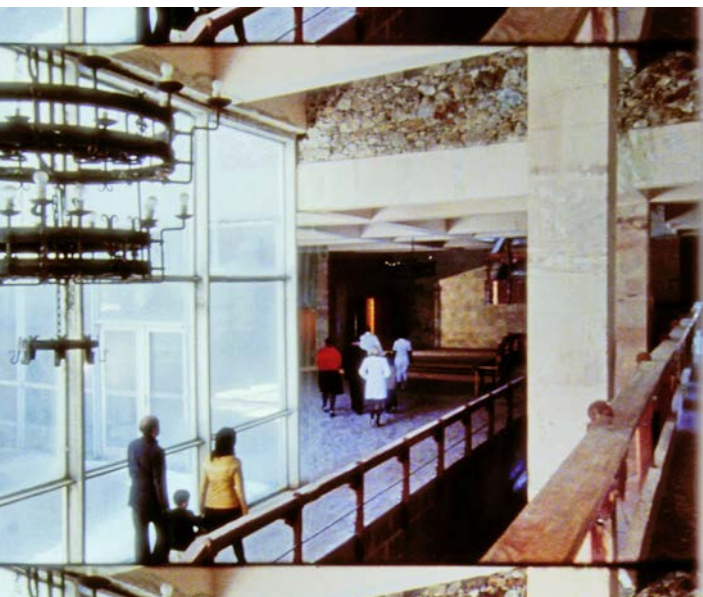
{Born in 1956, lives and works in Vienna}

**Josef Dabernig's** multifarious oeuvre of films, photographs, objects, public art projects and meticulously carried out handwritings suggest notions of orderliness embedded in conceptual artistic practice. The artist's take on thoroughly planned plots in his films often leads to moments of absurdity, which derive from the specific locales and the situations his laymen actors are involved in. Absence and presence form some of the central themes in many of **Dabernig's** films, stemming from a modernist logic of clear aesthetic patterns of pictorial creation. The predilection with sometimes-fetishized cars and trains in remote villages challenges the living conditions in post-industrial times. **Dabernig's** films often refer to an immediate socialist past, where moments of modernity prevail, yet in a seemingly Fordist manner. Loneliness and fatigue are recurrent motifs, which heighten the viewer's awareness of detail and the contours of the architectural settings. The films, which are mainly shot in black and white, reinforce a system of duality, where no intermediate emotions are at stake. Be it the dull landscape, which evokes stages of remembering the past, or the silent characters reminiscent of the era of silent movies, **Dabernig** creates universal moments that stand between modernity and a present time which is still encumbered by the past. ¶

Josef Dabernig, *Hypercrisis*, 2011







## **Marijan Detoni**

{ 1905–1981. Lived and worked in Zagreb }

The work of painter and graphic artist **Marijan Detoni** was marked by the continuous reflection of social topics that in a lapidary graphic style depict themes of injustice in the conditions of urban and suburban life of the proletariat. For this specific aspect of his work joining the group of painters, sculptors and architects that were active within the **Association of Artists Zemlja** (*Earth*) in 1931 was crucial. The group exhibited collectively in Zagreb, Paris and Belgrade, and was active from 1929 until 1935 when their work was banned. **Zemlja** was a left-wing artistic association, which apart from educated artists, also included peasants and workers, in order to present a collective front to reflect and oppose the effects of the economic crisis of 1928 and the growing threat of fascism. Imbued with ongoing discussions and fervent polemics about the leftist artistic position and its dilemmas, in their manifesto, published on the occasion of their first collective exhibition in 1929 in Zagreb, they called for the necessity of collectivity and the fusion of life and art.

The graphic map *Fruits of excitement of 1941 and 1942* consists of 12 lithographs that **Detoni** produced in the occupied city of Karlovac. It shows surreal and nightmarish visions of World War II, and the disastrous effects of fascism. The choice of subject matter reveals echoes of *The Disasters of War* by **Francisco Goya** and the influence of **Picasso's Guernica**, for example, reflected in several recurring motifs such the lamp and figure of a weeping woman. Shortly after this map was produced, at the age of 37, **Detoni** joined the People's Liberation Army. The series *Fruits of excitement of 1941 and 1942* is not only an artistic reflection on the dramatic conditions of war and violence; it is also a



*Marijan Detoni, For a New Europe,  
Fruits of excitement of 1941 and 1942, 1941/1942*

response to the existential challenge of the highest level of engagement. Mapping the tipping point of no return to the old order, this series symbolically implements the requirement of **Zemlja** to fuse art and life in an active act of struggle and participation. ¶

## Stanisław Dróżdź

{ 1939–2009. Lived and worked in Wrocław }

**Stanisław Dróżdź's** semantic and visual poems resemble the experimentation of the avant-garde, embodying a laboratory of language, signs and images. His early concrete texts from the 1960s, such as *Forgetting*, might be associated with constructivist designs by **Rodchenko** and **Stepanova**, such as *Abstract Verses* or *Toft* from 1919, and especially with **El Lissitzky's** famous 1929 cover for the magazine *Journalist*. Like many conceptual authors, **Dróżdź** confronted the semantic and optical layers of written signs but did not try to redefine the artwork as such. As **Dróżdź** stated, the way in which he constructed the concrete works “was based on permutation: in some texts/poems, the semantic aspect was dominant; in others, the visual.” *Untitled (Solitude)* is a very good example of a visual numerical text, and it is one of the earliest and most radical that **Dróżdź** ever made. It presents an unusual record—a humble sequence of typewritten numbers, or more to the point: a tautologically repeated number “1.” *Untitled (Life-Death)* arose by chance: he did not plan it, but simply noticed the coincidence of the possible crossword and developed that into a more complex and sophisticated form. The crossword poem consists of the two terms “życie” (life) and “śmierć” (death), repeated twice (vertically and horizontally) in a double-configuration that adds emphasis, resembling a small newspaper crossword while also playfully recalling the visual form of the Catholic cross. ¶

Stanisław Dróżdź

*Solitude*, 1967

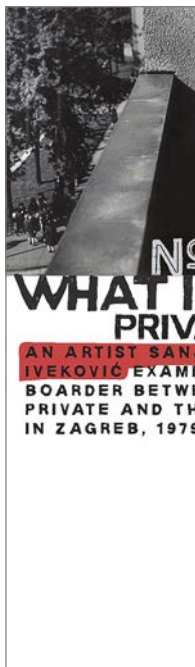




## Nika Dubrovsky

{Born in 1967, lives and works in Berlin}

**Nika Dubrovsky's** practice has evolved from visual art, journalism, internet culture and publishing. After an artistic career in Israel in the early 1990s, **Dubrovsky** was among the pioneers of Russia's new media start-up scene, specializing in social media and open source culture. Moving to New York in 2001, she became a significant voice in Russian blogging. Her critical position on educational regimes led to the development and publishing of doodle books for children. Her current project *Anthropology For Kids* aims at creating a publication series with a participatory approach. Reframing crucial aspects of human life—family, money, health, beauty, and the like—*Anthropology For Kids* seeks to deconstruct conditioned notions of how we (should) live, demonstrating the diversity of perspectives and possibilities that exist in different cultures.



The project *Privacy* poses the questions: What is privacy? What do we mean by that and what has it meant in different cultures at different times? In ancient Babylon wealthy women were allowed to cover their faces and their bodies, but poor ones were not. In the Soviet Union during Stalinist times it was dangerous to tell a political joke even in a group of close friends—one of them may report you to the authorities. Today, more or less all our online communication is watched and recorded by the authorities.



206  
S  
ATE?  
JA  
NES THE  
EEN THE  
E PUBLIC  
D.

Sanja Iveković last time missing in Iveković lived opposite the hotel, which the cottage of President Tito passed by. Knowing that there were lots of policemen and guards on each rooftop and round every corner, Sanja sat down on her own terrace with a book "Elites and Society" by Tom Bottemore on her lap and a glass of whiskey in her hands. The book discussed a possibility for the egalitarian society to exist. Sanja knew that despite the fact that she was doing something really private: read a book, drink whiskey and, on top of that, was half naked, the police would definitely pay her a visit. She knew that her privacy would turn out to be a significantly public event.

## UNDER SOCIALISM THE GOVERNMENT CONSIDERED IT ITS RIGHT TO CONTROL THE PRIVATE LIFE OF ITS CITIZENS

Under today's democracy the private is protected by the state. Laws are in place to protect our private rights and freedoms.



Do you think it  
worth first?

.....

.....

.....

.....

.....

What would you change  
if anything?

.....

.....

.....

.....

.....

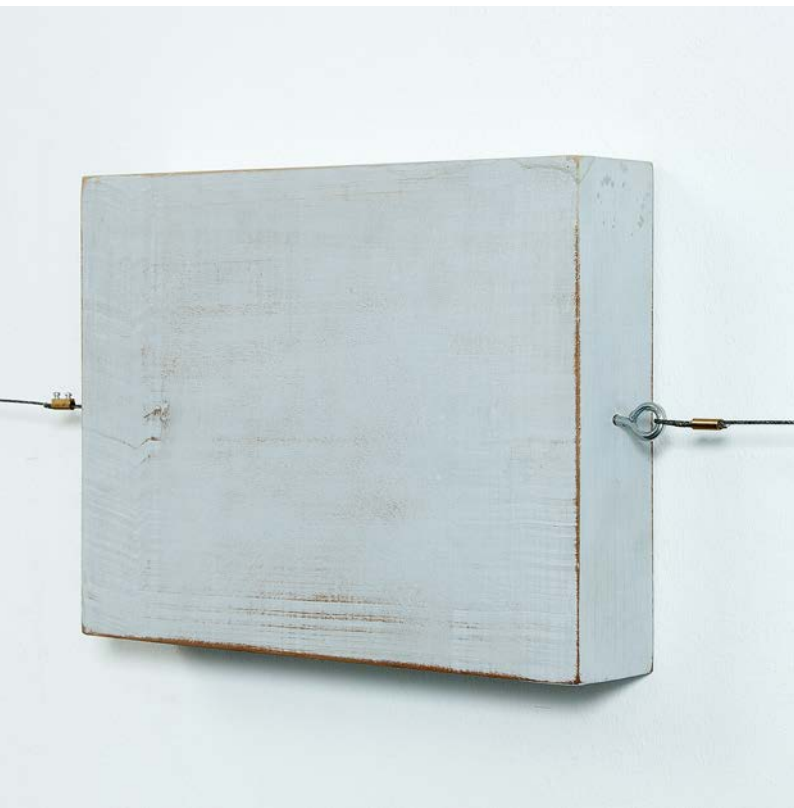
Nika Dubrovsky  
*Anthropology for Kids, 2017*

The book *Privacy* contains examples of relationships between public and private in art, technology and contemporary society. It is constructed in a way that readers can think together with the authors by commenting, writing and drawing in it. It is conceived as interactive material for workshops with children aged 8-18, which aims to discuss issues of Privacy/Public and Collective/Individuality, also in relation to artworks within the **Kontakt** collection and beyond. ¶

## Róza El-Hassan

{ Born in 1966, lives and works in Budapest }

The early work of **Róza El-Hassan** is pervaded by a post-conceptual approach to objects and images. Her objects are realized on the borders of art and non-art, picture and sculpture, as well as in two and three dimensions. She has hung *Wrapped Objects* and, notably, installed *Stretched Objects* in order to place everyday objects on the wall of the white cube as a panel painting. **El-Hassan** places such everyday objects as a glass, a cup, or a Thonet chair in the context of painting. This last-mentioned piece, not coincidentally, alludes to one of the classics of conceptual art, **Joseph Kosuth's** *One and Three Chairs* (1965). Unlike that classic work, **El-Hassan's** is focused not so much on conceptualism and the ready-made as it is on contextualization and transformation. Later on, as a further step in this project, she also stretched art-related objects, canvases and panels, which could be interpreted as the conceptual stretching and deconstruction of the notion of art as well. *Stretched Grey* is one such work, reminiscent of monochrome panel painting in its technique and simple title. Here, in fact, **El-Hassan** stretches not only an object but also a theory of art, while at the same time appropriating both. ¶



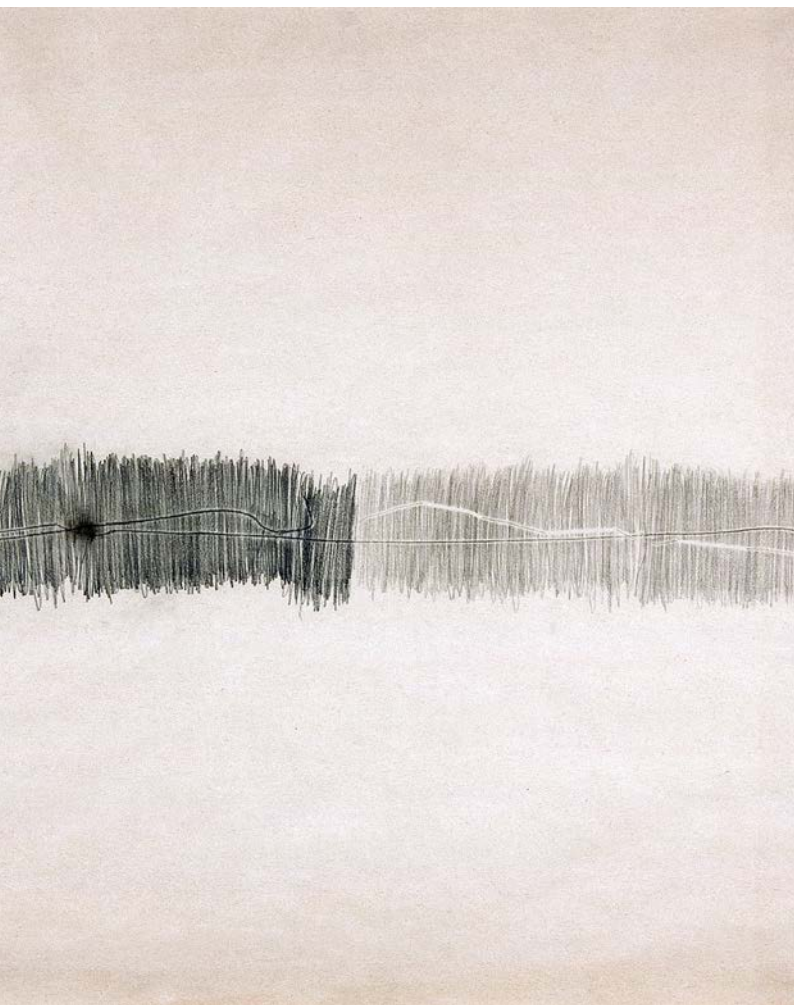
Róza El-Hassan  
*Stretched Grey*, 1995

## Miklós Erdély

{ 1928–1986. Lived and worked in Budapest }

**Miklós Erdély** always investigated the questions of art within a broader political and epistemological framework. Beginning in the early 1970s, he dealt with the practice of drawing as the most classic and typical example of description and representation. **Erdély** wrote two significant pseudo-scientific texts on the contradictions of representation: *Studies in the Theory of Identification* and *Thesis on the Theory of Repetition*. In 1977, he explored indigo paper as a medium for the demonstration of his theses, which involved combining the “original” and the “copy” of a thing in the same “space” on the same side of a single sheet of paper. In the *Thread Works* of 1979–1980, he continued the development of his earlier indigo drawings and the complex *Copied Apart Drawings* (1978) by using the painterly technique of frottage. Moreover, in this case, the subject of the drawing, or the depicted matter, was only an irregular line, a thread that quite strongly opposed both the world of science and the world of visual arts. ¶





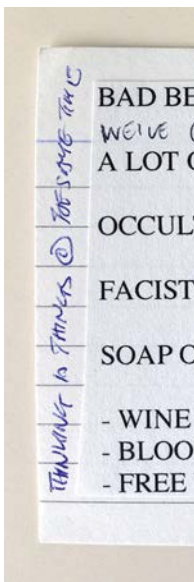
Miklós Erdély, *Threadwork*, 1979

## Tim Etchells

{ Born in 1962, lives and works in London }

*Work Files (Zagreb)* is an improvised performance by artist **Tim Etchells**, made as part of his ongoing *Work Files* series, which explores language as a stream of consciousness, and as an archive of performative potential. The “chaotic accumulating Word file” used as the basis for these solo performances is Etchells’ growing collection of gathered fragments of text, overheard conversations, cut-and-paste excerpts and quotations. Dynamic, comical, unsettling *Work Files* explores language in its semantic, musical and textural possibilities. ¶

— T.E.



Tim Etchells,  
*Work Files—Performance Ephemera*,

2014

PHOTO: PIET JANSSENS



ED & BOARD ROOM MANNERS

FROM / HAD A  
OF CROSSED WIRES

HAD A  
WE'VE GOT A  
FEW CROSSED WIRES

T POLITICS & EMPTY GESTURES

DICTATOR SIX LETTERS STARTING WITH H

OPERA MIRACLES

TURNED TO WATER  
D TURNED TO ICE  
WIFI

we've had an  
fair share  
of disorganized  
in our  
time

## VALIE EXPORT

{ Born in 1940, lives and works in Vienna }

**VALIE EXPORT** is one of the most important pioneers of conceptual media art, performance and film. Her artistic work comprises video environments, digital photography, installation, body performances, feature films, experimental films, documentaries, expanded cinema, conceptual photography, body-mate-



rial interactions, persona performances, laser installations, objects, sculptures, texts on contemporary art history and feminism. The focus of **EXPORT**'s work, who chose her pseudonym (to be written in capital letters) in 1967, and programmatically understands herself as a media artist, has been the human body that she declared as the material for her taboo breaking, gender critical approach towards sexual

politics and its inherent social and cultural taboos. In the cycle *Body Configurations in Nature*, **EXPORT** inscribes her own body into the landscape, thus drawing a direct line between the functionality of the human form and the architectural dimensions with which this body can adapt to given structures. With a clear geometric cut, **EXPORT** inserts her body into the Belgian dunes and uses black marker to emphasize the correlation between human form and landscape parts. By giving the body a clear function through inserting it into the bare landscape, **EXPORT** heightens the spectator's awareness of the subjective reality lying behind each bodily movement as a sign of cultural articulation. ¶



VALIE EXPORT

*Interposition, 1974/2014*

## Stano Filko

{ 1937–2015. Lived and worked in Bratislava }

In his immense and exuberant oeuvre, **Stano Filko** fuses divergent impulses of late modernism and strategies of the neo-avant-garde into a self-centered system of personal ontology. His works constitute an open invitation to travel through time. The unity and simultaneous diversity of his ongoing re-contextualized work stems from certain modes of constant change: relocation, rewriting, and rearranging. In the 1970s, when he started to work on the ensemble *White Space in a White Space*, together with his colleagues **Miloš Laky** and **Ján Zavorsky**, **Filko** released a detailed “chronology of creation”—a model that he modified and subsequently negated. This system has evolved into parallel lines that stand in conflict with each other and thus give rise to a productive field of tension. **Filko**’s work of the latter half of the 1960s kept in step with the new constructivist tendencies celebrating earthly space, technical advances, and civilization’s expansion into the universe. After 1968 and his leaning towards project-art, a certain shift in working with the cosmic visions became evident. The change has been documented in **Filko**’s print cycle and perforated aluminum plates titled *Asociácie / Associations* and a sound-text combination piece, which epitomized the legend of American astronauts. ¶





## Heinz Gappmayr

{1925–2010. Lived and worked in Innsbruck}

**Heinz Gappmayr** was among the artist-theoreticians whose texts and artworks have been focusing since the 1960s on the connections between the visual and linguistic production of meaning. His works aim to place words, concepts, and phrases on paper, canvases, and walls in such a way that their meaning also finds expression in their compositional arrangement—to make language visibly “do” what it “means.” But as there are always several possible ways of linking linguistic form and linguistic meaning, any belief in a single, immutable visual identity of language finally proves illusionary. In **Gappmayr’s** work, above all, terms of being, of becoming, and of passing away are “portrayed” in dynamic sequences of letters and words. Words signifying place are visualized by corresponding positioning within the pictorial field; geometrical forms and colors are represented by tautological or contradictory linguistic and symbolic equivalents. Tautology is used to make visible and draw attention to that which is usually overlooked. Here, self-reflexivity results in art that counters the internalization of language and in the ability to reflect on this internalization. ¶

anananana



## Tomislav Gotovac

{ 1937–2010. Lived and worked in Zagreb }

**Tomislav Gotovac**, who later changed his name to **Antonio Lauer**, was a film director, conceptual artist and performer. From the early 1960s on he introduced social themes in his work that he approached critically, using a contemporary language with a radical formal attitude and emancipatory yet libertine anarchy. **Gotovac** authored the first happening in Zagreb in 1967, and the first instance of streaking in Belgrade in 1971, as well as various photographic series, which he presented as movie sequences or as documents of his performances. In the process, **Gotovac** came

to accumulate a huge archive of everyday objects that formed the backdrop for his formal experiments. From the end of the 1970s, **Gotovac** realized a huge number of performances in public places: as an artist who begs, who cleans city spaces, performing public haircutting and shaving. As in the series *Hands* (1964), in which he documents his hands in several



Tomislav Gotovac  
*Hands*, 1964





Tomislav Gotovac

*Homage to Josip Broz Tito, 1980–1981*

positions while standing in the street, **Gotovac's** conceptual approach to photography made him explore the dimensions of time and space in an analytic manner, which has always been linked to filmic gestures and thus to the artist's primary field of interest. Four of his performances, *Reading the Newspaper*, *Listening to the Radio*, *Watching Television* and *Telephoning*, performed in Zagreb from 1980 to 1981 at the time when Yugoslav president **Tito** was sick, and the nation was awaiting news of his death, are part of the work entitled *Homage to Josip Broz Tito*. ¶

## Ion Grigorescu

{Born in 1945, lives and works in Bucharest}

**Ion Grigorescu** has been recording his pursuit of what might be described as an anti-art, where life and artistic practice are intertwined into a unity, since the early 1970s in films, photographic series and photo collages, which document the artist's critical examination of social realities. By the end of the 1970s **Grigorescu** began recording his performances, which concentrated on ritualized actions around his body. In later years, his work came to reflect his growing interest in spirituality, as inspired by the orthodox religious tradition in Romania. **Grigorescu's** photo collages like *Family Meal* or *Football* still take the photographic medium as their starting point, but transform the employed photos into hyper-realist scenes of painterly gestalt. The artist's primary concern here is the extension of the body



Ion Grigorescu, *A Walk at Roşia*, 1972



Ion Grigorescu, *City Landscape*, 1976

to inhabit a wider social context, even if the content of the images refers to ordinary domestic scenes or sports. The color palette with which **Grigorescu** worked here stands in stark contrast to the rest of his oeuvre, which is primarily in black and white. His color collages can be seen as subliminal critiques of Socialist Realism; they also hint slightly at the new artistic parameters that were taking hold among the more radically inclined artists at the time. His film *A Walk at Roșia* shows women wearing headscarves as customary garb for a Sunday walk through the fields and meadows in the village of Roșia near Bucharest. What begin as ordinary events are literally turned upside down in the second part of the film: not only does the camera turn 180 degrees, but the people also walk backwards – this time through the center of the village. ¶

## Sanja Iveković

{Born in 1949, lives and works in Zagreb}

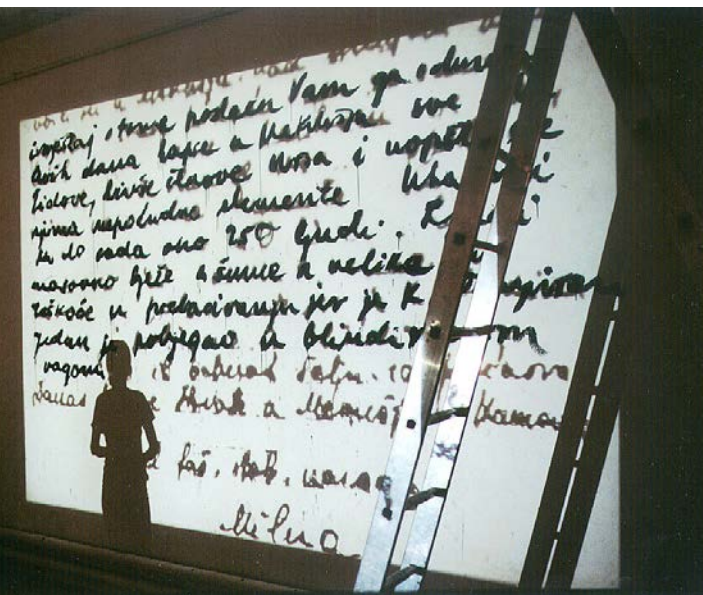
Since the early 1970s, **Sanja Iveković's** artistic practice has explored and politicized regimes of representation and the ideological positions underlying them from the perspective of a feminist critique. Working in a range of media such as photography, video, installations, performance, actions in public spaces, media or activist projects, at the center of **Iveković's** work is an exploration of the politics of image and body and relations between the construction of identity and the media. From her early photography and performance, through to the major collaborative and public projects of recent years, **Iveković** has retained her pre-



occupations with the border between the public and private self, mediated visualizations of gender and the political content of privacy. Her work is always realized against the background of a precise analysis of social and political forces that contextualize it within a particular set of circumstances, and at the same time situate it within—and against—overreaching historical narratives.

*Repetetio est Mater* is a reenactment of the artist's performance in 2000 at the opening of the exhi-





Sanja Iveković, *Repetetio est Mater*, 2000

hibition *What, How & for Whom*, on the occasion of the 152nd anniversary of the *Communist Manifesto*, which took place in HDLU in Zagreb. The performance is part of a series of works titled *Nada Dimić File* remembering National Heroine **Nada Dimić**, a partisan killed in World War II. In the performance *Repetetio est Mater* the artist rewrites over an enlarged projection a letter written by **Nada Dimić** from a fascist prison before her execution. The hard-to-read handwriting slowly reveals the content of the letter that shows the heroic calmness and courage of the person facing death. ¶

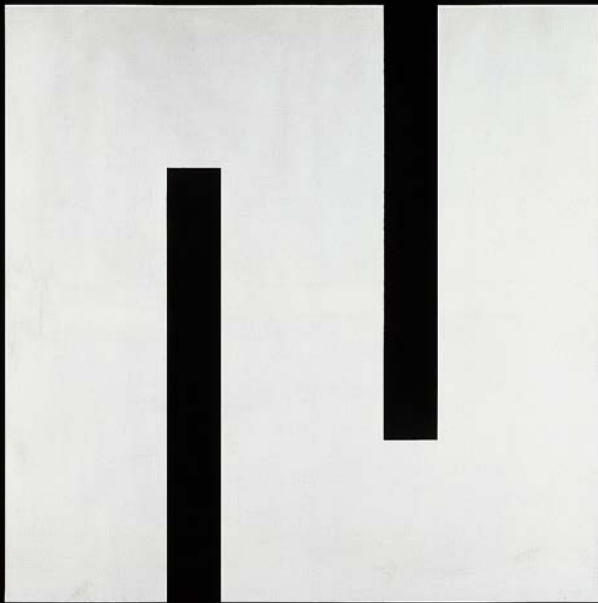
Performed by Zrinka Užbinec.

## Julije Knifer

{1924–2004. Lived and worked in Paris}

In the 1960s, aiming at anti-painting, **Julije Knifer** created a minimal means of expression using the method of reduction and, accordingly, chose the meander as the definitive form in his paintings. He used black-and-white contrasts, relations between vertical and horizontal in order to create a monotonous rhythm, which for the artist represented the simplest and most expressive form. Though all very similar, **Knifer's** *Meanders* were interpreted differently depending on the context in which they were made: first in the context of geometric abstraction and neoconstructivism of the *New Tendencies* of the 1960s, then their asceticism and interest in the absurd present in the anti-art of the





Julije Knifer, *Untitled*, 1978  
*Untitled*, 1978

neo-avant-garde group **Gorgona** (active from 1959–66 in Zagreb and under the auspices of which *Gorgona* no.2, an artist's magazine was realized) was emphasized. **Knifer's** work is based on the obsessive repetition of a single selected motif, realized over a long time period, in numerous variations. It reflects the Sisyphean path which he has consciously chosen, endless patience, and in the wording of the author himself a "non-development." ¶



## **Daniel Knorr**

{ Born in 1968, lives and works in Berlin }

Conceptually stringent and at the same time free with regard to his choice of medium and style, the work of **Daniel Knorr** has seen a succession of context-specific and mostly ephemeral projects. He has employed such diverse techniques and formats as the use of found objects, appropriation, task-based performance, alteration of the existing architecture or infrastructure of exhibition and public spaces, photography, sculpture, construction of mechanical and electronic devices or robots, text, cartoons, artist books and magazines, and many others. Almost all works involve the idea of transforming one thing into another, sometimes literally, sometimes by renaming, sometimes by obliterating the existing context of production that conditions the way things are categorized and used in communication between people. One of **Knorr's** sculptures is a chunk of papier-mâché made from Stasi files intentionally destroyed after the fall of the Berlin wall, which the artist obtained from a museum in East Germany. The paper, which used to contain information decisive for the life or death of citizens living under the totalitarian regime, becomes an abstract form that resembles a fake stone. ¶



Daniel Knorr  
*State of Mind, 2007*





# **Běla Kolářová**

{ 1923–2010. Lived and worked in Prague }



Běla Kolářová  
*Alphabet of Things III, 1964*



**Běla Kolářová** belongs to the generation that set off an iconoclastic revolution and “rearmament” of Czech art during the 1960s. She began working with photographs in 1957, but her documents of everyday life and imaginative city fragments were soon replaced by photographic experiments. She expanded her experimental work by use of the artificial negative in 1961, thereby internalizing the collapse of a traditional medium in recognition of the limits of classic photography. **Kolářová** was trained in photography, and like many of her contemporaries, arrived at the conclusion that it is not possible to photograph the world, i.e. to use classic methods to represent reality. As a result she invented a method of her own, the artificial negative. She pressed small objects into layers of paraffin on small pieces of cellophane, or applied actual fragments of natural and artificial materials. A different order of reality emerges in those photographs, which operate somewhere between

Man Ray’s photograms, **Duchamp**’s ready-mades and an “absolute” record of light. ¶

## Július Koller

{ 1939–2007. Lived and worked in Bratislava }

In his singular artistic practice starting in the early 1960s, **Július Koller** deliberately multiplied and varied his works, dignifying worthless objects of common use with his personal signature and thus undermining the art world's principles and rules of commodity, indicating a field of operation related to the negated sphere of art in order to show possible alternatives to it. Repeatedly recurring motifs—the question mark, plus and minus, up and down, nets, sport pitches, Ping-Pong and tennis balls—create an expressive instrumentarium in a spectrum of simple and mutually connected symbols, employed not only to encipher but also to open up the world's many significant components. Starting in 1970, **Koller** became the subject of a series of annual portraits known as *U.F.O.-naut J.K.* **Koller's** strategy of using real objects, the real world, and everyday life as a given



program for displacement, gained particular attention; a strategy intended to put an end to aesthetics and to create a “new cultural situation,” resulting in a “new life, a new creativity, and a new Cosmohumanist Culture.” ¶

Július Koller  
*Question Mark Cultural  
Situation (U.F.O.),*  
1992/2016



Július Koller  
*J.K. Ping-Pong Club (U.F.O.),  
Actions Environment, 1970*

## Jiří Kovanda

{ Born in 1953, lives and works in Prague }

**Jiří Kovanda's** minimalist actions and interventions of the 1970s were often so subtle they were almost imperceptible. There is a certain Romanticism in his artistic gestures that may have been stimulating in the depressing 1970s, when they served as a contrast to so many traumatic and politically-laden performances. Simple actions like gazing fixedly into the eyes of people encountered on an escalator, for example, or intentionally/unintentionally touching chance passers-by in the street can be understood as attempts to make contact. The works had a therapeutic function, for they overcame timidity without causing injury or parading their intentions ostentatiously. **Kovanda's** actions remain a tacit challenge to come closer, a longing for communication, for the preservation of an elemental human contact that was lacking in society at the time. Although political interpretations would have been unacceptable to him, his actions did have a subtle political dimension. They stand at an aesthetic distance from official institutional art and take a political, anti-metaphysical stance against the morality of unofficial art and any transcendental ambitions it may have. ¶

Jiří Kovanda

*CONTACT, September 3rd, 1977, Prague,  
Spálená Street, Vodickova Street, Going down the  
street I am bumping into passers-by, 1977/2009*



"KONTAKT"

3. září 1977

Praha, Spálená a Vodičkova ulice





## Ivan Kožarić

{ Born in 1921, lives and works in Zagreb }

From the late 1950s onwards **Ivan Kožarić's** work has been characterized by a specific dehierarchization of the content that continuously recycles, processes, discards and rearranges his existing sculptures and a whole series of works in a loose system that rejects strict chronological or systematic organization. His works are often left without signature or date; one form spontaneously grows from another; they are arranged into certain cycles, and later into different ones; and sometimes **Kožarić** repeats a work several times. Although **Ivan Kožarić** is quintessentially a sculptor, his practice, encompassing public monuments, ready-mades, performative elements, installations, conceptual proclamations, textual works, drawings and paintings, displays a sense of humor that ranges from subtle irony and absurdity to ridicule and the carnivalesque. The dialectics and contradictions that are at the heart of his complex artistic practice have been best summarized by curator and writer **Ješa Denegri**, who described **Kožarić** as simultaneously “sculptor, anti-sculptor and non-sculptor at the same time, in the same person”.<sup>01</sup> ¶

- 01** Ješa Denegri, “Sculptor, Anti-Sculptor and Non-Sculptor at the Same Time, in the Same Person”, in Matica Hrvatska (ed.), *Ivan Kožarić (exh. cat.)*, Sisak: The National Library, 2006, unpaginated.





Ivan Kožarić  
*Untitled*, 2011

## Edward Krasiński

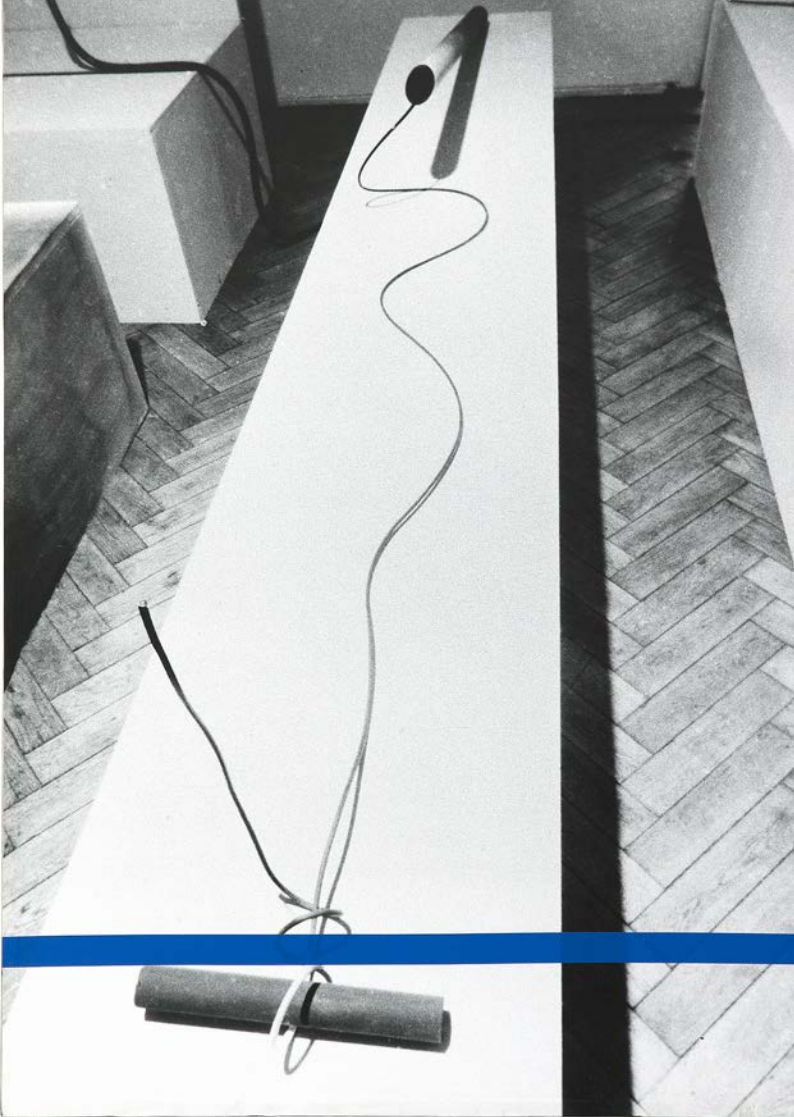
{ 1925–2004. Lived and worked in Warsaw }

**Edward Krasiński's** first works, created in the 1950s, were illustrations for magazines, and surreal erotic drawings. His later sculptures were “flawed” by the use of color; found objects were combined with common, sometimes fragile materials such as rubber, wire and string. **Krasiński** then worked as a sculptor, painter and creator of artistic installations and happenings. His suspended sculptures often appear to defy gravity in their combination of invisible wires, visual puns and trickery. In the late 1960s blue scotch tape became **Krasiński's** medium and trademark material. The artist used the blue stripe in his “axonomic drawings” and “interventions” from the 1970s and 1980s onwards, as well as in numerous site-specific installations in museums. His installations utilize three-dimensional spatial forms (labyrinths, cubes, pedestals, walls, floors and pillars) illusionistically, often as a background for black-and-white photographic reproductions of his own or of other artists' work. His practice made **Krasiński** one of the most important Eastern European artists of the second half of the 20th century. ¶



Edward  
Krasiński  
*Untitled, 1965*

*Retrospective,  
1984*



## Paweł Kwiek

{Born in 1951, lives and works in Warsaw}

**Paweł Kwiek** was a key figure in Polish experimental film and video art during the 1970s. At that time, he was actively collaborating with two important neo-avant-garde groups: the *Film Form* workshop in Łódź, and a group of artists connected to the Academy of Fine Arts in Warsaw. Experimentation with regard to **Hansen's** theory and practice of *Open Form* likewise had an important impact on Kwiek's approach to the filmic medium, to spatial experiments, and to participatory strategies that he developed later on. The period from 1974–1976 saw



Paweł Kwiek, *Video P*, 1974



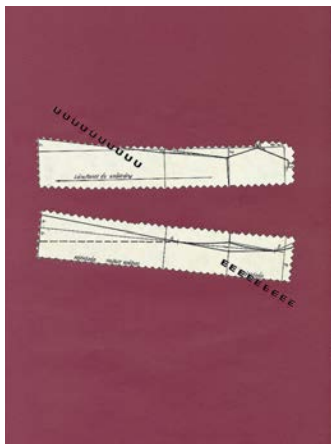
Paweł Kwiek, *Video C*, 1974

**Kwiek** make his most important TV videos: *Video A*, *Video C* and *Video P*. *Video C* shows the artist's hands manipulating a trick mixer, with the results that the mixer's work is immediately visible on the TV screen. *Video P* is an example of **Kwiek's** interpretation of the phenomenology of the medium. It consists of a simultaneous presentation of the potential of television, the author's self-referencing, and the coexistence between man and technology. The film depicts **Kwiek's** dialogue with TV equipment, with the artist drawing abstract lines and circles on the white screen in the television studio, directing and being directed by each of the video's following frames. ¶

## Katalin Ladik

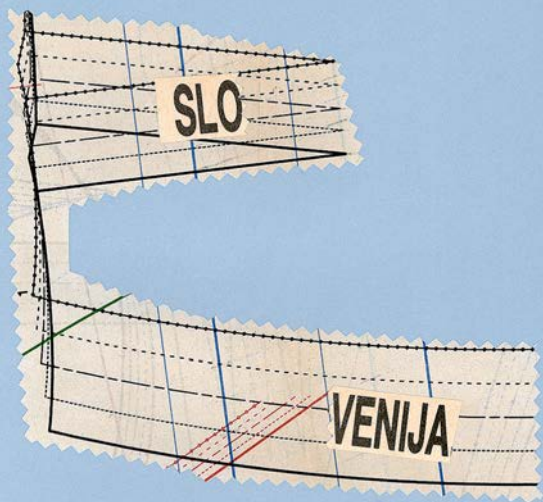
{Born in 1942, lives and works in Budapest}

**Katalin Ladik** is a poet, actress, visual artist and performer. She began publishing her poems in Hungarian at the end of the 1960s and acted in Hungarian radio plays (1963–1977) and at the theater of Novi Sad until 1992—at which point she moved to Budapest, where she lives today. The beginning of her work in the visual arts is connected with her poetry performances.



As part of her work on stretching the limits of poetry, she researched its phonic and visual possibilities and eventually concluded that the written word was simply not enough for her. The collages in **Katalin Ladik's** *Ausgewählte Volkslieder* (*Selected Folk Songs*) collection are visual poetry composed of cut-ups of letters, printed musical scores, sewing pattern paper and clippings from women's magazines, which also served as the score for the artist's sound poetry she often performed live at exhibition openings.

Recently, **Katalin Ladik** has started to record the visual scores in a form that translates the works on paper into sound collages. *Selected Folk Song no. 3* (1973–1975/2015) is a sound poem that mixes the artist's voice with manipulated fragments of the Yugoslav national anthem to create sound poetry. ¶



Katalin Ladik, *Selected Folk Songs, 1973–1975*

## Victoria Lomasko

{ Born in 1978, lives and works in Moscow }

This past January, Washington DC, New York and many other cities in America and around the world saw women's marches against President **Donald Trump** and his insulting statements against women. There were no marches in Moscow. Instead, at the same time, despite high rates of domestic violence in Russia, a law was passed decriminalizing abuse in the home. Now, women physically assaulted by their husbands will no longer be able to turn to the police for help. And there were no marches about this, either.







It's not that women in Russia are indifferent to their rights being violated, but the fact is that recent new anti-constitutional laws and widespread repression have halted mass protests for social and political change. In my book *Other Russias* (n+1, 2017), I call the characters that are deprived of civil rights and voices in the public sphere "invisible." Today, I want to be more blunt, and call them "unwanted" – people considered superfluous by their own government. The term "superfluous people" originated in 19th century

Russian literature, when it became colloquial and, unfortunately, remains relevant to this day. In my drawings and graphic reportages I reflect for example, on modern slavery in Moscow, the everyday life of sex workers, feminist initiatives in the post-Soviet landscape, the fates of women in the Russian provinces, and repressions against the Russian LGBT community. These real women – migrant workers, feminists, sex workers, old ladies, lesbians – are considered "unwanted women" by their society.

Why am I interested in them? Because I'm a superfluous woman myself. Both as an unmarried woman with no children, and as a woman artist daring to address social and political issues. I like the women in my work. If you listen to them closely, you will feel their tenacity, passion, and humor. ¶

—V.L.

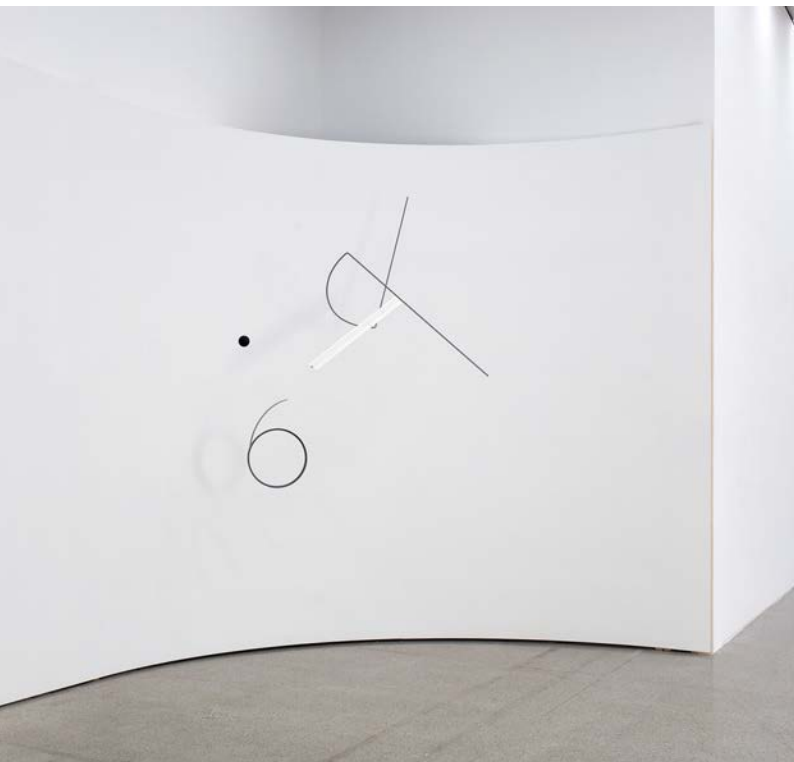
Victoria Lomasko  
*Self-portrait in a Moscow Landscape, 2017*

## Karel Malich

{Born in 1924, lives and works in Prague}

Starting in the 1960s, **Karel Malich** has developed an oeuvre that deals with topoi of the landscape and the cosmos: drawings, sketched out with only a few lines, abstract material collages, complex filigree sculptures of wire. **Malich** was intensively involved in contemplating his own system of viewing, reflecting his own intrinsic cosmos and writing records of the process. His work has often been read in the context of constructivism, but today it is quite clear that its inclusion in that movement is merely conditional. At the same time, his work is legitimized by a spiritual source, like that of **Kandinsky** and his occult contemporaries. **Malich** is represented on the European scene above all as a personality who radically changed the model of contemporary sculpture, dematerialized it, and connected it to energy fields associated with the widest of cosmic space. His period of making wire sculptures was not a return to an original, undisturbed beginning, but rather a pure happening in the present. **Malich** found an ideal representation of his own “becoming the universe” in the abstract drawn line, the course of which was materialized in wire constructions, removed from all objects and flowing in an empty, non-symbolic, infinite space. *Suspended Corridor* was constructed on the basis of drawings from 1967. Here, a sculpture becomes a conductive field that connects the space of the sculpture with the endless space of the universe. ¶





Karel Malich  
*Suspended Corridor, 1967–1969*

## David Maljković

{ Born in 1973, lives and works in Zagreb }

In his practice **David Maljković** often creates tension between the procedures of exhibition display, which draw the viewers into the exhibition narrative, and the ones that are aimed at creating the estrangement effect. He creates unexpected, poetic, and humorous situations in order to throw visitors off balance. At first sight, things are not quite right—works are not exhibited “properly”, or the dimensions of pedestals are unexpected, and the awkward dimensions of the display constructions draw attention to the fact that just as the gallery is not a room but a white-cube space laden with references, the pedestal is never just a neutral, “invisible” form on which the work is placed, but an ideological vector that attempts to freeze it in one finished form. The exhibition construction takes precedence over the works themselves, in an attempt to go past the fixed forms and “aura” of the individual works, and to bypass them by accumulation and strange encounters. In this case, the pedestal is placed above the displayed object, literally squeezing and stopping, rather than supporting it. The banana tree grows in the exhibition, and yet it’s growth is hampered by the display structure and both its provenance and its fate are left unclear. ¶





David Maljković

*Untitled*, 2012

PHOTO: PETER COX/VAN ABBEMUSEUM EINDHOVEN

## Dorit Margreiter

{ Born in 1967, lives and works in Vienna }

From the outset, **Dorit Margreiter's** artistic project has been about dealing with modernity, with all its utopian promises, aesthetic legacies, and diverse narratives. **Margreiter** finds her themes where modernity has been reformulated and redefined, where its former potentials are absent, and where new forms and new socio-political spaces—in the broadest (including media-related) sense—have subsequently arisen. It was in 2004 that **Margreiter** discovered neon lettering, its lighting elements long since burnt out, on the façade of the “brühlzentrum,” a GDR-era cultural center. Her interest was directed at the high quality of the lettering's design, indicative of Leipzig's excellent tradition of typography particularly in terms of neon signs, the design of which is also taught at that city's art academy. In *Alphabet*, the neon sign's twelve letters were animated individually and sequenced one after the other, so as to spell out the word “brühlzentrum” letter by letter. ¶

Dorit Margreiter  
*Alphabet*, 2009



## Vlado Martek

{Born in 1951, lives and works in Zagreb and Rovinj}

**Vlado Martek** entered visual art by writing poetry. In the mid-1970s, his poetry acquired certain special forms: he extracted poetry from a book and incorporated it into “poetic objects” made of mirrors, clay and books; and he wrote poster poetry and graffiti, which he exhibited together with the **Group of Six Artists**. **Martek** called himself a “pre-poet” and invested substantial effort into “purifying” poetry to such an extent that he reduced it to a state where he emphasized the reality of the very elements that constitute the materiality of the poem. In the *Sonnets* series, poetic form becomes visible in its characteristic arrangement into 14 lines divided into two quatrains and two tercets. By means of tautology, **Martek** visualized lines by repeating them until he achieved the form of a sonnet, the content of which reflected the “reality” of poetry. Hence, his poems consist of white and yellow, ochre and red lines,



of a sharpened pencil, or from statements by which he rejects metaphor or asks himself how to begin or finish a poem. ¶

Vlado Martek  
*Sonnet Cycle, 1978–1979*



odricem se flave metafore

odricem se zelene metafore

odricem se

odricem se crvene metafore

odricem se žute metafore

odricem se karmenoplave metafore

odricem se sivoplave metafore

odricem se medicevne metafore

odricem se okeke metafore

odricem se donohorne metafore

odricem se crne metafore

odricem se smeđe metafore

odricem se turkicne metafore

odricem se ljubičaste metafore

## Dalibor Martinis

{ Born in 1947, lives and works in Zagreb }

**Dalibor Martinis**, one of the pioneers of media art in Croatia, has consistently addressed communication in public spaces as well as the system of signs that facilitates this communication. He has been using this approach since the late 1960s and his early performances during his studies at the Academy of Art in Zagreb. **Martinis** systematically examines truth and lies, the unique and the surrogate, the real and the virtual, nature and technology, and manipulation and re-contextualization, commonly using a kind of coded message hidden below the iconic surface.

In his early video works, the analytical and tautological nature of the medium came fully to the fore. In *Open Reel*, the concealment and disguise of the artist's own image took place. The figure of the artist gradually disappeared, as if behind some terrorist's mask, the tape winding around a fake second reel—the artist's head. In *Counterfeits*, using cancelled tram tickets the artist intervened in the diagrammatic map of Zagreb's tram lines, making tiny modifications, changing the names of some of the stations. Using a collage technique, he inserted particular words cut from newspaper classified advertisements into the ready-mades of the tram tickets, creating a barely perceptible modification. ¶

Dalibor Martinis, *Open Reel*, 1976





## Dóra Maurer

{Born in 1937, lives and works in Vienna and Budapest}

**Dóra Maurer** is one of the best-known representatives of the Hungarian avant-garde scene of the 1960s and 1970s. Maurer's rigorous, conceptual work incorporates painting, drawing, printmaking, photography and filmmaking. Her approach can alternate between process-based experiments and formal investigations of rule-based compositional logic, but is always characterized by a sense of movement and change. Via methodically executed deviations in terms of structure, **Maurer** achieves structural shifts, and questions their complexity and potential.

Combining photographic and graphic components, four tableaux represent the structure of *Timing Analysis 1–4*, a 16 mm experimental film, which is based on the concept of Maurer folding a canvas, the proportions of which are the same as those of the film. On the tableaux, she illustrated each main sequence of the film, on the one hand with film stills, and on the other with drawings depicting pictures of the film, which in itself is a description of an experiment with the medium of film. So every single tableau is a graphic depiction of an abstract film, while the tableaux in themselves are geometrical abstract works combining the graphic and photographic technologies of reproduction. The series *Drawing with a Camera* astutely demonstrates the medial limits of photography as a means to consider the objective representation of reality, through a simple “drawing exercise” with the camera. The artist positioned her camera at a balcony door and took thirteen pictures, while rotating it in a whole circle. Moreover, the photographs partly repeat each other, as every picture contains a quarter of the previous one. ¶

Schneide mit 1000 fps für die 4. von Peter "Timing" 1978



Dóra Maurer, *Timing Analysis 1-4*, 1980

## Karel Miler

{ Born in 1940, lives and works in Prague }

Performance art has played a short but intensive role in the life of art historian **Karel Miler**. At the turn of the 1970s, **Miler** was actively working with visual poetry. Even his work within body art was that of a poet; he used his body to create conceptual, clearly unambiguous situations that he captured in a precisely orchestrated shot using a tripod-mounted camera. His performances rarely took place in front of viewers. **Miler's** performance *Sun-Sun* was one of his final body-related works, an action in which the artist chose an outdoor location as opposed to his previous actions in rather confined spaces where wall and floor surfaces had often served as props that became essential parts of the performances. His doubling of the word in the title emphasizes the homonymy of “sun” with the word “son.” And with his choice of a public site situated in a vast, empty, and almost endless-seeming environment, **Miler's** photographically captured bodily gestures relate to the direct connections between the sun and the earth. The body thus operates as the mediator between the two, able through its various motions to attach to the ground as well as rise up towards the sky. ¶

Karel Miler  
*Sun-Sun*, 1978–1979



## Jan Mlčoch

{ Born in 1953, lives and works in Prague }

A decisive factor for **Jan Mlčoch's** performance art was his meeting with **Karel Miler** and **Petr Štembera**, which provided him with the impulse to make the move from recording dreams and events in his journal to creating and recording them with a short text and photography. In the difficult social situation following the occupation of the Czech Republic in 1968 when "socialism with a human face" was replaced by "normalization," a second, harsher phase of the totalitarian regime, performance was one of the possibilities of free personal expression, a way of balancing a fragile relationship with the world. For *A View of the Valley*, **Mlčoch** invited 15 people to come to a large pile of crushed stone on the edge of the city at exactly 10 am. The artist marked the spot with a black iron rod, which he erected with the help of an assistant. Just before 10 o'clock, the assistant buried him under about 30 cm of crushed stone in a shallow depression with his head near the rod. **Mlčoch** was wrapped in a white sheet. The place was leveled to blend with the surroundings. Those who were invited arrived, and after about 45 minutes had gone by, they left again. Then he was dug out. ¶

Jan Mlčoch

*A View of the Valley, 1976*





4 TONS OF THE SANDY  
 GRAVEL - 2500 LBS.  
 4-11-70

I invited about 15 people to come to a large pile of crushed  
 stone at the site of the site at about 10:00 AM. I marked  
 the spot with a stake from the site I worked with the help  
 of an assistant. Just before 10:00 AM, the assistant  
 buried me under about 20 or 25 pounds of stone in a shallow de-  
 pression with my head near the end. I was trapped in a white  
 sheet. The place was isolated to blend with the surroundings.  
 There was some initial activity, but after about 15 minutes  
 they gave up, they left again. Then I was dug out.

## Paul Neagu

{ 1938–2004. Lived and worked in London }

**Paul Neagu** worked in a diverse range of media including drawing, sculpture, performance, and watercolor. For him, art was an expression of desire in the face of the systems that attempt to inhibit it, and of what he called the hyphen, the abstract, and the gamma, all of which involve bodily experiences conveyed through the figural essence of sculpting, painting and drawing. His background as a technical draftsman came through in his drawings as well as his sculptures, which suggest abstract forms of movement.

The series of drawings and mobile objects entitled *Selectors of Prestige* reflects **Paul Neagu's** early interest in cellular structure and its energy, in fractal geometry, and in structuralist philosophy—all of which determined the appearance of mysterious box-like constructions made of precarious-seeming leftover materials. During the Edinburgh Festival of 1972, **Paul Neagu** performed *Fish's Net* on Inchcolm Island in the Firth of Forth. His distinctive performative vocabulary was nurtured by an interest in an open form of investigation based on associations and correspondences between natural gestures, simplified forms or symbols, and the elaboration of a subjective cosmology that aimed to create a dialogical relationship with viewers. ¶



P. Neagu

P. Neagu ("FISH'S NET") Photo: G. Oliver



- in "plasa Peștelui" Island of Inchcolm  
(Fish's net) Scotland 1972

Paul Neagu  
Fish's Net, 1972

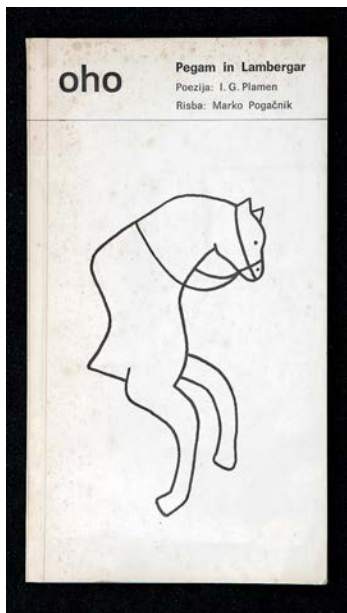
## OHO

{The group was active from 1966–1971 in Ljubljana. Core members: **Marko Pogačnik, Iztok Geister Plamen, Marjana Ciglič, Milenko Matanović, Andraž Šalamun, Tomaž Šalamun, David Nez, Matjaž Hanšek, Naško Križnar, Vojin Kovač Chubby, Aleš Kermavner, Franci Zagoričnik, Marika Pogačnik, Zvona Ciglič, Nuša and Srečo Dragan**}



The members of the **OHO** group developed various strategies and approaches that they first called “reism,” a type of arte povera, land art and body art, processual and conceptual art. They aspired to “liberate” situations and ob-

jects and present them to the public outside of their fixed functions. The term “Oho” refers to the observation of forms (with the eye, “oko”, and ear, “uho”) in their immediate presence, and is also an exclamation of astonishment, says **Marko Pogačnik**, the group’s leader: “Because when we uncover the essence of a thing, that is when we exclaim ‘oho.’” A specific approach toward objects, a distancing from the weight of meaning, is apparent in *Edicija Oho* (*Oho Edition*), where literature and visual art are reduced to objectivity. Artists such as **Pogačnik**, **Geister**, **Hanžek**, **Matanović**, **Dreja** and others created their “books” by printing objects, drawings and sentences on single pages placed in small boxes. These books are objects, with their pages being various forms that can be handled, jumbled letters that must be arranged to form a sentence. A book should be heard, looked through. It is an “open work,” one which, demonstrating “reistic” tautology, suggests a game. ¶



**OHO**  
*OHO Editions,*  
 Milenko Matanović,  
 1968

**OHO**  
*OHO Editions,* I.G. Plamen i  
 Marko Pogačnik, *Pegam in*  
*Lambergar,* 1968

## Roman Ondak

{ Born in 1966, lives and works in Berlin and Bratislava }

The work of **Roman Ondak** is characterized by an often interventionist praxis that takes a subtle approach to reality in order to transform the visible structures of everyday experience in an unconventional way. Ephemeral performances, as well as direct interventions, serve as the basis for many of **Ondak's** in situ works, whether in art institutions or as public art projects. The artist will often initiate participatory projects with people from various locales or communities, whom he involves in performing a certain task. Typical of the artist's projects *Resistance* starts with everyday behavior, small events, and barely visible deviations that, for the most part, go entirely unnoticed. *Resistance* is a performance concept originated by **Ondak** for the opening of the first exhibition of the **Kontakt** collection at Vienna's Museum of Modern Art (mumok) in 2006. For this performance, a small group of individuals was to have one thing in common: untied shoelaces. **Ondak's** intention was not to draw attention to these people, but rather to create an ambiguous social situation. ¶

Roman Ondak  
*Resistance*, 2006



## Neša Paripović

{ Born in 1942, lives and works in Belgrade }

Although **Neša Paripović's** oeuvre is rather small—in the words of **Bojana Pejić**, this is “asceticism based on hedonism,”—he is one of the key protagonists of conceptual art in Serbia. Photographs, posters, language works, films and videos are the media through which **Paripović** has been developing his metavisual language about the nature of art and the status of the artist since the beginning of the 1970s. In the series of photographs *Examples of Analytical Sculpture*, **Paripović** deconstructs our perception of a classical art form – sculpture – by introducing elements of body art including an analytical approach to erotic topoi. **Pejić** draws the conclusion that **Paripović** effects a “metonymical turn” in the field of this economy of domination by undoing himself as a “seeing object,” abolishing the distance between himself and the model, with whom he establishes an “intimate and gentle relationship.” ¶



Neša Paripović  
*Examples of Analytical Sculpture, 1978*





## Cora Pongracz

{ 1943–2003. Lived and worked in Vienna }

**Cora Pongracz** dealt primarily with the portrayal of individuals from her personal surroundings, documenting each of them in multiple photos. Her almost exclusively black-and-white photographs appear as phases of an exchange between those being photographed and the photographer herself. **Pongracz** kept her physical presence out of the images in order to shift the interaction such that it appears to take place as a performative process between the camera and the subject. In doing so, she integrated the factor of time as an ephemeral, transitory phenomenon, which she reinforced via the serial principle. But **Pongracz's** works involved no staging—neither of the individuals nor the camera nor the artist herself. *Untitled* displays the interiors of wardrobes and cupboards in an apartment or house. She thereby brings something into focus that is generally not of great interest. These areas, usually hidden behind doors, are of a very private character. Personal belongings such as clothes and tableware, as well as the orderliness or disorderliness of their owner, are exposed by **Pongracz's** camera. Nevertheless, the viewer remains uncertain of the subjects' context, gaining insight into the life of someone who remains unknown. ¶

Cora Pongracz  
*Untitled, 1974–75 / 1996*





## Nedko Solakov

{ Born in 1957, lives and works in Sofia }

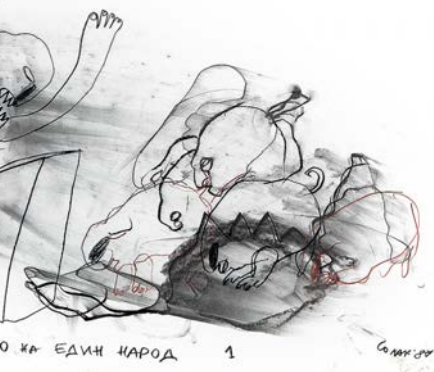
**Nedko Solakov** has elaborated his specific approach to space and time and their inherent processes of transformation in a multifarious oeuvre that began with the artist's own socialization in the former People's Republic of Bulgaria and, to date, extends to cover current debates on global power relations; reflected in ironic drawings, paintings, videos and multi-part installations. *The Endurance of a Nation* was created two years before the fall of communism. **Solakov's** distinctly drawn figures, which can be viewed as being prophets or demons, or party or family members, bring together several of those social and mythical levels so essential to storytelling with content derived from real life. This series begins with anger, thereafter continuing with contemplation, thought processes and hopes for the future. The constant changes within history are alluded to in drawing No. 5, in which one of **Solakov's** characteristic creatures is seen cutting some undefined material while a text over its head reads "to reshape/recut history." The fact that the final drawing bears the word "hope" attests to the notion that the expectation of improvement has always been at the core of people's thinking with regard to sustainable efforts. ¶



ТЪРПЕНИЕ



ТЪ



Nedko Solakov  
The Endurance of a  
Nation, 1987





## **Margherita Spiluttini**

{ Born in 1947, lives and works in Vienna }

As one of the leading architectural photographers of her generation, **Margherita Spiluttini** analyzes structures with great attention to detail and captures them mainly by using a plate camera. Her oeuvre has given rise to a unique vocabulary of visual representation in the way it deals with spaces predetermined by architectural interventions. Spiluttini is interested in achieving a neutral objectivity via level shots, thus creating an archive of spatial compositions that is bereft of any skewed interventions. The series of 26 black and white slides named for the day and timespan during which it was taken shows a succession of movements and actions performed in the



*Margherita Spiluttini, Wednesday, 3. September  
1980, 12:45 to 13:57, 1980*

context of conceptual art practices, enacted through and with the photographic medium. The camera assumes one single perspective, showing the artist's kitchen with dishes waiting to be washed and put away. A conceptual approach of orderliness and exactitude evolves as the slideshow progresses, studying the action. Over the course of more than an hour, the artist is photographed in her endeavor to clean the kitchen and thereby put it in a state that removes any traces of the past. Through a mechanically set exposure time, the movements of the artist are captured while her fleeting gestures evade the camera's otherwise sharp focus on her environment. ¶



## Tamás St. Auby

{ Born in 1944, lives and works in Budapest }

**Tamás St. Auby**, also known as **Tamás Szentjóby**, **Tamas Stjóby**, **Tamas Stauby**, **Tamas St. Aubsky**, **Emmy Grant**, **Emily Grant**, **Tamas Staub**, **Tamas Taub** and **Kurt Schwitters**, is a key figure of the Hungarian post avant-garde. In the 1960s, **St. Auby** began his anti-art and poetry experimentations. His artistic activities are complex and multilayered projects in which actions, happenings, poetry, Fluxus and mail-art are intertwined. He spent most of his years of exile in Geneva, where in 1981 he broke ties with the commercial gallery system and proclaimed the *Geneva Strike* “against alienation through working” in the field of art. His 16 mm black and white film, *Centaur* (1973–75), questions the politics and value of work. Produced by the state-funded Béla Balázs Studio that enabled the production of experimental film, it was immediately banned by the censorship committee. While experimenting with the



Tamás St. Auby  
*Centaur*, 1973–1975 / 2009



relationship and discrepancies between sound and image, the film presents a lucid and bitter criticism of social alienation, class relationships and the degradation of labor in a society that has declared adherence to communist values. Documentary sequences shot in various public spaces (sewing factory, bus, industrial hall, office, café, field, dormitory, waiting room) feature everyday people (workers, housewives, farmers, coalmen, and their superiors) as the main protagonists. The documentary footage is combined with a soundtrack comprised of a series of poetic and estranged fragmentary dialogues that appear to be taking place between the protagonists. In what circumstances can radical thought change social conditions? An examination of the possibilities for revolutionizing social institutions and collective consciousness is left unresolved, tinged with an overall pessimistic undertone of flagrant exploitation. ¶



## **Mladen Stilinović**

{ 1947–2016. Lived and worked in Zagreb }

Through a life-long anti-systemic approach, a quiet but shrewd rebellion against social conventions and the conventions of art, **Stilinović's** artistic practice trenchantly and humorously engaged with complex themes. His works are characterized by simple execution, the use of found material and texts in a technique of collage, and handwritten texts, as well as engagement with fundamental questions of artistic responsibility and existential anxiety and key concerns about the status of images, both those circulating in the media and directly appropriated, and those produced by recycling and recomposing fragments of images taken from the media. Recurring subjects running through his work – poverty, pain, labor, art and responsibility – are often interconnected with seemingly absurd and banal statements, and sometimes even resolved through them. By using clumsy, uneven handwriting and cheap, readily available or organic materials, such as food, which he often places in dialogue with the space and context of the exhibition, the artist is underlining fragility and the vulnerability of existence. ¶

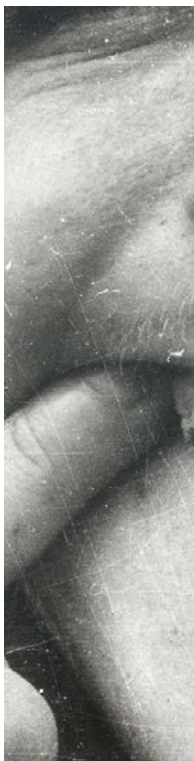
Mladen Stilinović  
*The Cakes, 1993*



## Sven Stilinović

{ Born in 1956, lives and works in Zagreb }

**Sven Stilinović** was still a schoolboy when he started exhibiting with the **Group of Six Artists** on the streets of Zagreb in 1975. He was not impressed by the photographic conventions he learnt at the School of Applied Arts. On the contrary, he was ironically subverting all procedures that he learnt with each and every photographic work he made in that period. Photographic enlargements of small collages in which he recycled fragments of older photographs and tiny objects, as well as series where images of garbage alternate in a sequence with photographs of cluttered shops, raise the issue of the photographic motif. A distinct feature of his character as well as his art is resistance to all requests and laws of the system. **Stilinović** often juxtaposed his photographs with texts by anarchistic thinkers, which emphasize the autonomy of personality stressing revolt as a natural creative negation, which cancels all forms of alienation and affirms the innate dignity of man and his wish to realize himself completely through his work. ¶





Sven Stilinović  
*Kousteeth*, 1980/2015

## Petr Štembera

{Born in 1945, lives and works in Prague}

**Petr Štembera** is among the key Czech performance artists of the 1970s. **Štembera's** interest in extreme physical and psychological experiences led to extreme body art pieces that he began to document in the manner customary in American body art: a black-and-white photograph with a short description – a report on when and where it happened. **Štembera's** first performances took place in nature and a number of later pieces dealt with the relationship between the human body and a natural entity.

For *Connection (with Tom Marioni)*, **Štembera** and **Marioni** joined together with two circles marked on their bodies: the first made from condensed milk, the second from cocoa. Then **Štembera** shook some hungry ants from a glass in the middle of the circles. Some of the ants moved off from the center toward the edges of the circles, smelling the food and perhaps sensing the possibility of escape, however, they got stuck there. The other ants remained in the center and began to bite the bodies.

“Transposition of Stones” focused on the phenomenological apprehension of the natural landscape through astute bodily experience. Eschewing any hidden human-centered social inter-





Petr Štembera  
*Stones*, 1969

pretation, as was typical for much of **Štembera's** work, the action foregrounds direct physical encounters with the natural matter of the world. In *3 Elements*, **Štembera** deals with light and/or heat, glass, and the human body. Applying a type of putty to his body and holding a glass plate to his torso, onto which a lamp on the table radiated its light and warmth, **Štembera** probed his body's limitations—a feature that typifies many of his 1970s body art performances, in which he put himself in extreme situations in order to find out just how much his body could withstand. ¶



## **Raša Todosijević**

{ Born in 1945, lives and works in Belgrade }

**Raša Todosijević** is one of the key Serbian and ex-Yugoslav artists who began his career within the circle of Belgrade conceptual artists in the early 1970s and is distinguished by his uncompromising politically critical artistic stance. The literal meaning of the question “What is Art?” is confronted with the absence of its performative impact by way of the automatism of repetition. The silent model who courageously submits to torture brings to mind the passively masochistic attitude of a citizen who loses will and thus contributes to maintaining the repressive apparatus, whether being a victim or a witness, while hearing the artist’s husky, powerful voice whispering, shouting, screaming, pleading, begging, simply asking the same question over and over again.

*Sign* and *Sculpture* are two actions documented in photographs representing parts of the artist’s body in various constellations as essential components of body art configurations of the 1970s, addressing the body as a political tool and a site of intervention. ¶







Raša Todosijević  
*What is Art, Marinela Koželj?*, 1978

## Slaven Tolj

{ Born in 1964, lives and works in Rijeka }

**Slaven Tolj's** work has a particular focus on his native Dubrovnik and its frayed social structure, and on the disintegration of Yugoslavia, especially after the siege of Dubrovnik. As a result of the siege he envisaged a broader scope of investigation and engaged in issues related to globalization. The central working motif in his very subtly and delicately crafted work avoids direct language and images and similarly, any sense of intimacy between the artist, the object and the viewer in a process of what he called "perceptive appropriation." *Interrupted Games* shows children playing squash against the rear façade of Dubrovnik cathedral. One image captures the exact moment when the ball gets stuck in one of the volutes of a pillar capital, with the children's movements captured in action. The other photograph is a close up of the trapped ball, somehow mimicking the bullets of the Yugoslav war that are called to mind by the holes on the façade, next to other imprisoned balls. This public square, called Bunićeva Poljana, was a frequent target for attacks by Serbian snipers during the siege of Dubrovnik, and led children to abandon their favorite playground for many months. Therefore, with a hidden sense of gravity, these images confront the great history of the city and its tragic fate, with anecdotal stories that bring children's play to an end. The work is subtitled *Pax Vobis Memento Mori Qui Ludentis Pilla* [Peace be with you. Remember you are mortal, you, who play with a ball], which enhances the metaphor contained in the game. An





Slaven Tolj, *Interrupted Games*.

*Pax Vobis Memento Mori Qui Ludentis Pilla*, 1993

interplay between light, shadow and darkness plays an important role in many of **Tolj's** works, evident in a series of performances that deal repetitively with the destruction and disappearance of light. *Untitled* is a performance from 2002 in which the artist, in a dark space, holds a lighter as long as there is gas in it, in spite of his burned fingers he doesn't let go until there is no longer a flame. On several occasions, he has repeated this performance, relating the charged symbolic gesture of sustaining a flame to a number of political and personal situations. ¶

## **Goran Trbuljak**

{ Born in 1948, lives and works in Zagreb }

I started writing the simple one-line sentences, typed on a typewriter, almost at the bottom of a vertically inserted A4 paper, sometime in early '71. Even earlier, I had used a



Goran Trbuljak, *Untitled (This...)*, 1971–1981/2017

PHOTO: JAKA BABNIK, COURTESY GALERIJA GREGOR PODNAR

typewriter as the easiest way to visually formulate work, sentences, that were supposed to describe, as simply as possible, the photograph placed above, in the empty space on the paper. My handwriting was bad, illegible, and my printed letters were uneven in size and seemed sloppy. Besides that, and most importantly, I did not want to have any form of personal expression in those works. Rather, the intent was that this unartistic approach would best explain to the viewer the very idea that I was presenting. I left these papers with photographs unsigned in various places around town. In time, I started leaving some of these papers without the photographs for economic reasons. The texts written mainly referred to the perception of viewing or art. They were intended for people on the street or visitors of galleries and museums. The sentence would very often start with: “this paper...” or “this work...” For example, some of my favorite sentences were: “this work is worth \$1000 on Mondays and Fridays on other days nothing” or “all the occupants of this house are smart and fair.” The first text was left hanging in a gallery in Belgrade for years, while the other for only a few days on the door of a building in downtown Zagreb. I had displayed the first such texts already in '71 at the Paris Youth Biennale and later at many other manifestations. I would often hectograph or photocopy one of those sentences in a hundred or more copies and leave them for exhibition visitors to take home with them if they wanted to. I soon started noticing that many artists had similar formulations, admittedly, handwritten on larger formats or also on A4.

By then I had already started to perceive this as an academicism that I privately referred to as “this-is-ism”, from the most common first word in those works: “This work...” I continued to write the sentences in the same way until sometime in the early '80s. ¶

— G.T.

## Vătămanu / Tudor

**Florin Tudor** {Born in 1974, lives and works in Bucharest}

**Mona Vătămanu** {Born in 1968, lives and works in Bucharest}

Most projects by **Mona Vătămanu** and **Florin Tudor** read both as case studies—critical visualizations of or material interventions into contemporary equations of labor and value, ownership and dispossession, ideology and unrest—and as intricately coded allegories of economic war or environmental devastation. Văcărești was a monastery built in Bucharest between 1716 and 1722 by the king **Nicolae Mavrocordat** and was demolished by communists in 1985 as many other churches and palaces, symbols of the past, were destroyed at that time. After the fall of the communist regime in Romania, there were talks about reconstructing the monastery but nothing happened, not even marking the former site of Văcărești in some way. Very few seem to remember the traumatic event; as though a whole community of people are unable to connect with their own past. Now, where the monastery once existed, there are socialist ruins, a cheap market, a local community of gypsies living in improvised housing, an empty lake and large empty spaces. The artists went to the site and tried to draw and map out, using wooden sticks and wire, the shape of the church. Neither of them saw the real monastery and church. ¶

Vătămanu/Tudor  
Văcărești, 2006



## Clemens von Wedemeyer

{ Born in 1974, lives and works in Berlin }

**Clemens von Wedemeyer** used the Erste Campus in Vienna as the setting for a film. *Esiod 2015* tells of a young woman who has returned to Vienna in 2051 to close her bank account which contains not only financial data but also digitally stored personal information and memories. But the computer system fails to recognize the young woman, so she is forced to submit to a “memory check.” *Esiod 2015*, made as a science fiction movie, addresses the complexity of those contemporary structures that are beholden to digital technologies and the economization of life in general. The film densely interweaves the story of the bank customer with architectural plans of the Erste Campus and the unfinished bank building while also making references to some of the other art in architecture projects. In this, the film—situated at the confluence of the virtual and real worlds—lends the Erste Campus art projects a further temporal aspect. *Esiod 2015*, says **Clemens von Wedemeyer**, is an imaginative act pertaining to the present. The film “plays in a parallel future—a future that has already arrived.” It makes clear how technological networks and infrastructures effect an acceleration of our present and are thus set to fundamentally influence and change both our behavior and our society. His film concludes with a message from a present future: “Please listen to me. The images you are about to see are a warning. I am speaking from the future.” ¶

Clemens von Wedemeyer  
*Esiod 2015*, 2016





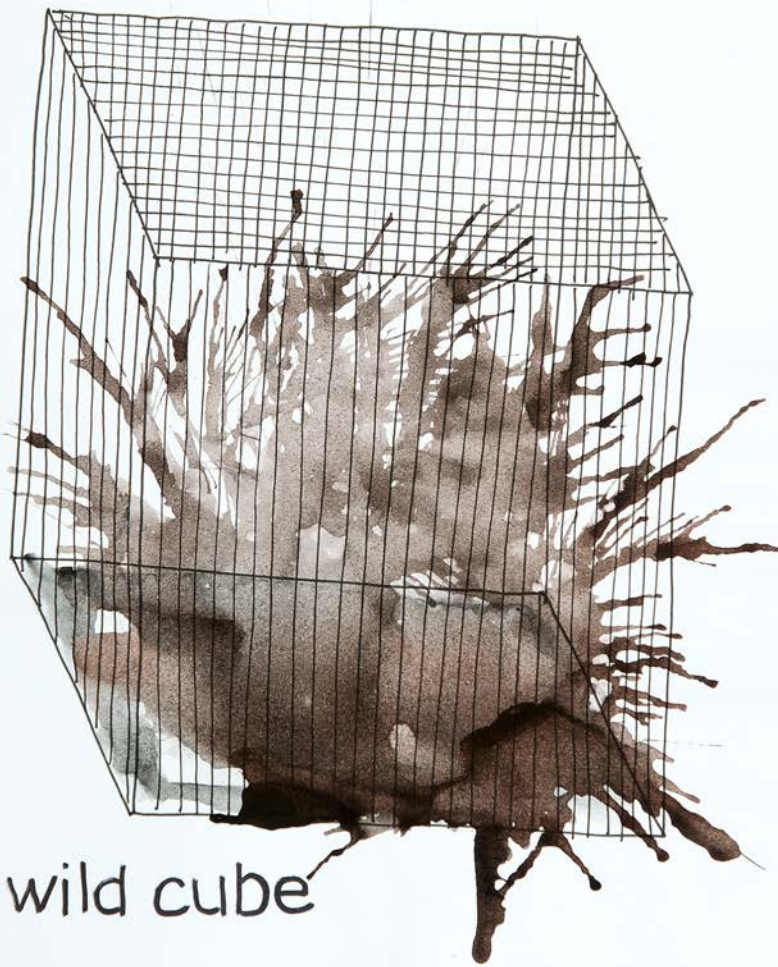
## Lois Weinberger

{ Born in 1947, lives and works in Vienna }

In focusing on the relationship between “nature” and “culture,” **Lois Weinberger** is concerned with the “peripheral areas of perception.” His formal inventions and linguistic interventions address that place where the artificial and the natural interlock in order to lay bare a cultural process among the shifts and changes. **Weinberger’s** fundamental interest is not in an obviously visible nature and its lamentable destruction, the opposite of which would be found in “pristine nature,” but rather—in his words—in an “invisible / intellectual nature.”

The sculpture *Wild Cube* is a cube made of wire mesh rods within which one of **Weinberger’s** ideas of the relationship between nature and culture is condensed in an exemplary fashion. It is a cage in which, potentially, any plant could plant itself naturally, by way of wind-borne seeds, and grow there in accordance with the conditions that its location makes possible. **Weinberger** calls this “garden” a “work that opposes the aesthetic of the pure and true, running counter to ordering forces”—a statement that addresses both general themes of society and art, which are also referred to in the poetically self-contradictory word play of the title itself. ¶

Lois Weinberger  
*Wild Cube*, 2010



wild cube

harweid

## Heimo Zobernig

{Born in 1958, lives and works in Vienna}

**Heimo Zobernig's** sculptures from industrial standard format chipboard are examples of his critical attitude to the aesthetic phenomenology of Minimal Art. **Zobernig** works with industrially manufactured materials; but as well as being less stable and durable—and thus less heroic or monumental—than the metals used by Minimalists, his pieces of chipboard also bear associations with the construction of furniture and stage props. In addition, **Zobernig** makes an ironic break with Minimalism's strictly observed absence of traces of the artist's hand, since his angle-shaped piece has a course coat of paint that is "incomplete" in places—although this is less an expression of artistic intention than the painterly gesture of painting and decorating, with which **Zobernig** raises the question of how to define the precise difference between the two. The problem of criteria for definitions in art is also addressed in his ambivalent play with the potential of these objects to be read as presentation aids or architectural elements: the board, as the most elementary form of platform or podium, is an aid that often supports the definition of an object as a work of art. The angle, which can be read as suggestion of a pillar, quotes an architectural element that also often plays a role in the world of shows, be it exhibitions or the theater. ¶





Heimo Zobernig  
*Untitled, 1989, Untitled, 1990*



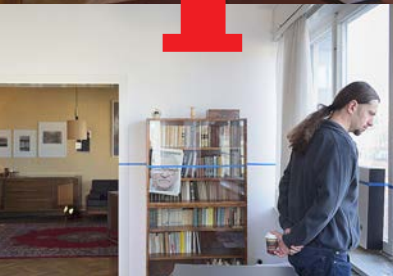
**timeline**



**1**



**2**



**booksaó**







## First episode

04/11–10/12/2016

Halil Altindere •  
Heimrad Bäcker •  
Mária Bartusová  
• Geta Brătescu •  
Dimitrije Bašičević  
Mangelos • Stano  
Filko • Oliver  
Frijić • Ivan Ladislav  
Galeta • Marcus  
Geiger • Nina Gojić  
• Tomislav Gotovac  
• Ion Grigorescu •  
Sanja Iveković • Běla  
Kolářová • Július Koller  
• Ivan Kožarić • Edward  
Krašiński • Friedl  
Kubelka • KwieKulik •  
Katalin Ladik • Dezső  
Magyar • Karel  
Malich • Vlado Martek  
• Dalibor Martinis •  
Dóra Maurer • Jan  
Mlčoch • Paul Neagu •  
Roman Ondak • Goran  
Petercol • Hans Scheirl  
• Mladen Stilinović  
• Petr Štembera •  
Slaven Tolj • Goran  
Trbuljak • Wu Tsang

Saturday • 05/11/2016  
**Zagreb Youth Theatre**  
Teslina 7  
**Remembering  
Mladen Stilinović  
Onward Cakes**

### VENUES & ARTISTS

**Studio Sanja Iveković**  
Savska 1  
04/11–26/11/2016  
**Sanja Iveković's  
Archive Private  
Documents. Show or  
Not to Show**

**Gallery SC**  
Savska 25  
04/11–26/11/2016  
**Friedl Kubelka  
FK – Friedl Kubelka One  
Is Not Enough**  
with screening and  
conversation with the  
author  
CURATED BY **Dietmar  
Schwärzler**, Gallery SC  
team and 25FPS team



## **GMK**

Šubićeva 25

05/11–26/11/2016

**Nina Gojić**

*Multilogue for later*

CURATED BY GMK Gallery

team: **Ana Kovačić,**  
**Sanja Sekelj, Lea Vene**

## **Gallery Nova**

Teslina 7

05/11–10/12/2016

**Halil Altindere • Mária**

**Bartuszoová • Geta**

**Brătescu • Stano Filko**

**• Oliver Frljić • Marcus**

**Geiger • Tomislav**

**Gotovac • Sanja**

**Iveković • Július Koller**

**• Edward Krasiński**

**• Katalin Ladik •**

**Dimitrije Bašičević**

**Mangelos • Vlado**

**Martek • Dalibor**

**Martinis • Dóra**

**Maurer • Jan Mlčoch**

**• Paul Neagu • Goran**

**Petercol • Hans Scheirl**

**• Mladen Stilinović**

**• Petr Štembera •**

**Slaven Tolj**

## **Apartment Softić**

Gajeva 2/6

05/11–10/12/2016

**Heimrad Bäcker •**

**Mária Bartuszoová •**

**Dimitrije Bašičević**

**Mangelos • Ivan**

**Ladislav Galeta •**

**Ion Grigorescu •**

**Běla Kolářová • Ivan**

**Kožarić • Edward**

**Krasiński • KwieKulik •**

**Dezső Magyar • Karel**

**Malich • Vlado Martek**

**• Roman Ondak •**

**Mladen Stilinović •**

**Petr Štembera • Goran**

**Trbuljak • Wu Tsang**

## **Facade of**

**Trg Bana Jelačića 3**

05/11–13/11/2016

**Július Koller Question**

**Mark Cultural Situation**

**(U.F.O.)**

## **Booksa Window**

05/11–26/11/2016

**Július Koller**

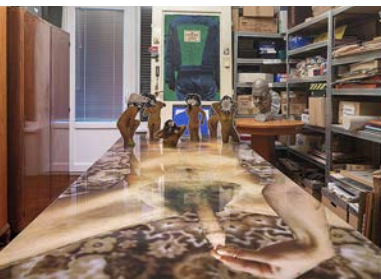
**Kontakt**

**(Antihappening)**

## **Second episode**

29/11–22/12/2016

**Geta Brătescu • Anna  
Daučíková • Tim  
Etchells • VALIE  
EXPORT • Tomislav  
Gotovac • Ion  
Grigorescu • Tibor  
Hajas • Nikolay  
Oleynikov • Ewa  
Partum • Mladen  
Stilinović • Artur  
Žmijewski**



### **VENUES & ARTISTS**

#### **Gallery Greta**

Ilica 92

29/11–4/12/2016

**Tibor Hajas • Tomislav  
Gotovac • Ewa Partum  
• Mladen Stilinović**

#### **Gallery VN**

Ilica 163a

29/11–10/12/2016

**Geta Brătescu • Anna  
Daučíková • Tim  
Etchells • Tomislav  
Gotovac • Ion  
Grigorescu • Nikolay  
Oleynikov • Ewa  
Partum • Mladen  
Stilinović • Artur  
Žmijewski**

#### **Tomislav Gotovac Institute**

Krajiška 29

29/11–22/12/2016

**VALIE EXPORT •  
Nikolay Oleynikov •  
Ewa Partum • Mladen  
Stilinović**

Tomislav Gotovac at VN  
Gallery • Nikolay Oleynikov,  
at Tomislav Gotovac Institute

## Third episode

15/12/2016–04/02/2017

**BADco.** • **Chto Delat**  
• **Keti Chukhrov** •  
**Sanja Iveković** • **Eva**  
**Koťátková** • **KwieKulik**  
• **Ashley Hans Scheirl** •  
**Mladen Stilinović**

VENUES, ARTISTS, PROGRAMS

### POGON Jedinstvo

Trnjanski nasip bb  
15/12–23/12/2016

**Chto Delat**  
*The Excluded: In a  
Moment of Danger*

15/12/2016  
**Ashley Hans Scheirl**  
*Collaborations for a  
Sexual Avant-garde* •

FILM SCREENING AND TALK  
WITH THE ARTIST

*When does the  
institution come in?*  
DISCUSSION: **Marcell Mars**  
• **Goran Sergej Pristaš** •  
**Georg Schöllhammer**

*Chto Delat, Excluded.  
In a Moment of Danger, 2014*



Eva Koťátková at Gallery Nova

### Gallery Nova

Teslina 7  
16/12/2016–04/02/2017

**Keti Chukhrov** •  
**Sanja Iveković** • **Eva**  
**Koťátková** • **KwieKulik**  
• **Mladen Stilinović**

### Apartment Softić

Gajeva 2/6  
16/12/2016–04/02/2017  
**BADco.** • **Ashley Hans**  
**Scheirl**



## Fourth episode

17/02–25/03/2017

Đorđe Andrejević Kun

- Josef Dabernig • Ion Grigorescu • Sanja Iveković • Gülsün Karamustafa • Július Koller • Jiří Kovanda • Ivan Kožarić • Vlado Kristl • Katalin Ladik
- Kazimir Malevich • Slavko Marić • Vlado Martek • Rabih Mroué
- Neša Paripović • Goran Petercol • Marko Ristić • Mladen Stilinović • Sven Stilinović • Goran Trbuljak • Ana Vuzdarić & Marko Gutić Mižimakov



G. Karamustafa and  
J. Kovanda, installation view

### VENUES & ARTISTS

#### Apartment Softić

Gajeva 2/6

18/02–25/03/2017

Đorđe Andrejević Kun

- Ion Grigorescu • Sanja Iveković • Gülsün Karamustafa • Július Koller • Jiří Kovanda • Ivan Kožarić • Vlado Kristl • Katalin Ladik • Slavko Marić • Vlado Martek • Neša Paripović • Goran Petercol • Marko Ristić
- Mladen Stilinović • Sven Stilinović

#### Gallery Forum

Teslina 16

17/02–11/03/2017

Goran Trbuljak

*What is shown is less important than why and how it is hidden*

#### Gallery Nova

Teslina 7

17/02–25/03/2017

Josef Dabernig

*Proposal for a New Kunsthhaus, not further developed*

## **GMK**

Šubićeva 29

17/02 – 11/03/2017

**Ana Vuzdarić &**

**Marko Gutić**

**Mižimakov**

**U.F.O.**

## **Institute for Contemporary Art**

Tomislavov trg 20

17/02 – 11/03/2017

**Kazimir Malevich •**

**Rabih Mroué • Goran**

**Trbuljak**

## **Cinema Tuškanac**

Tuškanac 1

Short Tuesday • 21/02/2017

**Josef Dabernig**

***Fade out in***

***imaginary space***

film retrospective

including a conversation

with the author

CURATED BY **Ivan Ramljak**

## **Fifth episode**

17 – 18/02/2017

A series of conversations  
and performances

***What comes after  
collecting?***

CONCEIVED IN

COLLABORATION WITH

**Ana Janevski**

## **Association of Architects**

Trg bana Jelačića 3/1

**Zdenka Badovinac •**

**Charles Esche • Kate**

**Fowle • Katalin Ladik**

**• Tomislav Medak •**

**Manuel Pelmuş •**

**Nikolay Punin • Erzen**

**Shkololli • Kate Sutton**



Tomislav Medak and

Charles Esche,

*What comes after collecting?*





Kazimir Malevich, installation view at ICA • PHOTO: DAMIR ŽIŽIĆ

# List of Works

## **Paweł Althamer**

Cosmonaut I /  
Kosmonauta I, 1995  
shopping trolley, TV-set  
100 × 37 × 40 cm  
video, color, sound,  
21 min 28 sec

COURTESY: Kontakt. The Art Collection

## **Mária Bartuszová**

Untitled / Bez názvu, 1986  
plaster-object  
81 × 58 × 15,5 cm

Endless Egg /  
Nekonečné vajíčko, 1985  
plaster-object  
35 × 28 × 25 cm

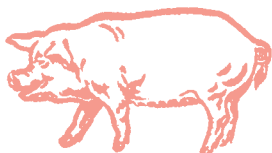
Untitled / Bez názvu, 1970  
plaster-object  
16 × 16 × 13 cm

Untitled / Bez názvu, 1983  
plaster-object, string,  
wood, gum  
39 × 13 × 10 cm

Untitled / Bez názvu, 1984  
plaster-object, string  
16 × 14 × 13 cm

Untitled / Bez názvu, 1985  
plaster-object  
17,5 × 14 × 14 cm

COURTESY: Kontakt. The Art Collection





## **Pavel Bräila**

Where, Where? Somewhere! /  
Unde, Unde? Undeva! 1997  
video, color, sound  
50 sec

COURTESY: Kontakt. The Art Collection

## **Geta Brătescu**

The Rule of the Circle, the Rule  
of the Game / Regula cercului,  
regula jocului, 1985  
4 collages  
tempera, drawing on paper  
framed, each 70,7 × 54,2 cm

The Studio / L'Atelier, 1978  
video, b/w, sound  
17 min 45 sec

COURTESY: Kontakt. The Art Collection

## **Boris Cvjetanović**

City 1, City 2 / Grad 1, Grad 2,  
2002–2015  
6 photographs  
framed, each 40 × 50 cm

Miners' strike in Labin /  
Štrajk rudara u Labinu, 1987  
20 b/w photographs

COURTESY: the artist

## **Josef Dabernig**

Hypercrisis, 2011  
35 mm film, color, 17 min

COURTESY: the artist

## **Marijan Detoni**

Fruits of excitement  
of 1941 and 1942 / Plodovi  
uzbuđenja 1941. i 1942,  
1941/1942  
12 lithographs, 28,5 × 35,5 cm

COURTESY: private collection

## **Stanisław Dróżdź**

Solitude / Samotność, 1967  
concept: typescript and  
ballpoint pen (with artist's  
notes) on paper  
framed 41,8 × 31,8 cm

Solitude / Samotność,  
1967/2016  
b/w photograph  
framed 41,8 × 31,8 cm  
(exhibition copy)

Untitled (Life-Death) / Bez  
tytułu (życia–śmierć), 1970  
concept: typescript on paper  
framed 41,8 × 31,8 cm

Untitled (Forgetting) / Bez  
tytułu (zapominanie), 1967  
concept; typescript on paper  
framed 41,8 × 31,8 cm

COURTESY: Kontakt. The Art Collection

## **Nika Dubrovsky**

Anthropology for Kids, 2017  
printed material

COURTESY: the artist

## Róza El-Hassan

Stretched Grey /  
Feszített szürke, 1995  
object: wood, color, wire,  
stretching screw  
120 × 25 × 10 cm

COURTESY: Kontakt. The Art Collection

## Miklós Erdély

Threadwork / Férccmu, 1979  
frottage, graphite  
on carbon paper  
framed 82 × 85 cm

COURTESY: Kontakt. The Art Collection

## Tim Etchells

Work Files (Zagreb), 2017  
performance

COURTESY: the artist

## VALIE EXPORT

Interposition / Nachfügung,  
1974 / 2014  
b/w photograph  
framed 56 × 79 cm  
(exhibition copy)

COURTESY: Kontakt. The Art Collection

## Stano Filko

White Space in a White Space  
/ Biely Priestor v bielom  
priestore, since 1973  
installation  
canvas, hardboard, paint;  
dimensions variable  
15 b/w photographs,  
overpainting, perforation  
framed, each 30 × 36 cm

Our Solar System—COSMOS  
/ Naša slnečná sústava—  
COSMOS, 1968  
blue print on paper, pencil,  
blue felt-tip  
70 × 50 cm

Associations XVII. /  
Asociácie XVII., 1968—1969  
blue print on plastic  
54 × 53,5 cm

COSMOS / KOZMOS,  
1968—1969  
print on paper, ballpoint  
70 × 50 cm

COSMOS / KOZMOS,  
1968—1969  
print on paper, ballpoint  
70 × 50 cm

COURTESY: Kontakt. The Art Collection



## Heinz Gappmayr

are / sind, 1963  
typescript and India ink  
on paper  
framed 36,3 × 31 cm

in itself / an sich, 1962  
typescript and India ink  
on paper  
framed 36,3 × 31 cm

COURTESY: Kontakt. The Art Collection

## Tomislav Gotovac

Homage to Josip Broz Tito  
/ Homage Josipu Brozu Titu,  
1980–1981

4 b/w photographs, text  
PHOTO: Milisav Vesović,  
Ognjen Beban  
each photograph 21 × 30 cm;  
framed 47 × 42 cm

COLLECTION: Sarah Gotovac /

COURTESY: Tomislav Gotovac Institute,  
Zagreb

Hands / Ruke, 1964  
3 b/w photographs  
framed, each 31 × 39 cm

COURTESY: Kontakt. The Art Collection

## Ion Grigorescu

Football / Fotbal, 1977  
oil on photographic paper  
framed 52,3 × 63,3 cm

Family Meal / Masă în familie,  
1974  
oil on photographic paper  
framed 112,3 × 128,5 × 3,5 cm

City Landscape /  
Marica la Piatra Neamț, 1976  
oil on photographic paper  
framed 43,7 × 62,7 cm

A Walk at Roșia /  
Plimbare la Roșia, 1972  
8 mm film  
transferred to video  
b/w, 3 min 33 sec

COURTESY: Kontakt. The Art Collection

## Tina Gverović / Siniša Ilić

Collage from the Highway /  
Kolaž s autoputa, 2017  
site specific installation,  
dimensions variable

COURTESY: the artists

Curtain in three colors /  
Zavjesa u tri boje, 2017  
fabric, 2100 × 175 cm

Collage from the Highway /  
Kolaž s autoputa, 2017  
based on the drawings Guided

Tours 1 and 2 / Vođenja 1 i 2,  
Siniša Ilić with interventions  
by Tina Gverović  
collage on the wall, cardboard,  
papers and paint  
550 × 300 cm

Glimmer / Odsjaj, 2017  
HD video, sound,  
duration 10 minutes,  
CAMERA, SOUND, EDITING Ivan  
Slipčević  
PERFORMERS Nataša Dangubić,  
Adrian Pezdirc

### **Tina Gverović**

March of Material /  
Materijali u maršu, 2017  
series of 10 digital prints on  
silk, hung on powder-coated  
modular steel structure  
(with Ben Cain)  
dimensions variable,  
approximately 500 cm

COURTESY: the artist

Substructure / Substruktura,  
2017  
3 digital prints on silk,  
presented on bespoke  
wooden structure  
dimension 74 × 74 × 111 and  
80 × 80 × 120 cm

COURTESY: the artist

### **Siniša Ilić**

Emptied furniture /  
Ispražnjeni namještaj, 2017  
installation,  
dimensions variable

Stage 2 / Pozornica 2, 2017  
space installation,  
dimensions variable,  
approximately  
600 × 800 × 50 cm

Drawings Framed in Velvet /  
Crteži uokvireni u baršun, 2017  
ink on paper on velvet base  
76 × 110 cm

COURTESY: the artist

### **Sanja Iveković**

Repetitio est Mater, 2000/2017  
performance

COURTESY: the artist

### **Julije Knifer**

Untitled / Bez naziva, 1978  
painting  
acrylic on canvas  
129,7 × 129,7 cm

Untitled / Bez naziva, 1978  
painting  
acrylic on canvas  
130 × 130,4 cm

COURTESY: Kontakt. The Art Collection

## Daniel Knorr

State of Mind, 2007  
destroyed secret documents  
of the STASI  
17 big hunks, 9 small hunks,  
cellulose dust  
booklet: DIN A6, 16 pages  
COURTESY: Kontakt. The Art Collection

## Běla Kolářová

Black Crock / Černý strop, 1961  
silver bromide photograph  
framed 30,5 × 25 cm  
  
Memories of Kandinsky / V  
myšlenkách na Kandinského,  
1961  
silver bromide photograph  
framed 46 × 36,5 cm  
  
Alphabet of Things III /  
Abeceda věcí III, 1964  
silver bromide photograph  
framed 35 × 44,5 cm  
  
COURTESY: Kontakt. The Art Collection

## Július Koller

Reality / Realitá, 1968  
white latex, flashlight on  
hardboard  
44 × 30,5 cm  
  
Game-Painting  
(Antihappening) / Hra-  
Maliarska (Antihappening),  
1967

white latex  
7 × 7 × 5 cm

Reality / Realitá, 1968  
white latex, textile on  
hardboard  
32,8 × 29 cm

Reality / Realitá, 1968  
white latex on hardboard  
43,8 × 30,7 cm

Subjectobject / Subjektobjekt,  
1968  
white latex on hardboard  
21,7 × 23,4 cm

Why? (Anti-Picture) / Prečo?  
(Anti-obraz), 1969  
white latex on hardboard  
64,5 × 48 cm

J.K. Ping-Pong Club (U.F.O.),  
Actions Environment / J.K.  
Ping-pongový klub (U.F.O.),  
akčný environment, 1970  
paint on silk, sports flag  
40,8 × 20,5 cm

COURTESY: Kontakt. The Art Collection

Junk Culture / Odpadová  
kultúra, 1966–1977  
collages on paper  
each 42 × 29,7 cm, one  
21 × 29,7 cm

Pop Culture / Pop kultúra,  
1966–1974  
collages on paper  
each 42 × 29,7 cm

Question Mark Cultural  
Situation (U.F.O.) /  
Otázniková kultúrna situácia  
(U.F.O.), 1992/2016  
silk  
original size 328 × 226 cm

COURTESY: Július Koller Society

### Jiří Kovanda

November 18th, 1976, Prague,  
Waiting for someone to call  
me... / 18. listopadu 1976,  
Praha, Čekám až mi někdo  
zavolá..., 1976/2009  
b/w photograph,  
typewritten text on paper  
framed 45,5 × 36,5 cm  
(exhibition copy)

November 19th, 1976,  
Wenceslas Square, Prague  
/ 19. listopadu 1976, Praha,  
Václavské náměstí, 1976/2009  
b/w photograph, typewritten  
text on paper  
framed 45,5 × 36,5 cm  
(exhibition copy)

THEATRE, November 1976,  
Wenceslas Square, Prague, I  
follow a previously written

script to the letter. Gestures  
and movements have been  
selected so that passers-by  
will not suspect that they are  
watching a “performance” /  
“DIVADLO”, listopadu 1976,  
Praha, Václavské náměstí,  
Chovám se přesne podle predem  
napsaného scénáře. Gesta a  
pohyby jsou voleny tak, aby  
nikdo z kolemjdoucích netušil,  
že sleduje “predstavení”.,  
1976/2009

2 b/w photographs,  
typewritten text on paper  
framed 45,5 × 36,5 cm  
(exhibition copy)

August, 1977, Prague, I’m  
crying. I gazed at the sun for  
so long that I’ve started to cry.  
/ srpen 1977, Praha, Brcím.  
Díval jsem se do slunce tak  
dlouho, až jsem se rozbrecel.,  
1977/2009

b/w photograph,  
typewritten text on paper  
framed 45,5 × 36,5 cm  
(exhibition copy)

December 8th, 1977, Prague,  
With my hands over my eyes,  
I walk blindly into a group  
of people standing at the  
opposite end of the corridor...  
/ 8. prosince 1977, Praha, S

rukama na očích jdu poslepu  
do houfo lidí, kteří stojí na  
opacném konci chodby...

1977/2009

b/w photograph,  
typewritten text on paper  
framed 45,5 × 36,5 cm  
(exhibition copy)

May 19th, 1977, Prague,  
Strelecký ostrov, I carry some  
water from the river in my  
cupped hands and release  
it a few meters downriver...

/ 19. května 1977 Praha,

Strelecký ostrov, Vodu z reky  
prenáším v dlaních o několik  
metru dál po proudu...

1976/2009

2 b/w photographs,  
typewritten text on paper  
framed 45,5 × 36,5 cm  
(exhibition copy)

October 28th, 1977, Prague,  
... I walk along carefully, very  
carefully, as if I were on ice that  
might crack at any moment.

/ 28. října 1977 Praha, ... jdu  
opatrně, velice opatrně, jako po  
lede, který může každou chvíli  
prasknout., 1977/2009

2 b/w photographs,  
typewritten text on paper  
framed 45,5 × 36,5 cm  
(exhibition copy)

November 26th, 1977, Hradec  
Králové, Pressing myself as  
close as I can to the wall, I  
make my way around the whole  
room; there are people in the  
middle of the room, watching...

/ 26. listopadu 1977 Hradec

Králové, Co nejtesněji  
pritisknut ke stěně, jdu kolem  
celé místnosti, uprostřed které  
stojí diváci..., 1977/2009

2 b/w photographs,  
typewritten text on paper  
framed 45,5 × 36,5 cm  
(exhibition copy)

CONTACT, September 3rd,  
1977, Prague, Spálená Street,  
Vodickova Street, Going down  
the street I am bumping into  
passers-by / "KONTAKT",  
3. září 1977, Praha Spálená a  
Vodickova ulice, Jdu po ulici a  
lehce narážím do protijdoucích,  
1977/2009

4 b/w photographs,  
typewritten text on paper  
framed 45,5 × 36,5 cm  
(exhibition copy)

November 30th, 1977,  
Prague, Karlovo náměstí, I  
had arranged to meet some  
friends at 7:40 pm. I decided  
I would arrive at the agreed  
spot about 10 minutes early...

/ 30. listopadu 1977, Praha,  
Karlovo náměstí, V 19.40 hod  
jsem měl sraz s přáteli. Rozhodl  
jsem se, že na smluvené místo  
přijdu asi o 10 minut dřív...,  
1977/2009

typewritten text on paper  
framed 45,5 × 36,5 cm

September 3rd, 1977, Prague,  
Wenceslas Square, On an  
escalator... turning around, I  
look into the eyes of the person  
standing behind me... / 3. září  
1977, Praha, Václavské náměstí,  
Na eskalátoru... otocen hledím  
do očí člověku, který stojí za  
mnou..., 1977/2009

2 b/w photographs,  
typewritten text on paper  
framed 45,5 × 36,5 cm  
(exhibition copy)

May 19th, 1977, Prague,  
Strelecký ostrov, I rake together  
some rubbish (dust, cigarette  
stubs, etc.) with my hands and  
when I've got a pile, I scatter  
it all again... / 19. května  
1977 Praha, Strelecký ostrov,  
Rukama shrabuju smetí, prach,  
vajgly... a když toho mám  
toho mám hromadu, zase to  
rozpráším..., 1977/2009

2 b/w photographs,  
typewritten text on paper

framed 45,5 × 36,5 cm  
(exhibition copy)

ATTEMPTED  
ACQUAINTANCE, October  
19th, 1977, Prague,  
Staroměstské náměstí, I  
invited some friends to  
watch me trying to make  
friends with a girl / "POKUS  
O SEZNÁMENÍ", 19. října  
1977, Praha, Staroměstské  
náměstí, Pozval jsem přátele,  
aby se podívali, jak se pokusím  
seznámit s holkou., 1977/2009  
4 b/w photographs,  
typewritten text on paper  
framed 45,5 × 36,5 cm  
(exhibition copy)

January 23rd, 1978, Prague,  
Staroměstské náměstí, I  
arranged to meet a few  
friends... we were standing in  
a small group on the square,  
talking... suddenly, I started  
running; I raced across the  
square and disappeared into  
Melantrich Street... / 23. ledna  
1978 Praha, Staroměstské  
náměstí, Dal jsem si sraz s  
několika přáteli... stáli jsme v  
hloucku na náměstí a hovorili...  
náhle jsem se rozbehl, utíkal  
jsem přes náměstí a zmizel  
v Melantrichově ulici...,



1978/2009  
b/w photograph,  
typewritten text on paper  
framed 45,5 × 36,5 cm  
(exhibition copy)

COURTESY: Kontakt. The Art Collection

### **Ivan Kožarić**

Grounded Sun. Design for  
an urban intervention /  
Prizemljeno sunce. Dizajn za  
urbanu intervenciju, 1960  
collage  
paint on b/w photograph  
19,3 × 26,7 cm

Unusual Project – Cutting  
Sljeme Mountain / Neobični  
projekt – Razanje Sljemena,  
1960  
collage  
paint on b/w photograph  
18 × 24 cm

Call It As You Like. Design for  
an urban intervention / Nazovi  
je kako hoćeš, 1971  
collage  
paint on b/w photograph  
18 × 18 cm

Untitled, 2011  
metal can and  
wrapped paper bag  
28 × 20 × 12,5 cm

Untitled, 2011  
metal can and  
wrapped paper bag  
22 × 15,5 × 12 cm

COURTESY: Kontakt. The Art Collection

### **Edward Krasiński**

Retrospective / Retrospektywa,  
1984  
10 b/w photographs  
mounted on wood,  
blue vinyl electrical tape  
each box 70 × 50 × 10 cm  
(exhibition copies)

Untitled / Bez tytułu, 1965  
object: varnish, metal  
210 × 260 cm

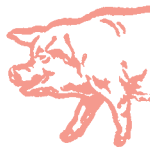
COURTESY: Kontakt. The Art Collection

### **Paweł Kwiek**

Video C, 1974  
video, b/w, sound  
4 min 14 sec

Video P, 1974  
video, b/w, sound  
11 min

COURTESY: Kontakt. The Art Collection



## **Katalin Ladik**

Mail Art, 1978  
stamps on card,  
glued on cardboard  
collection of unique mail art  
stamps (12 stamps on paper)  
framed 25 × 61 cm

*Selected Folk Song no. 3 /  
Ausgewählte Volkslieder no. 3,*  
1973–1975/2015  
collage on paper  
framed, each 24 × 34 cm  
(exhibition copy)

COURTESY: Kontakt. The Art Collection

*Selected Folk Song no.3 /  
Ausgewählte Volkslieder no.3,*  
1973–1975/2015  
sound poem

COURTESY: the artist

## **Victoria Lomasko**

Self-portrait in a Moscow  
Landscape / Автопортрет  
на фоне московского  
пейзажа, 2017  
mural, acrylic  
dimensions variable

COURTESY: the artist

## **Karel Malich**

*Suspended Corridor /  
Zavěšený Koridor, 1967–1969*  
sculpture

metal, wood, color

200 × 50 cm

COURTESY: Kontakt. The Art Collection

## **David Maljković**

*Untitled / Bez naziva, 2012*  
banana plant, shelf  
dimensions 30 × 180 × 180 cm

COURTESY: Metro Pictures, New York

## **Dorit Margreiter**

*Alphabet, 2009*  
animation-video, b/w, silent  
1 min 11 sec

COURTESY: Kontakt. The Art Collection

## **Vlado Martek**

*Sonnet Cycle / Ciklus Soneti,*  
1978–1979  
20 collages,

various materials on paper  
framed, each 25,7 × 34,5 cm

COURTESY: Kontakt. The Art Collection

## **Dalibor Martinis**

*Open Reel / Otvoreni kolut,*  
1976, video, b/w, sound  
4 min 30 sec

*Counterfeits / Krivotvorine,*  
1974

9 collages on tram tickets;  
mounted on paper  
each 21 × 29,7 cm

COURTESY: Kontakt. The Art Collection

## **Dóra Maurer**

*Timing Analysis 1–4 /  
Fotórézletek a Timing  
negatívjáról 1–4, 1980*  
4 b/w photographs  
mounted on cardboard  
framed, each 72,5 × 102,5 cm

*Drawing with a Camera –  
Panoramic Images on Close  
and Broad Circles/ Rajzolás  
kamerával, külső, belső  
panoráma, 1977*

13 b/w photographs mounted  
on cardboard  
framed, each 72,8 × 103 cm

COURTESY: Kontakt. The Art Collection

## **Karel Miler**

*Sun-Sun, 1978–1979*  
2 b/w photographs mounted  
on cardboard  
framed 50 × 36,5 cm

COURTESY: Kontakt. The Art Collection

## **Jan Mlčoch**

*A View of the Valley, 1976*  
2 b/w photographs and  
typescript mounted on paper  
framed 66 × 36 cm

COURTESY: Kontakt. The Art Collection

## **Paul Neagu**

*Homeostasis, 1973*  
painting, oil on canvas

mounted on wood  
46 × 38,5 cm

*Fish's Net, 1972*  
b/w photograph  
original size 24,2 × 27,5 cm

*Selector of Prestige, 1969*  
drawing on paper mounted  
on cardboard  
original size 33 × 41,5 cm

COURTESY: Kontakt. The Art Collection

## **OHO**

OHO Editions,  
*Matjaž Hanžek, 1968*  
12 papers in a box  
cards 16,6 × 10 cm, box  
17 × 10,5 cm

OHO Editions,  
*Marko Pogačnik i Iztok Geister  
Plamen, 1968*  
9 papers in a box  
cards 16,6 × 10 cm,  
box 17 × 10,5 cm

OHO Editions,  
*Milenko Matanovic, 1968*  
83 paper circles in a box  
various dimensions,  
box 17 × 10,5 cm

OHO Editions,  
*Marko Pogačnik, 1968*  
18 papers in a box, cards  
16,6 × 10 cm, box 17 × 10,5 cm

OHO Editions,  
Rotar Dreja, 1968  
12 papers in a box  
cards 16,6 × 10 cm,  
box 17 × 10,5 cm

OHO Editions,  
I.G. Plamen i Marko Pogačnik,  
Pegam in Lambergar, 1968  
book  
20 × 11,2 cm

COURTESY: Kontakt. The Art Collection

### **Roman Ondak**

Resistance, 2006

6 Polaroids

each 10 × 10 cm

COURTESY: Kontakt. The Art Collection

### **Neša Paripović**

Examples of Analytical  
Sculpture / Primeri analitičke  
sculpture, 1978

20 b/w photographs

each 28 × 39 cm

COURTESY: Kontakt. The Art Collection

### **Cora Pongracz**

Untitled / Ohne Titel,

1974–75 / 1996

12 b/w photographs

framed,

each 55 × 51 cm

COURTESY: Kontakt. The Art Collection

### **Nedko Solakov**

The Endurance of a Nation,  
1987

7 drawings

charcoal, graphite,

red chalk on paper

framed, each 75 × 104 cm

COURTESY: Kontakt. The Art Collection

### **Margherita Spiluttini**

Wednesday, 3. September 1980,

12:45 to 13:57 / Mittwoch, 3.

September, 1980, 12 Uhr 45 bis

13 Uhr 57, 1980

26 b/w slides

COURTESY: Kontakt. The Art Collection

### **Tamás St. Auby**

Centaur / Kentaur,

1973–1975 / 2009

video, b/w, sound

39 min 45 sec

COURTESY: Kontakt. The Art Collection

### **Mladen Stilinović**

The Cakes / Kolači, 1993

cakes, dimensions variable

COURTESY: Branka Stipančić

### **Sven Stilinović**

Kousteeth, 1980 / 2015

b/w photograph

framed 31,2 × 37,2 cm

COURTESY: Kontakt. The Art Collection

## **Petr Štembera**

Connection (with Tom  
Marioni) / Spojení (s Tonem  
Marionim), 1975  
b/w photograph  
framed 36 × 29 cm

3 elements / 3 prvky, 1977  
b/w photograph  
framed 36 × 29 cm

Untitled (Beam) /  
Bez názvu (Kláda), 1978  
b/w photograph  
framed 36 × 29 cm

Stones / Kameny, 1969  
b/w photograph  
framed 36 × 29 cm

COURTESY: Kontakt. The Art Collection

## **Raša Todosijević**

Sign / Znak, 1971  
b/w photograph  
framed 52 × 42 cm

What is Art,  
Marinela Koželj? /  
Was ist Kunst,  
Marinela Koželj?, 1978  
video, color, sound  
16 min 20 sec

COURTESY: Kontakt. The Art Collection

## **Slaven Tolj**

Interrupted Games. Pax Vobis  
Memento Mori Qui Ludentis  
Pilla / Prekinute igre. Pax  
Vobis Memento Mori Qui  
Ludentis Pilla, 1993  
2 b/w photographs  
60 × 115 cm

COURTESY: Kontakt. The Art Collection

Untitled / Bez naziva,  
2002/2017  
performance  
COURTESY: the artist

## **Milica Tomić**

I am Milica Tomić, 1999  
video performance,  
color, sound, 9 min 58 sec  
COURTESY: the artist

## **Goran Trbuljak**

Untitled (This...) / Bez naziva  
(Ovo...), 1971–1981/2017  
A4 Xerox copies of text type  
lettering  
COURTESY: the artist

## **Vătămanu/Tudor**

Vacaresti / Văcărești, 2006  
double channel video  
video 1: color, sound,  
video 2: color, no sound  
22 min 26 sec  
COURTESY: Kontakt. The Art Collection

## **Clemens von Wedemeyer**

Esiod 2015, 2016  
film, color, sound,  
38 min

COURTESY: Erste Group Bank AG

## **Lois Weinberger**

Wild Cube, 2010  
steel cage with 2 drawings  
and 1 collage  
100 × 100 × 100 cm  
drawing 42 × 29,7 cm

COURTESY: Kontakt. The Art Collection

## **Heimo Zobernig**

Untitled / Ohne Titel, 1989  
sculpture  
dispersion paint, chipboard  
280 × 52 × 50 cm

Untitled / Ohne Titel, 1990  
sculpture  
chipboard  
207 × 280 cm

COURTESY: Kontakt. The Art Collection

## **Želimir Žilnik**

Black Film / Crni film, 1971  
film, 16 mm transferred  
to 35 mm  
b/w white  
14 min

COURTESY: the artist

Július Koller, *Question Mark  
Cultural Situation (U.F.O.)*, 1992  
(2016) Ban Josip Jelačić Square

• PHOTO: IVAN KUHARIĆ





Addiko Bank

gdji je 2+2=4

Addiko Bank

LEKARNA



Mladen Stilinović, *Exploitation of the Dead*, detail,  
Softić Apartment • PHOTO: DAMIR ŽIŽIĆ





# **My sweet little lamb**

**(Everything we see could also be otherwise)**

A series of exhibitions based on the **Kontakt Art Collection** dedicated to Mladen Stilinović

## **sixth episode**

11/04–06/05/2017

[www.kontakt-collection.net](http://www.kontakt-collection.net)

[www.whw.hr](http://www.whw.hr)

**CURATED BY** What, How and & Whom/WHW

**IN COLLABORATION WITH** Kathrin Rhomberg

**EXHIBITION TEAM** Hephzibah Druml • Julia Jachs • Mateja Kuka

**ARCHITECTURE LAYOUT** David Maljković • Ana Martina Bakić

**TECHNICAL COORDINATION** Ivan Kuharić

**TECHNICAL TEAM** Ivana Babić • Vanja Babić • Vedran Grladinović  
• Matija Kralj • Ivan Kuharić • Hrvoje Lončar

**ADMINISTRATIVE COORDINATION** Ana Šeba

**PR** Inesa Antić

**PHOTO DOCUMENTATION** Ivan Kuharić • Damir Žižić

Croatian Association of Visual Artists/HDLU Team

**PRESIDENT** Josip Zanki

**DIRECTOR** Ivana Andabaka

**ASSOCIATES** Martina Miholić • Mia Orsag

**TECHNICIAN** Mihael Pavlović

## **Kontakt Art Collection**

Am Belvedere 1

A-1100 Vienna

collection@erstegroup.com

### **TEAM**

**ARTISTIC DIRECTOR** Kathrin Rhomberg

**CURATOR** Walter Seidl

**HEAD OF PROGRAM AND PRODUCTION** Hephzibah Druml

**HEAD OF COLLECTION MANAGEMENT** Julia Jachs

**PROJECT ASSISTANT** Lisa Grünwald

### **MANAGEMENT BOARD**

Kathrin Rhomberg [CHAIRWOMAN]

Andreas Huber

### **MEMBERS**

Banca Comerciala Romana (BCR)

Ceská spořitelna

Erste Bank Croatia

Erste Bank Hungary

ERSTE Foundation

Erste Group Bank AG

Slovenská sporiteľňa

### **ART ADVISORY COMMITTEE**

Silvia Eiblmayr

Georg Schöllhammer

Jiří Ševčík

Branka Stipančić

Adam Szymczyk

Kontakt. The Art Collection of Erste Group and ERSTE Foundation is a non-profit art association based in Vienna. Its purpose is the support and promotion of Central, East and Southeast European Art.

**PUBLISHER** What, How & for Whom/WHW  
Teslina 7 • HR-10000 Zagreb  
whw@whw.hr

**EDITED BY** What, How & for Whom/WHW  
Kathrin Rhomberg

**AUTHORS OF THE TEXTS ON THE WORKS FROM THE COLLECTION**

Eva Badura-Triska • Anamarija Batista • Nada Beroš  
• Vladimír Beskid • Cosmin Costinaș • Ana Dević •  
Hephzibah Druml • Silvia Eiblmayr • Maja & Reuben  
Fowkes • Rainer Fuchs • Daniel Grúň • Dóra Hegyi •  
Sándor Hornyik • Mihnea Mircan • Barbara Piwowarska •  
Kathrin Rhomberg • Walter Seidl • Georg Schöllhammer  
• Jiří Ševčík • Alina Șerban • Dejan Sretenović • Branka  
Stipančić • Michaela Stock • Adam Szymczyk • Raluca  
Voinea

More information on the artists and their works in the  
*Kontakt Art Collection* as well as longer versions of the texts  
can be found under: [www.kontakt-collection.net](http://www.kontakt-collection.net)

**TRANSLATIONS** Domagoj Živčić

**COPY EDITOR** Jane Warrilow

**DESIGN** Dejan Kršić@WHW

**TYPOGRAPHY** Gill Sans • Joanna [ERIC GILL] • Cooper Black Italic

**PAPER** Agrippina 120 g • Munken Lynx 300 g

**PRINTED BY** Tiskara Zelina d.d.

**PRINT RUN** 700

April 2017 • Zagreb

**ISBN** 978-953-59491-0-7

A CIP catalogue record for this book is available from the  
National and University Library in Zagreb under 000959864

**PRICE** 0

All images are courtesy of the artists and the Kontakt Art Collection, unless otherwise noted. Every effort has been made to trace copyright holders and to obtain their permission for the use of copyright material. The publisher apologizes for any errors and would be grateful if notified of any corrections that should be incorporated into future reprints or editions.

#### PROJECT SUPPORTED BY

- Austrian Cultural Forum Zagreb
- ERSTE Foundation
- Kultura Nova Foundation
- Ministry of Culture of the Republic of Croatia
- Office of Culture, Education and Sport of the City of Zagreb

In collaboration with the Austrian Cultural Forum Zagreb,  
as part of the Year of Culture 2017,  
Croatia & Austria Together in Culture.

The organisers of the project would like to thank the  
participating artists, lenders, contributors and collaborators.

#### SPECIAL THANKS


Buga Cvjetanović • Venko Ćurlin • Nataša Dangbić •  
Daruvarske toplice– Hortikultura • Boris Greiner • Senka  
Janček • Nino Kušter & Ortoforma Lighting • Dagmar  
Löffler Badžek • Adrian Pezdirc • Branka Stipančić • Nikolina  
Šimunović • Zrinka Užbinec • Zagrebački plesni centar  
(Snježana Abramović Milković, Jure Matulić)

**Kontakt. Art Collection**  
Erste Group / ERSTE Foundation

**ERSTE**  
Group

  
ERSTE Stiftung

austrijski kulturni forum<sup>200</sup>

 /Zaluda  
Kultura nova



**venues**

M. PIJADE

DOLJE

G.Ž

BRIT. TRG

**Apartment Softić** ★

Gajeva 2/6



**Gallery Nova**

Teslina 7

KAZ

ZRIN

UKIĆ.

GL.KOL.

PR

SAV. MOST

MIROGOJ

KVAI TRG MA



**Home of  
The Croatian  
Association of  
Visual Artists •**

Trg žrtava fašizma 16

BRANIMIROVA

ROL. BRIGADA

DRŽIĆEVA

**series of exhibitions based on the**  
**Kontakt Art Collection**

[www.kontakt-collection.net](http://www.kontakt-collection.net)



CURATED BY

**What, How & for Whom/WHW**

IN COLLABORATION WITH

**Kathrin Rhomberg**

**Sixth episode**

**11/04—06/05/2017**

HDLU/Croatian Association of Visual  
Artists & Apartment Softić & Gallery Nova

**Epilogue**

**19/09—11/11/2017**

The Showroom • London

CO-CURATED WITH

**Emily Pethick**