

XVI São Paulo Biennial

VIDEO FROM YUGOSLAVIA

organization: Gallery of contemporary art, Zagreb
selector: Davor Matičević



Sanja Iveković: Make-up, Make-down, b/w, video performance, 1976

Though the early 1970's saw quite a few international shows of the new film and video as well as performance festivals, now, at the end of the decade, in the changed spiritual climate and with the first euphoria over, it will be useful to compare them once again. We do not expect this exhibition to be a competition for the selection of the best works of the decade, but rather an occasion to fill in some historical gaps. It is for this reason that we have chosen video works to represent the Yugoslav production in new media. Since some highly sophisticated new techniques are hardly accessible to most artists, production in new media varies greatly in Yugoslavia and works with lasers, for instance, do not exist at all.

By contrast, photography was frequently used during the 1970's in very simple technical procedures within or on the borderline of conceptual art. In the 1960's a number of artists experimented with film, the result of which were some outstanding works by Gotovac, Pansini and Verzotti, to be followed in the 1970's by Popović, Paripović and Galeta — names that are also encountered in video production. Projects that rely on elementary media were widespread, owing to economic and other factors. Free forms of expression allowed the artists to work in many media and thus enabled them to engage in what became known as »The New Artistic Practice«. The basic preoccupation of the movement was to re-examine the visual, artistic and cultural experience and not to use this or that old or new medium to the exclusion of others. As a result, many artists tried their hand at many media, their choice depending only on the nature of the particular project. However, it seems to me that video works best repre-

sent the preoccupations and ideas of Yugoslav artists in the 1970's. The output is relatively small because of the limited availability of the equipment, but this very fact has perhaps eliminated artists who were not genuinely interested in the medium. This year's selection for Sao Paulo does not include artists who have produced only a few video works — even if they show a very good understanding of the nature of video — which seems to be the most striking characteristic of the Yugoslav video production. Thus we are not showing Mladen Stilinović, Ivan Faktor and Slobodan Šijan. Nor did we include such artists as Boris Bučan and Braco Dimitrijević, whose work is known at home and abroad, but who used the medium only for documentary purposes. Some artists again have not reached the communicational level in their video production, though they show a good understanding of the problems involved in the medium. Since the first international shows in Graz, Austria — Trigon '73 — to last year's Venice Biennale, at which Marina Abramović entered the select group of the most outstanding artists of the 1970's (with her video works transferred to film) — Yugoslav artists have produced a body of works which is unfortunately not enough known among the public at large and art critics. Some of them use video only as a documentary device, a means to record their processual works. Most artists, however, recognized it for what it is — an art medium in its own right. The former were thus able to produce a new type of picture, create a new space of action and a shift from the real to the unreal. The teleogeneity of their work is fascinating and has its theoretical justification in the argument that all that is done in a particular medium becomes characteristic of that medium. By contrast, the latter were guided in their work by the logic and laws of the medium itself, by a whole ran-

ge of new possibilities and a new challenge to imagination.

However, since a classification into two groups would be too rigid to adequately represent the diversity of the works chosen for this exhibition, the following classification may help the viewer get a better idea of the variety of the video production in Yugoslavia: a) actions before the camera; b) video performances conditioned by the specific nature of the medium; c) video installations or actions; and d) video works dealing with problems typical of the medium.

And though video has been with us for a long time now, theoretical interpretations have not progressed significantly from the initial positions of rational categorization and optimistic promises for the future (which is coming fast enough but with an effect far below the expectations). The new works are based on the artists' attitudes; they speak to us with the spontaneity, sensitivity and awareness of the medium, pointing to its potential significance, i.e. to the possibility of action in a broader artistic, cultural and cognitive context.

»In its first stage, video proved interesting only to those who could play with the new toy, whereas others got

little pleasure out of it. At the video shows we have seen so far, the spectators consisted of hardly anyone else but the artists who could be seen on the screen and who were watching for the umpteenth time their own self-portraits. The scene is always slightly reminiscent of a person standing before the mirror and watching his or her own reflection... When the artists communicate with himself in this way, other people are seldom interested. But anyone who has the opportunity to work with video, soon realizes that he has been captured by the magic of one of the most seductive of media. Its democratic ability to arouse creativity may lead to a time when, the video technique having become universally available, we shall have art without artists — a time when everybody will produce art.«

And though in the above text Goran Trbuljak does not say anything about communicativeness, it is clear that with a drop in the quantity, its quality will improve. In other words, it will become deeper on the level of individual relations wherever they are established, even of only on the basis of the medium.

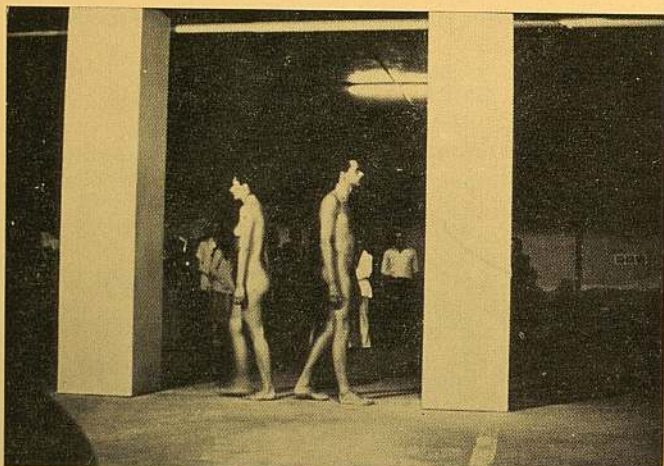
Davor Matičević

MARINA ABRAMOVIĆ — ULAY

Belgrade 1946. — Yugoslav (Marina Abramović)

Solingen (Germany) 1943. (Ulay)

She graduated from the Academy of Fine Arts in Belgrade. Post-graduation study she has finished in Zagreb. Since 1976. she lives and works with Ulay in Amsterdam.



One-man shows

1974. Zagreb, Gallery of Contemporary Art

1975. Belgrade, Salon of Museum of Modern Art

Since 1976. she dedicated her work exclusively to performances.

Performances

1973. Edinburgh, The Richard Demarco Gallery (Rhythm 10)

1974. Roma, Parking Ville Borghese (»Ritmo 10«)

Belgrade, Students' cultural Centre (3rd April's Meeting — »Rhythm 5«)

Zagreb, Gallery of Contemporary Art (»Rhythm 2«)

Milan, Galleria Diagramma (»Rhythm 4«)

1975. Napoli, Studio Morra (»Rhythm 0«)

1976. Venezia, Biennale di Venezia (»November 30th — November 30th«)

Amsterdam, Single 64 (Conversation about resemblance)

1977. Düsseldorf, Art Academy (»Disconnection of Space«)

Belgrade, Students' Cultural Centre (6th April's Meeting) — »Breathing-in Breathing-out«

Bologna, Galleria Comunale d'Arte Moderna (»Imponderabilia«)

Kassel, Documenta 6 (»Expansion in Space«)

Paris, Musée d'Art Moderne (10e Biennale des Jeunes — »Relations in Movement«)

Bologna, Studio G 7 (»Relations in time«)

Köln, International Art Fair (»Lightness-Drakness«)

Amsterdam, Stedelijk Museum (»Breathing-in Breathing-out // part«)

Geneve, Musée d'Art et d'Histoire (»Balance Proff«)

1978. Liege, RTV — Liege (AAA-AAA)
Amsterdam, Studio (Rection)

Collective exhibitions

1970. Belgrade, Museum of Modern Art (Young-ones '70)

1971. Belgrade, Gallery of Students' Cultural Centre (»Drangularijum«)

Belgrade, Gallery of Students' Cultural Centre (Objects and projects)

Belgrade, Gallery of Students' Cultural Centre (October '71)

1972. Belgrade, Gallery of Students' Cultural Centre (October '72)

Zagreb, 7th Zagreb Salon — section »Suggestion«

Belgrade, Students' Cultural Centre (1st April Meetings — Expanded Media)

1973. Zagreb, Gallery of Contemporary Art (Spans '73)

Belgrade, Salon of Museum of Modern Art (Documents about post-objective events in Yugoslav art 1968-1973)

Belgrade, Students' Cultural Centre (2nd April Meetings — Expanded Media)

Edinburgh, The Richard Demarco Gallery (Eight Yugoslav Artists)

Roma, Parking Ville Borghese (Contemporanea)

Milan, Françoise Lambert Gallery (Record as Art-work)

1974. Belgrade, Gallery of Students' Centre (3rd April Meetings — Expanded Media)

Köln, Kunsthalle (Flash Art Exposition)

Milan, Galleria Diagramma

1975. Edinburgh, The Richard Demarco Gallery (Aspects '75 — Contemporary Yugoslav Art)

Wien, Akademie der Bildenden Künste (Aspekte, Gegenwärtige Kunst aus Jugoslawien)

Paris, Musée d'Art Moderne (9e Biennale des Jeunes)

1976. Warszawa, Galeria Współczesna (Nowoczesna Sztuka Jugoslawii)

Leigh, Lancashire, The Turnpike Gallery; Belfast, The Ulster Museum; Dublin, The City Art Gallery; Glasgow, The Third Eye Centre (Aspects '75 — Contemporary Yugoslav Art)

1978. Dortmund, Museum am Ostwall; Berlin, Staatliche Museen; Nürnberg, Kunsthalle (Tendenzen in der Jugoslawischen Kunst von Heute)

1979. Roma, Ville Giulia, Galleria Nazionale d'Arte Moderna e Contemporanea d'Oggi (Tendenze dell'Arte Jugoslava d'Oggi)

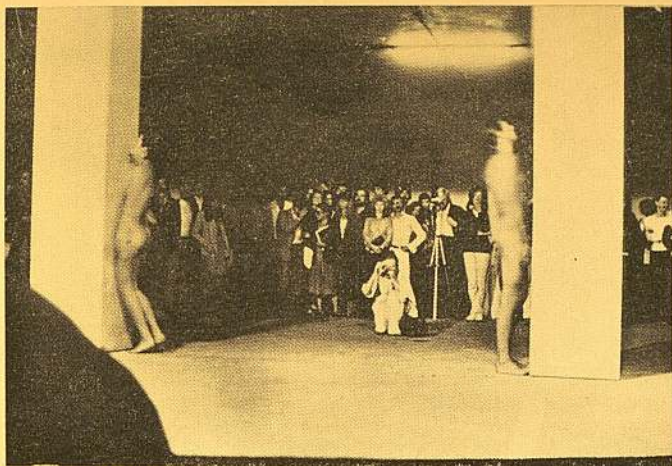
1981. Belgrade, Gallery of Students' Cultural Centre (New Art Practice)

List of exhibits

1. PERFORMANCE 1. RELATION IN SPACE — 30 NOVEMBER — 30 NOVEMBER 1976.

Venice, b/w, 58 min., 3/4 inch, PAL, sound

Owner: Gallery of Contemporary Art



- 2.a. **RELEASING OF VOICE**, 1976.
Belgrade, color, 60 min., 3/4 inch, PAL, sound
Owner: De Appel, Amsterdam
- 2.b. **RELEASING OF MEMORY**, 1976.
Tübingen, b/w, 60 min., 3/4 inch, PAL, sound
Owner: De Appel, Amsterdam
- 2.c. **RELEASING OF BODY**, 1976.
Berlin, b/w, 60 min., 3/4 inch, PAL, sound
Owner: De Appel, Amsterdam
3. **BREATHING-IN BREATHING-OUT II**, 1977.
4. **LIGHT-DRAK**, 1978. — studio performance.
5. **AAA... AAA...**, 1978. — studio performance.

RADOMIR DAMNJANOVIĆ — DAMNJAN

Mostar, December 10th 1936.

One-man shows

1962. Zagreb, Studio G, Salon Schira
1966. Firenze, Galleria Casa del Popolo M. Buenarroti (Damnjanović/Reljić)
Zagreb, Gallery of Contemporary Art
1967. Zürich, Galeria Obere Zäune
1968. Tübingen, Galeria Zimmertheater
1970. Skopje, Salon of Museum of Modern Art (Damnjanović/Otašević/Reljić)
Belgrade, Salon of Museum of Modern Art
Zagreb, Gallery of Contemporary Art
1973. Belgrade, Gallery of Students' Cultural Centre
1974. Zagreb Gallery of Students' Centre (New Drawing — interventions)
Milano, Studio Carla Ortelli (Russian avant-garde 1908-1922)
1975. Milano, Galleria Multhipla
Belgrade, Salon of Museum of Modern Art; Zagreb, Gallery of contemporary art (Damnjan, Todosijević, Urkom)
1976. Lecco, Galleria Stefanoni
1977. Turin, Galleria Studio 16/e (Opere di verificato valore artistico)
Modena, Galleria Civica (R.Damnjan — Avanguardia e Sperimentazione in Jugoslavia)
Genova, Galleria »Performing Arts Centre« (Niente di superfluo nell'animo)
Zagreb, Gallery »Nova«



1978. Milan, Galleria Pilota (La Biennale — 1977 di Venezia del dissenso e un'azione culturale di »Voyeurs«)
1979. Tübingen, Kunsthalle (Damnjan, Dimitrijević, Knifer)
1980. Milan, Galleria Gastadelli (Autoritratti e Nature Morte)
1981. Zagreb, Gallery of Contemporary Art

Collective exhibitions

1961. Paris, Musée National d'Art Moderne (L'Art Contemporain en Yougoslavie)
Alexandria (IV Biennale d'Alexandrie des Pays Méditerranéens)
1962. Oslo, Holst Halversens Kunsthandel (Jugoslavisk moderne Malerei)
Stockholm, Galleriet (Nutida Jugoslavisk Konst)
Roma, Palazzo delle Esposizioni (L'Arte contemporanea in Jugoslavia)
Venezia, Galleria dell'Opere Bevilacqua la Masa (25 artisti Jugoslavi)
1963. Sao Paulo (VII Biennale)
1964. Kassel, Museum Fridericianum (Documenta III)
1965. Paris, Musée d'Art Moderne de la ville de Paris (Quatrième Biennale de Paris, Manifestation Biennale et Internationale des Jeunes Artistes)
1966. Venezia (XXXIII Biennale Internazionale d'Arte)
1967. Montreal, (EXPO 67)
Tokyo, (IX Biennale)
1970. New York, Guggenheim Museum (Exhibition of Works of Young Yugoslavian Artists)
1973. Roma, Villa Borghese (Contemporanea)
1975. Edinburgh, The Richard Demarco Gallery (Aspects '75 — Contemporary Yugoslav Art)
Graz, Künstlerhaus (Trigon 75 — Identität)
Wien, Akademie der Bildenden Künste (Aspekte, Gegenwärtige Kunst aus Jugoslawien)
Milan, Galleria Gastadelli (Mosaico — L'Avanguardia nel Piccolo Formato)
1976. Milan, Galleria del Milione (Arte per i Dritti Civili)
Venezia (Biennale di Venezia '76)
Warszawa, Galeria Współczesna (Nowoszesna Sztuka Jugoslawii)
Leigh, Lancashire, The Turnpike Gallery; Belfast, The Ulster Museum; Dublin, The City Art Gallery; Glasgow, The Third Eye Centre (Aspects '75 — Contemporary Yugoslav Art)
1977. Roma (Quadriennale degli artisti stranieri in Italia)
1978. Zagreb, Gallery of Contemporary Art (New Art Practice 1966-1978)
Wrocław, City Gallery (International triennial of Drawings)
Dortmund, Museum am Ostwall; Berlin, Staatliche Museen; Nürnberg, Kunsthalle (Tendenzen in der Jugoslawischen Kunst von Heute)
1979. Tokyo, The National Museum of Modern Art; Osaka, The National Museum of Art; Hokkaido, Museum of Modern Art (The 11th International Biennial Exhibition of Prints in Tokyo)
Sao Paulo (XV Biennale)
1980. Tübingen, Galeria Werkstadel (Video Arbeiten)
Venezia, Biennale di Venezia (Il tempo del Museo Venezia)
Milano, Palazzo Reale (Camere incantate, espansione dell'immagine)
La Paz, Musée des Beaux Arts (Yugoslav participation from Sao Paulo Biennial 1979)
1963. Sao Paulo, Memorial award »Vando Svevo«
1968. Bratislava, award at Bratislava Biennial »Dunaviss '68«



List of exhibits

1. READING MARX, HEGEL AND THE BIBLE BY MATCH-LIGHT, 1976.
Tübingen, b/w, 30 min., 3/4 inch, PAL, sound
Owner: Collection Dacić, Tübingen
2. MOVEMENT AS COMMON NECESSITY, 1977.
Tübingen, b/w, 26 min., 3/4 inch, PAL, sound
Owner: Collection Dacić, Tübingen
3. FROM WORK TO CREATIVITY, 1977.
Tübingen, b/w, 35 min., 3/4 inch, PAL, sound
Owner: Collection Dacić, Tübingen

IVAN LADISLAV GALETA

Vinkovci, 1947.—

He graduated from School of Applied Arts and Pedagogical Academy in Zagreb in 1969. He is at present director of Center for multi-media research of Students' Centre in Zagreb. Lives and works in Zagreb.



One-man shows/events

1974. Zagreb, Gallery of Students' Centre (Movement)
1975. Zagreb, Art Pavilion (Scenario as art expression)
1976. Zagreb, Gallery »Nova« (TV scenario 40)
1977. Zagreb, Gallery of Students' Centre (Forward-backward: piano; forward-backward: sound)
Zagreb, Radio-television 2nd programme (7 versions of ping-pong gama)
1979. Zagreb, Gallery of Contemporary Art
1981. Budapest, Feszek Club
Wien, Hochschule für Angewandete Kunst

Collective exhibitions (events) projections

1972. Trieste, Film festival of Science-fiction (Documentary film »Landed Sun«)
1976. Zagreb, Center for Photography, film and Television; Maribor, Salon »Rotovž; Belgrade, Salon of Museum of Modern Art (New Photography 2 — Photography as Art)
1977. Zagreb, Music Biennial (Projection of film: Forward-backward: piano)
1978. Zagreb, Podroom (cellar) (For art in mind)
Zagreb, AVC Center (Art, artists and the media)
1979. London, National Film Theatre (Third International Avant-garde film festival)
Amsterdam, Netherlands film museum (Projections)
1980. Genova (Nuovi Aspetti del Cinema Sprementale Europeo)
Paris, Musée d'Art Moderne (Biennale des Jeunes de Paris)
Milano, Palazzo Reale (Cameere incante, espansione dell'immagine)
Belgrade, Students' Cultural Centre (XI Youth Biennial in Paris — introduction of artists)
New York, Manhattan Cable, Telepromter, Channel D (Videotapes from Zagreb)
1981. Pecs, Peci Galeria (Lines)
Lisabon, Gulbenkian Fundacao (Anthology of 11th Biennial in Paris)

List of exhibits

1. VIDEO 1: TV PING-PONG, 1975-1979.
b/w, 2 min., 3/4 inch, PAL, sound
2. Owner: author
2. VIDEO 2: MEDIA GAME, 1978.
color, 45 sec., 3/4 inch, PAL
Owner: author

3. VIDEO 3: DROP, 1979.
b/w, 10 min., 3/4 inch, PAL, sound
Owner: author
- 4.a. VIDEO 7: NO. 1, 1979.
b/w, 3 min., 3/4 inch, PAL
Owner: author
- 4.b. VIDEO 8: NO. 2, 1979.
b/w, 3 min., 3/4 inch, PAL
Owner: author
- 4.c. VIDEO 9: NO. 3, 1979.
b/w, 2 min., 3/4 inch, PAL
Owner: author
- 4.d. VIDEO 10: NO. 4, 1979.
b/w, 2 min., 3/4 inch, PAL
Owner: author
5. TV-performance: TV-SNIPER

SANJA IVEKOVIĆ

Zagreb, January 6th 1949.

Graduated from the Academy of Fine Arts in Zagreb in 1970. 1978/79 spent six months as artist in residence in Canada. Lives and works in Zagreb.

One-man shows/installations

1970. Zagreb, Gallery of Students' Centre (Without Title)
1976. Zagreb, Gallery of Contemporary Art (Documents 1949-1976)
1977. Trieste, Galleria Tommaseo (Inaugurazione)
1978. Vancouver, Pumps Gallery (Documents about Sanja Iveković)
1979. Montreal, Powerhouse Gallery (Gallery Guide)

Video-actions/performances

1973. Graz, Trigon '73, Audiovisuelle botschaften (TV Trimer with D.Martinis)
1976. Zagreb, Gallery of Contemporary Art (The Opening)
Bologna, Arte Fiera, Galleria del Cavallino (Un Jour Violente)
1977. Trieste, Galleria Tommaseo (Inaugurazione)
1978. Zagreb, Center for Multi-media research (Inter Nos)
1978. Belgrade, Gallery of Students' Centre (1st Belgrade Performance)
1978. Vancouver, Western Front (Meeting Points)
Trieste, Galleria Tommaseo (Inaugurazione)
1979. Montreal, Vehicule Art Gallery (Melting Pot)
Zagreb, Savska street 1 — private apartment (Triangle)
Zagreb, Studio of Gallery of Contemporary Art (Telal)
Amsterdam, De Appel (Whather in Amsterdam — with D. Martinis)

Authors projections of video-tapes

1978. Vancouver, Video Inn
Vancouver, University of British Columbia
Vancouver, Gina Show/Cable 10
San Francisco, La Mammele Centre for Arts
Los Angeles, Environmental Media
1979. Montreal, Vehicule Art Gallery
Toronto, Ontario College of Arts
Zagreb, Center
Amsterdam, De Appel
Zagreb, Gallery of Contemporary Art



1980. Vancouver, Vancouver Art Gallery
New York, Manhattan Cable/Communications Update
1981. New York, P.S.L. Long Island City
Belgrade, Gallery of Students' Centre (April Meetings)

Collective exhibitions

1980. Zagreb, Gallery of Contemporary of Contemporary Art (Possibilities for 71)
Paris, Musée d'Art Moderne (Biennale des Jeunes)
Graz, (Trigon 71 — Intermedia Urbana)
1972. France, Aix-en-provence (Expo — 500)
1973. Graz, Audiovisuelle Botschaften (Trigon 73)
Milan, Gallerie des Locatairs
1974. Lausanne (Impact-Art-Video-Art)
1975. Edinburgh, The Richard Demarco Gallery (Aspects '75 — Contemporary Yugoslav Art)
Paris, Espace Pierre Cardin (CAYC 3rd International Open Encounter on Video)
Ferrara, Galleria Civica d'Art Moderna (CAYC 3rd International Open Encounter on Video)
Wien, Akademie der Bildenden Künste (Aspekte. Gegenwärtige Kunst aus Jugoslawien)
1976. Warszawa, Galeria Współczesna (Nowoszesna Sztuka Jugoslawii)
Bologna, Galleria del Cavallino (Arte-Fiera)
Leigh, Lancashire, The Turnpike Gallery; Belfast, The Ulster Museum; Dublin, The City Art Gallery; Glasgow, The Third Eye Centre (Aspects '75 — Contemporary Yugoslav Art)
Motovun, Art Gallery (Motovun Encounters, Video-Identity)
1977. Mainz, Rathaus (Moderne Kunst aus Kroatien)
Berlin, (Kunstlerinnen International 1877-1977)
1978. Belgrade, Gallery of Students' Cultural Centre (International Performance Festival)
Vancouver, Channel 10 (Gina Show)
Zagreb, Gallery of Contemporary Art (7ew Art Practice 1966-1978)
Toronto (Fifth Network Conference)
1979. Roma (Video 79 — The First Decade)
Amsterdam, De Appel (Work and Words)
Graz, (Trigon '79 — Masculin-Feminin)
Vancouver, Vancouver Art Gallery (Video Performance Festival)
1980. Milano, Palazzo Reale (Camere Incantate, espansione dell'immagine)
Biddick Lane, Biddick Farm Arts Centre (Artist's Video)
New York, Manhattan Cable, Teleprompter, Channel D (Video-tapes from Zagreb)
1981. Wroclaw, (International Drawing Triennial)
Warszawa (New Art Practice in Yugoslav Art)

List of exhibits

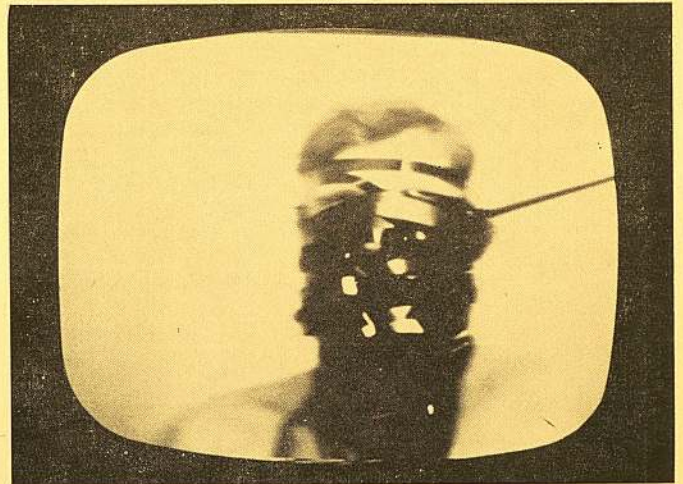
1. RECONSTRUCTIONS 1952-1976., 1976.
b/w, 10 min., 3/4 inch, PAL, sound
Owner: author
2. MAKE-UP MAKE-DOWN, 1976.
b/w, 9 min., 3/4 inch, PAL, sound
Owner: author
3. INSTRUCTIONS, 1976.
b/w, 6 min., 3/4 inch, PAL, sound
Owner: author
4. INTER NOS, 1977.
b/W 60 min., 3/4 inch, PAL, sound
Owner: author
5. MEETING POINTS, 1978.
color, 23 min., 3/4 inch, NTSC, sound
Owner: author
6. Installation SWEET VIOLENCE.

*** Exhibit no. 5 should be included if the organizer can provide video-system NTSC.

DALIBOR MARTINIS

Zagreb, July 7th 1947.

Graduated from the Academy of Fine Arts in Zagreb in 1971. 1978/79 spent six months as artist in residence in Canada. Lives and works in Zagreb.



One-man shows

1969. Zagreb, Gallery of Students' Centre (Modul N&Z)
1975. Zagreb, Gallery of Contemporary Art (Falsifications)
1977. Zagreb, Studio of Gallery of Contemporary Art (Selfportrait of D.M.)
1978. Belgrade, Gallery of Students' Cultural Centre (Selfexecution)
Vancouver, Pumps Gallery (Work for Pumps Gallery)
1979. Toronto, A Space (Artist at work)
1981. Zagreb, Gallery of Students' Centre (SIC Transit)

Actions/Performances

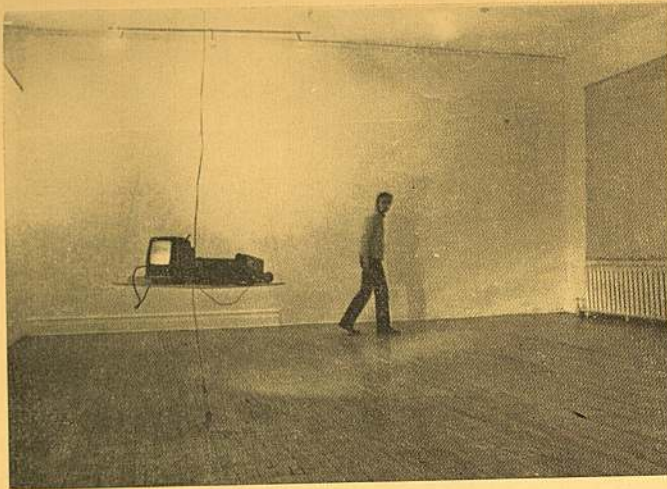
1973. Graz, Trigon '73 — Audiovisuelle Botschaften (TV Timer — with S. Iveković)
1976. Bologna, Galleria del Cavallino, Arte Fiera (Self-portrait of D.M.)
Zagreb, Gallery of Contemporary Art (Art Guide)
1977. Zagreb, Gallery Karas (Zagreb Work)
Zagreb, Center for Multi-media Ressearch (Video-in video-out)
1978. Belgrade, Gallery of Students' Cultural Centre (Selfexecution)
Vancouver, Pumps Gallery (Work for Pumps)
Vancouver, Western Front (D.M. talks to D.M.)
1979. Montreal, Vehicule Gallery (Walking Together)
Zagreb, Biennale of New Music (No. 22)
Amsterdam, De Appel (Waather in Amsterdam)

Projections of video-tapes (lectures) video-screenings

1978. Belgrade, Radio-television, 2nd programe
Vancouver, Video-Inn
Vancouver, University of British Columbia
Vancouver, City College
Vancouver, Cable 10, Gina Show
San Francisco, La Mamelle Centre for Art
Los Angeles, Environmental Media
1979. Montreal, Vehicule Gallery
Toronto, Ontario College of Arts
1980. New York, Manhattan Cable TV/Communications Update
1981. New York, P.S.L. Long Island City
Belgrade, April Meetings
New York, The Kitchen

Collective exhibitions

1970. Zagreb, Gallery of Contemporary Art (Possibilities for 71)
Paris, Musée d'Art Moderne (Biennale des Jeunes)
Graz (Trigon 71 — Intermedia Urbana)
1972. Warszawa (4th Biennial of Posters)
Belgrade, Gallery of Students' Cultural Centre (April Meetings — Expanded Media)
1973. Aspen (IDCA: Performance)
Graz, Audiovisuelle Bothschaften (Trigon '73)
1974. Warszawa (5th Biennial of Posters)
Lausanne, (Impact Art — Video Art)
Bruxelles (Video Art)



NEŠA PARIPOVIĆ

Belgrade 1942.—

Graduated from the Academy of Fine Arts in Belgrade in 1969. Post-graduation study he has completed in Zagreb. Lives and works in Zagreb.

One-man shows

- 1970. Belgrade, Youth Hall (Paintings)
- 1971. Novi Sad, Art Salon (Paripović, Popović, Todosi-jević)
- 1975. Belgrade, Gallery of Students' Centre (Photogra-phies, films)
- 1977. Belgrade, Gallery of Students' Cultural Centre (Pho-tographies, Films)
- 1978. Belgrade, Gallery of Students' Cultural Centre (Exa-mples of Analytic Sculpture)
Zagreb, Podroom (Cellar) (Examples of Analytic Sculpture)
- 1980. Belgrade, Salon of Museum of Modern Art
Zagreb, Studio of Gallery of Contemporary Art

Collective exhibitions

- 1971. Belgrade, Gallery of Students' Cultural Centre (»Drangularijum)
Belgrade, Gallery of Students' Cultural Centre (Objects and Projects)
Belgrade, Gallery of Students' Cultural Centre (October 71)
- 1972. Belgrade, Museum of Modern Art (Young Artists and Young Critics)
Belgrade, Gallery of Students' Cultural Centre (October 72)
Belgrade, Gallery of Students' Cultural Centre (Mail Consignments — Yugoslav Participation for 7th Biennale of Paris)
- 1973. Edinburgh, The Richard Demarco Gallery (Eight Yugoslav Artists)
Zagreb, Gallery of Contemporary Art (Spans 73)
Belgrade, Salon of Museum of Modern Art (Do-cuments about post-objective events in Yugoslav art 1968-1973)
Södertalje, Konsthale (Information, Perception, Re-flexion)
- 1974. Belgrade, Gallery of Cultural Centre (Abramović, Milivojević, Paripović, Popović, Todosijević, Urkom)
Napoli, Galleria GUDA (Experimenta 1974)
- 1980. Zagreb, Center for Photography, Film and Television (Photography as art-art as photography)
- 1981. Belgrade, Gallery of Students' Cultural Centre (New Art Practice)

List of exhibits

1. BRDO (HILL) IN ISTR, 1976.
b/w, 28 min., 3/4 inch, PAL, sound
Owner: author
2. PICTURE I, II, 1978.
color, 40 min., 3/4 inch, PAL, sound
Owner: Gallery »Happy New Art«, Belgrade
3. RYTHM, 1981
color, 25 min., 3/4 inch, PAL, sound
Owner: Gallery of Student's Centre, Belgrade



- 1975. Edinburgh, The Richard Demarco Gallery (Aspects '75 — Contemporary Yugoslav Art)
Paris, Espace Pierre Cardin (CAYC 2nd International Open Encounter on Video)
Ferarra, Galleria Civica d'Art Moderna (CAYC 3rd International Open Encounter on Video)
Wien, Akademie der Bildenden Künste (Aspekte, Gegenwärtige Kunst aus Jugoslawien)
- 1976. Warszawa (6th Biennial of Postesr)
Warszawa, Galeria Współczesna (Nowoszesna Sztuka Jugoslawii)
Bologna, Galleria Feldman/Galleria dell Cavallino (Arte Fiera)
Leigh, Lancashire, The Turnpike Gallery; Belfast, The Ulster Museum; Dublin, The City Art Gallery; Glasgow, The Third Eye Centre (Aspects '75 — Contemporary Yugoslav Art)
Motovun, Art Gallery (Motovun Encounters — Video Identity)
- 1977. Mainz, Rathaus (Moderne Kunst aus Kroatien)
Bologna, Galleria del Cavallino (Arte Fiera)
- 1978. Los Angeles, LAICA (Artwords-Bookworks)
Zagreb, Podroom (cellar) (For Art in Mind)
Vancouver, Video Inn (Zagouver Show)
Zagreb, Gallery of Contemporary Art (New Art Practice 1966-1978)
Toronto (Fifth Network Conference)
- 1979. Graz (Trigon '79 — Masculin-Feminin)
- 1980. Milan, Palazzo Reale (Camere Incantate, espansione dell 'Immagini)
Warszawa (8th Biennial of Posters)
Biddick Lane, Biddick Farm Arts Centre (Artist's Video)
- 1981. Warszawa (New Art Practice in Yugoslavia)

List of exhibits

1. STILL NATURE, 1974.
b/w, 20 min., 3/4 inch, PAL, sound
Owner: author
2. VIDEO-IMMUNITY, 1976.
b/w, 5 min., 3/4 inch, PAL, sound
Owner: author
3. OPEN REEL, 1976.
b/w, 5 min., 3/4 inch, PAL, sound
Owner: author
4. MANUAL, 1978.
b/w, 2 min., 3/4 inch, PAL, sound
Owner: author
5. DALIBOR MARTINIS TALKS TO DALIBOR MARTINIS, 1978.
color, 13 min., 3/4 inch, NTSC, sound
Owner: Gallery of Contemporary Art, Zagreb
6. JUMBO JOKE/DIAGRAMM, 1978.
color, 5 min., 3/4 inch, NTSC, sound
Owner: Gallery of Contemporary Art, Zagreb
7. WALKING TOGETHER, 1979.
b/w, 25 min., 3/4 inch, NTSC, sound
Owner: author
8. Installation/Viewing WALKING TOGETHER.
9. Video-performance/Installation WITHOUT TITLE.



RAŠA TODOSIJEVIĆ

Belgrade 1945.

Graduated from the Academy of Fine Arts in Belgrade in 19... , Lives and work in Belgrade



One-man shows

- 1937. Belgrade, Youth Hall
- 1971. Novi Sad, Art Salon (Todosijević, Popović, Paripović)
- 1973. Edinburgh, Melville College
Belgrade, Gallery of Students' Cultural Centre (Documents — Decision as Art)
- 1974. Belgrade, Gallery of Students' Cultural Centre (3rd April Meetings)
Novi Sad, Art Salon (Todosijević, Damjanović, Urkom)
- 1975. Belgrade, Gallery »Happy New Art«
Belgrade, Salon of Museum of Modern Art; Zagreb, Gallery of Contemporary Art (Damjan, Todosijević, Urkom)
- 1976. Firenze, Art/Tape 22.
- 1977. Turin, Galleria Studio 16/e
Modena, Galleria Civica
Paris, La Galerie Farideh Cadot
- 1978. Belgrade, Gallery of Students' Cultural Centre (Anti-Art — New Sculpture)
- 1981. Zagreb, Expanded-Media Space (Tales about Art)

Actions/Performances

- 1972. Belgrade, field near Museum of Modern Art (Blind Times)
- 1973. Belgrade (Measuring Temperature)
Edinburgh, The Richard Demarco Gallery (Decision as Art)
Belgrade, Students' Cultural Centre (Decision as Art II)
- 1974. Belgrade, Students' Cultural Centre (Drinking Water)
Belgrade, Gallery of Students' Cultural Centre (Washing clean feet with dirty water)
- 1975. Belgrade, Students' Cultural Centre (My last Master-Piece)
- 1976. Belgrade, Students' Cultural Centre (Remembrance on art of Raša Todosijević)
Brda (Was ist Kunst, Patricia Hennings?)
- 1977. Paris, Musée d'Art Moderne, 10e Biennale des Jeunes de Paris (Was ist Kunst, Marinela Koželj?) no. I & II)
Paris, Galerie Farideh Cadot (Was ist Kunst... Farideh?)
Belgrade, Gallery »Happy New Art« (Was ist Kunst?)
Turin, Galleria Studio 16/e (Was ist Kunst?)
- 1976. Belgrade, Students' Cultural Centre (Performance Meeting, action »Was ist Kunst?)

Collective exhibitions

- 1971. Belgrade, Museum of Modern Art (Young-ones 70)
Belgrade, Gallery of Students' Cultural Centre (»Drangularijum«)
Belgrade, Gallery of Students' Cultural Centre (Objects and Projects)

- Belgrade, Gallery of Students' Cultural Centre (Generation 70)
- 1972. Belgrade, Museum of Modern Art (Young artists and young critics)
Belgrade, Gallery of Students' Cultural Centre (Mail consignments — Yugoslav section for 7th Biennale of Paris)
- 1973. Zagreb, Gallery of Contemporary Art (Spans 73)
Belgrade, Salon of Museum of Modern Art (Documents about post-objective events in Yugoslav Art 1968-1973)
Edinburgh, The Richard Demarco Gallery (Eight Yugoslav Artists)
Södertälje, Kunsthale (Information, Perception, Reflection)
- 1974. Napoli, Galleria GUDA (Experimenta 1974)
Köln, Düsseldorf, Milan (Flash Art Artists)
Milan, Galleria Luca Palazoli (Gli Abiti dell'Imperatore)
Firenze, Galleria Schema
Belgrade, Gallery of Students' Cultural Centre
Wrocław (Triennial of drawings)
(Couple)
Belgrade, Gallery of Students' Centre (Paintings)
Paris, Galerie D'Est (Contemporary East-European Art)
Lund, A Head Museum of the Eighties
Napoli, Academy of Fine Arts (Avantgarde Encounter)
Belgrade, Gallery of Students' Cultural Centre (Video-tape)
- 1975. Belgrade, Salon of Museum of Modern Art (Signatism)
Edinburgh, The Richard Demarco Gallery (Aspects '75 — Contemporary Yugoslav Art)
Wien, Akademier der Bildenden Kuste (Aspekte, Gegenwärtige Kunst aus Jugoslawien)
San Francisco, Museum of Conceptual Art
Belgrade, Students' Cultural Centre (4th April Meetings — Expanded Media)
- 1976. Zagreb, Gallery of Contemporary Art; Belgrade, Salon of Museum of Modern Art;
Maribor, Salon »Rotovž« (New Photography 2 — Photography as Art)
Warszawa, Galeria Współczesni (Nowoczesna Sztuka Jugoslawii)
Belgrade, Gallery of Students' Cultural Centre (Video-tape Meeting)
Leigh, Lancashire, The Turnpike Gallery; Belfast, The Ulster Museum; Dublin, The City Art Gallery; Glasgow, The Third Eye Centre (Aspects '75 — Contemporary Yugoslav Art)
Hills near Grožnjan (Artists' Meeting — »Brda 1976«)
- 1977. Firenze, Galleria Zona (Inbound/Outbound)
Belgrade, Gallery »Happy New Art« (Art, Irony, etc...)
Firenze, Galleria Schema
Paris, Musée d'Art Moderne (10e Biennale des Jeunes)
- 1978. Dortmund, Museum am Ostwall; Berlin, Staatliche Museen; Nürnberg, Kunsthalle (Tendenzen in der Jugoslawischen Kunst von Heute)
- 1979. Roma, Valle Giulia, Galleria Nazionale d'Arte Moderna e Contemporanea (Tendenze dell'Arte Jugoslava d'Oggi)
- 1981. Belgrade, Gallery of Students' Cultural Centre (New Art Practice)



List of exhibits

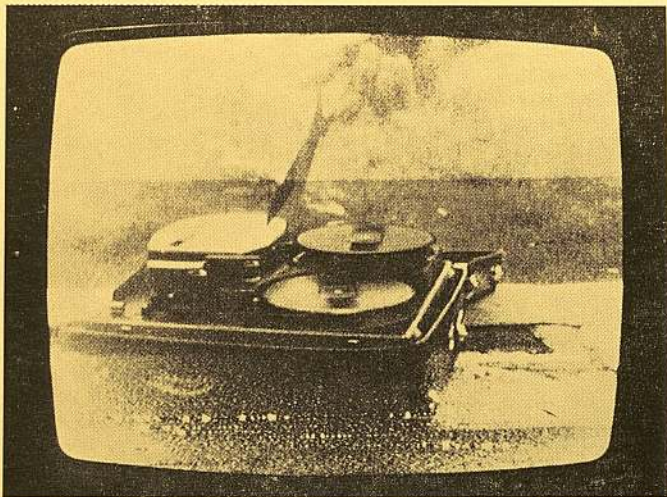
1. WAS IST KUNST?, 1977.
Paris, color, 45 min., 3/4 inch, PAL, sound
Owner: author
2. WAS IST KUNST?, 1979.
Belgrade, color, 30 min., 3/4 inch, PAL, sound
Owner: Gallery »Happy New Art«, Belgrade
3. A.A.A. . . . , 1981.
Belgrade- color, 30 min., 3/4 inch, PAL, sound
Owner: Gallery of Students' Cultural Centre, Belgrade



GORAN TRBULJAK

Varaždin, April 21st, 1948.

In 1972. he graduated from the Academy of Fine Arts in Zagreb. From 1973-1974 he studied at Ecole Nationale des Beaux Arts in Paris. In 1980. he graduated from the Academy for theatre, film and television in Zagreb. Lives and works in Zagreb.



One-man shows

1971. Zagreb, Main entrance of Frankopanska 2 a
Zagreb, Gallery of Students' Centre
1972. Paris, Galerie des Locataires
Belgrade, Gallery of Students' Cultural Centre
1973. Novi Sad, Youth Salon
Zagreb, Gallery of Contemporary Art
1975. Warszawa, Gallery »Remont«
Paris, Gallery »28«
1976. Bialystok, Gallery »Znak«
Freiburg, Atelier Milch Strasse
Belgrade, Gallery of Students' Cultural Centre
1977. Venezia, Galleria del Cavallino
Modena, Galleria Civica
Torino, Studio 16/e
Zagreb, Gallery »Nova«
Belgrade, Gallery of Students' Cultural Centre
1979. Zagreb, Studio of Gallery of Contemporary Art
Zagreb, Hotel »Dubrovnik«, room no. 222

Collective exhibitions (events) projections

1969. Zagreb, Gallery of Students' Centre (Round table of Gallery of Students' Centre)
1970. Belgrade, (Street actions organized by Atelier 212)
Novi Sad (Street actions organized by Art Salon
Zagreb, Main entrance of Frankopanska 2 a (Exhibition of photographs 6×6 cm)
1971. Belgrade, Salon of Museum of Modern Art (Examples of conceptual art in Yugoslavia)
Zagreb, Main entrance of Frankopanska 2 a (At the moment)
Zagreb, Gallery of Contemporary Art (Possibilities for 1971)
Karlovac, Korana park of sculpture (Action »Gulliver in the wonderland)
Paris, Musée d'Art Moderne (Biennale des Jeunes de Paris)
1972. Belgrade, Gallery of Students' Cultural Centre (I April Meeting)
Rijeka, Modern Gallery (3. International exhibition of drawings)
Paris (French Window)

1973. Paris, Musée d'Art Moderne (Biennale des Jeunes de Paris)
Roma, Parcheggio de Villa Borghese (Contemporanea)
Zagreb, Gallery of Students' Centre (Xerox)
Graz, Neue Galerie (Trigon 73)
1974. Zagreb, Cinema »Balkan« (Projection of slides organized by »Gallery of tenants)
Paris (Flash Art Information Show)
Paris (Art Confrontation)
Wroclaw (Plainair)
Wroclaw (Triennial of drawings)
1975. Paris, Espace Pierre Cardin (CAYC 2nd International Open Encounter on Video)
Ferrara, Galleria Civica d'Art Moderna (CAYC 3rd International open encounter on Video)
Edinburgh, The Richard Demarco Gallery (Aspects '75 — Contemporary Yugoslav Art)
Wien, Akademie der Bildenden Künste (Aspekte, Gegenwärtige Kunst aus Jugoslawien)
1976. Motovun, Art Gallery (Motovun encounters, Video-Identity)
Aargus, Kunstmuseum (Video International)
Gdansk, Farth
Warszawa, Gallery »Współczesna« (Nowoszesna Sztuka Jugoslavii)
Zagreb, Gallery of Contemporary Art (Video-encounter of Yugoslav and Italian Artists)
Graz, Neue Galerie (10. Jahre Internationale Malerwochen)
Leigh, Lancashire, The Turnpike Gallery; Belfast, The Ulster Museum; Dublin, The City Art Gallery; Glasgow, The Third Eye Centre (Aspects '75 Contemporary Yugoslav Art)
1977. Mainz, Rathaus (Moderne Kunst in Kroatien)
Geneve, Musée d'Art (Contemporaneo (Video)
Caracas, Musée d'Art Contemporaneo (Video)
1978. Belgrade, Students' Cultural Centre; Zagreb, Gallery of Contemporary Art (Examples of Analytical works)
Dortmund, Museum am Ostwall; Berlin, Staatliche Museen; Nürnberg, Kunsthalle (Tendenzen in der Jugoslawischen Kunst von Heute)
Zagreb, Gallery of Contemporary Art (New Art Practice 1968-1978.)
Belgrade, Salon of Museum of Modern Art (Posters/works of artists)
Wroclaw (Triennial of drawings)
1980. New York, Manhattan cable, Teleprompter, Channel D (Videotapes from Zagreb)

Main prizes or awards

1972. Zagreb, Republic Youth Prize
1979. Zagreb, Republic Youth Prize for camera
1980. »Kodak« award for camera

List of exhibits

1. WALL-CANVAS, 1973. Graz
b/w, 2 min., 3/4 inch, PAL, sound
Owner: author
2. HOT AND COOL, 1973. Graz
b/w, 5 min., 3/4 inch, PAL, sound
Owner: author
3. WITHOUT TITLE, 1973. Graz
b/w, 3 min., 3/4 inch, PAL, sound
Owner: author
4. WITHOUT TITLE, 1976. Zagreb
b/w, 1 min., 3/4 inch, PAL, sound
Owner: author
5. WITHOUT TITLE, 1976. Motovun
b/w, 1 min., 3/4 inch, PAL, sound
Owner: author
6. WITHOUT TITLE, 1976. Motovun
b/w, 3 min., 3/4 inch, PAL, sound
Owner: author
7. WITHOUT TITLE, 1976. Motovun
b/w, 2 min., 3/4 inch, PAL, sound
Owner: author

printed in 500 copies by
Grafički zavod Hrvatske, Zagreb, Yugoslavia