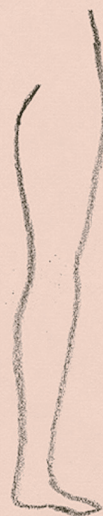




o nepoznatim radovima



divorced

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O nepoznatim radovima

On unknown works

Boris Cvjetanović

Antonio Gotovac-Lauer [Tomislav Gotovac]

Sanja Iveković

Željko Jerman

Julije Knifer

Vlado Martek

Dalibor Martinis

Mladen Stilinović

Sven Stilinović

Goran Trbuljak

Josip Vaništa

Galerija NOVA • Zagreb

Galerija OTOK | Art radionica Lazareti • Dubrovnik

2006



Tomislav GOTOVAC: Ruke / Hands,
1964.

Sven
STILINOVIĆ:
Ovaj tekst
je umjetničko
djelo... / This
text is a work
of art ..., 1978.

[This text is a
work of art only
because it has
been printed in
a large quantity
of copies. / One
copy of this text
is not a work of
art, but every
following copy
brings you closer
to possessing
a work of art.

1978]


OVAJ TEKST JE UMJETNIČKO DJELO SAMO ZBOG
TOGA ŠTO JE OTISNUT U VEĆEM BROJU
PRIMJERAKA.

JEDAN PRIMJERAK OVOGA TEKSTA NIJE
UMJETNIČKO DJELO, ALI VAS SVAKI SLIJEDECI
PRIBLIŽAVA POSJEDOVANJU UMJETNIČKOG DJELA.

Zagreb, 16. ožujka 1978.

Sven Stilinović, v.r.

A

B

C

slovo A odtipkano je u februaru 1971, slovo B odtipkano je u januaru 1971,
slovo C odtipkano je u decembru 1970.

O nepoznatim radovima

Branka Stipančić



Umjetnici ove izložbe imaju značajne i duge karijere. Neprekidno izlažu već više od tri, četiri, a neki od njih i pet dekada. Usprkos tome, svaki od njih kod kuće ima radove koji su rijetko ili nikada izlagani, radove koji u ateljeu ili stanu - uvijek nekako ostaju po strani. Ti se radovi vjerojatno nisu uklopili u samostalne izložbe umjetnika ili nisu odgovarali kustoskim temama i koncepcijama ili su pak možda nedovoljno odražavali trend u kojem se željelo vidjeti rad pojedinog umjetnika. To su radovi koji nekako nikome nisu trebali, pa čak im ni umjetnici nisu poklanjali posebnu pažnju: nisu ih pokazivali, nisu ih reproducirali u katalozima, a poslije su ih i zaboravili. **Goran Trbuljak** takve radove ironično naziva „zaostali“. Nije bilo dovoljno interesa ili nije bilo prilike? Naprosto, ostali su nepoznati.

Fokusirala sam pažnju na radove iz vremena sedamdesetih i osamdesetih godina nekolicine umjetnika kao što su: **Boris Cvjetanović, Antonio Gotovac-Lauer [Tomislav Gotovac], Sanja Iveković, Željko Jerman, Julije Knifer, Vlado Martek, Dalibor Martinis, Mladen Stilinović, Sven Stilinović, Goran Trbuljak i Josip Vaništa.** Tu su radovi na papiru, fotografije, knjige umjetnika, filmovi i video radovi. Paradoksalno, neki su od izloženih „nepoznatih“ radova svojedobno bili tiskani u nakladi dnevnih novina, a svejedno ih se nitko ne sjeća i s njima ne računa. Nekoliko ih je do danas ostalo nepoznato jer su bili ne-

dostupni i samim umjetnicima. Samo je nekoliko radova na izložbi novijeg datuma. To su radovi umjetnika starije generacije koji rjeđe izlažu na izložbama suvremene umjetnosti pa stoga upravo njihovi noviji radovi ostaju nepoznati.

Povijest pojedinih neizlaganja je zanimljiva. Pokatkad je uz rad izložena i priča. One govore o svima nama – i umjetnicima i kustosima i publici.

Na ideju da napravim ovu izložbu došla sam nedavno kada sam kod **Dalibora Martinisa** gledala njegove radove i po prvi put vidjela one s oglasima. Naime, umjetnik je dao oglas u *Večernjem listu* [12/13.03.1977]: *“Ovim nudim umjetničku grafiku formata 29x43 u offset tehnici i velikoj nakladi od koje je deset primjeraka potpisao autor”*, tj. nudi tu stranicu iz novina i *“Dobar umjetnik nudi pismenim putem originalna umjetnička djela svakom pojedincu prema njegovim osobnim potrebama. Pisati na adresu: Martinis, Zagreb, Mesnička 12”*. Ti su mi se konceptualni i duhoviti radovi koji se koriste medijem novina silno sviđjeli i čudilo me kako to da ih autor nije kasnije izlagao te da ih nisam vidjela, iako umjetnika poznajem godinama. To me podsjetilo na jedan rad u kojem sam sudjelovala, a koji ni sam umjetnik nikada nije vidio. U jesen 1976. godine Galerija Krinzinger iz Beča organizirala je u istarskom selu Brdo *workshop* i pozvala nekoliko umjetnika iz Austrije i bivše Jugo-

slavije [Boris Demur, Marina Abramović, Ernst Caramelle, Neša Paripović, Mladen Stilinović, Raša Todosijević, Goran Trbuljak...] da tamo realiziraju video radove. Goran Trbuljak nije išao u Brdo, ali je dao uputstva Mladenu Stilinoviću i meni kako da napravimo njegov video. Rad se sastojao od pisama koja je napisao umjetnik i koja smo mi trebali u sebi čitati pred kamerom, a zatim ih spaliti, uz obavezu da nikome nećemo reći što je u njima pisalo. Mi smo to napravili. Tiskan je i katalog u kojem je fotografija rada, ali kako umjetnik nikada nije dobio kopiju tog videa, ostao mu je nepoznat.★ Sudbina tog rada nadovezuje se na entropiju njegova sadržaja. Pomislila sam da postoji toliko mnogo razloga zašto pojedino umjetničko djelo, ma kako bilo izuzetno i inventivno, nije doseglo svoju publiku i da bi se to moglo istražiti.

Mnogo je radova iz 1970-ih godina ostalo po strani jer se nisu uklapali u koncepcije samostalnih izložbi koje su autori pripremali vrlo pažljivo. Kod Sanje Iveković “zaostali su” radovi s galerijskim reklamama iz časopisa *Flash Art* u koje je Sanja upisivala svoj osobni znak putem otiska našminkanih usana s ožiljkom [*Moj ožiljak – moj optis*, 1976.], kao i mnogi feministički radovi s fotografijama iz žurnala [1976/77], crteži i kolaži u kojima se duhovito poigrava sa socijalnim, lingvističkim i vizualnim klišejima.

Poznati su Martinisovi radovi *Krivotvorine* izloženi na samostalnoj izložbi u Galeriji suvremene umjetnosti 1975. [katalog je umjetnička publikacija], a koja se u cijelosti sastojala od intervencija koje je umjetnik napravio na tramvajskim kartama.

Krivotvorine kozmičke [1976 – 80] faktički su im komplementarne. Falsifikatima u gradu suprotstavio je falsifikate na nebu, radovima u maloj skali one u velikoj, primjenjujući isti postupak umetanja, prebacivanja, zamjenjivanja - sad činjenica na nebu.

I Martinis i Sanja Iveković prvenstveno su predstavljani kao video umjetnici, pa je

i to jedan od razloga zašto su njihovi radovi nastali u drugim medijima ostali do danas “na čekanju”.

U sedamdesetim su godinama konceptualni umjetnici rijetko dobivali šansu napraviti samostalnu izložbu, a i kad bi je dobili, iskoristili bi je za još jedan konceptualni čin. Trbuljaku, koji je na tri svoje samostalne izložbe u Zagrebu [1971, 1973, 1979] izložio svaki put samo po jedan plakat, ostalo je mnogo radova koji, iako poznati iz kataloga, nisu bili izlagani, primjerice radovi s rupama na asfaltu [1970] ili prijedlog za “jugoslavenski slikarski stil” [1971].

Radovi koji su bili napravljeni vrlo jednostavno, u jeftinim i potrošnim materijalima, tekstualni radovi i slično često su se slali na izložbe i za objavljivanje u publikacijama, a da se poslije nisu tražili natrag pa se događalo da su umjetnici zauvijek ostali bez njih.

Tako je Trbuljakov rad *Slovo A otipkano...* [1971], nakon što je izlagan na Likovnom salonu Tribine mladih u Novom Sadu 1973. godine, ležao u mraku sve do 2005. kada je osvanuo na izložbi Kolekcije Marinka Sudca u Varaždinu.

Reprodukcije u knjizi često su jedini oblik u kojem se neki radovi danas mogu vidjeti. Takav jedan Trbuljakov rad *Grgur Kulijaš – Projekt 1, 2, 3* [1971] zabilježen je samo u knjizi Klaus Groha *Aktuelle Kunst in Osteuropa* [DUMONT, Köln, 1972]

Meandar Julija Knifera također postoji samo u knjizi. On je, naime, zamišljen kao tri metra dugački leporel uz poemu *Rajna Friedricha Hölderlina* [izdanje TIESSEN, Neu-Isenburg, 1984, u ediciji 75 primjereka]. Rad nije izlagan u Zagrebu, a teško je vjerovati da takvo bibliofilsko izdanje nije našlo svoje mjesto u zbirka Muzeja suvremene umjetnosti, Moderne galerije i Nacionalne knjižnice.

Prošle godine pojavio se jedan novi umjetnik: Antonio Gotovac-Lauer. Tomislav Gotovac promijenio je ime, dodajući mu mamino prezime. Poznati pionir struktu-

★ Za ovu izložbu tražili smo posudbu video radova Gorana Trbuljaka, Mladena Stilinovića i Borisa Demura od Galerije Ursule Krinzinger i nismo ih dobili.

ralnog filma snimio je šezdesetih i sedamdesetih godina 20-tak eksperimentalnih filmova koji su se prikazivali na festivalima amaterskih filmova, ali ne i u galerijama. I upravo zbog toga su ostali gotovo potpuno nepoznati publici koja poznaje i voli njegove kolaže, fotografije, performanse i filmove. To je ostavilo prazninu koju bar djelomično nadoknađujemo prikazivanjem četiri filma prebačena na DVD.

Gotovac izlaže od 1976. godine, a usprkos tome neki od njegovih fotografskih radova nisu bili nikada izlagani u Zagrebu: *Ruke, Kovčeg, Trojica, Poziranje* [svi iz 1964], kao i fotoserijska *Cara Dušana II* [1977], snimljena kuća u kojoj je **Gotovac** živio dok je studirao na Akademiji filmske umjetnosti u Beogradu. Ti su fotografski radovi [iako ne u cijelosti] objavljeni u katalogu *Tomislav Gotovac - Čim ujutro otvorim oči, vidim film* [MSU i HRVATSKI FILMSKI SAVEZ, Zagreb, 2003] što nije isto.

Vlado Martek rado i često izlaže. Od sredine sedamdesetih kada je s **Grupom šestorice umjetnika** izlagao na ulicama Zagreba pa do danas kada se spektar galerija proširio. Međutim njegova je produkcija velika pa je od brojnih ciklusa pokazivao samo mali dio. Za ovu su izložbu izdvojeni rani crteži [1976], jedna vrst poezije s infantilnim crtežima kućica i stihovima - prvi **Martekovi** ulazi u područje vizualnih umjetnosti. Zatim, kolaži čiji su sadržaj soneti, ne pisani u, već napravljeni od kvartina i tercina [1979]. Nekoliko je njih iz tog ciklusa izlagao i ranije, ali većinu nije. Isto je i s knjigama umjetnika kojih je kao "predpjesnik" napravio više od stotinu siromašnih knjižica žutog papira, klamanih, rezanih, vezanih špagom, s tekstovima kojima analizira samo činjenje poezije, prepisujući se više s etikom nego estetikom.

I **Mladen Stilinović** je kao i **Martek** ušao u vizualne umjetnosti, a da je prethodno pisao poeziju. Njegov poticaj bio je interes za jezik - onaj ideološki iz novina, kao i svakodnevn, govorni jezik. Kolaži s novinama [1973] objedinjuju oba u novinskim

isječcima slika i tekstova te govornih fraza pisanih rukom. Skroz su neobični jer se **Mladen** ne libi jednostavnosti koja je njegov moto. Na izložbi je također i nekoliko njegovih poznatih konceptualnih radova kao na primjer često citirana *Na Biennalu crvena*, koji nisu bili izlagani.

Sven Stilinović počeo je raditi i izlagati još dok je bio đak Škole za primijenjene umjetnosti. Izlagao je na zagrebačkom Salonu mladih 1974. godine, ranije nego neki umjetnici koji su od njega bili stariji 10-tak godina, a zatim od 1975. s **Grupom šestorice autora**. Usprkos tome malo je mario za to što izlaže i slabo je čuvao svoje radove. Često se selio i posvuda ih ostavljao i zaboravljao. Za ovu su izložbu izdvojeni konceptualni radovi s tekstovima i fotografijama. Do danas on nema niti jedan pristojan katalog koji bi sistematizirao to što je radio tokom 30 godina rada pa su njegova djela čista usmena predaja.

Katalog iz Podruma [Zagreb, 1979], rađen rukom, umjetnička je publikacija na temu 'velikog' i 'malog' u umjetničkoj praksi.

I **Željko Jerman** poznat je po nepažljivom ponašanju prema svojim radovima. I dok je svoje "izgrebane, poderane i loše fiksirane fotografije" izlagao s ponosom i često ih objavljivao u mnogim katalozima, čitavu jednu drugu skupinu radova ostavljao je da se uništava i gubi na prašnjavim tavanima. Takvi su, na primjer, neke vrste dnevnički na polaroidima, zatim kolaži s materijalima preostalim od rada sa sitotiskom. Tako ih loše tretira da ih ni za izložbu nije mogao naći. Tekstualni rad na platnu *Intima* [nečitljivo datiran s 1975. ili 1985] jedan je iz serije Intimnih zapisa s izložbi-akcija **Grupe šestorice umjetnika**, a dostupan nam je sada samo zato što je kod **Jermana** u kući imao funkciju: služio je kao prekrivalo za vlažne mrlje na zidu.

Nasuprot **Jermanu**, **Boris Cvjetanović** je fotograf s ogromnom produkcijom i urednom arhivom. Ipak, njegov je fotografski rad nedovoljno poznat, a razlog je proza-

ičan: pravih fotografskih galerija s kontinuiranim ambicioznim programima u Zagreb nema! S druge pak strane fotografi kao **Boris** “ne propuštaju” se često na izložbe suvremene umjetnosti [“jer on je fotograf”], pa tako fotografije ostaju kod kuće. Izuzetne reportaže o ljudima koji su živjeli u šahtovima zagrebačke Toplane i o djeci koja su živjela sama jer im je mama otišla u zatvor [obje iz 1987] samo su nagovještaj o jednom velikom socijalnom angažmanu i umjetničkoj osjetljivosti.

Nije samo **Martinis** taj koji rad realizira kroz novinski oglas. **Josip Vaništa**, vođa neoavangardne grupe **Gorgona**, aktivne u Zagrebu u šezdesetim godinama, više je puta za svoj rad koristio novinski oglas. Najpoznatiji je onaj kojim je tražio rekvizite za izložbu instalaciju “*U čast Manetu*” u Studiju G [1961]. Godine 1990. da bi izveo svoj ‘relacioni rad’ objavio je [u *Oglasniku* od 8.02.1990] da obitelj **Krauth** iz Zagreba poklanja sliku **Josipa Vanište Pejzaž**, ulje na platnu, 1988/89. penzioneru ili domaćici. Zainteresirani su se javljali pismima obitelji **Kraut** i na kraju je slika bila poklonjena umirovljenici **Jelici Štrok** iz Zagreba.

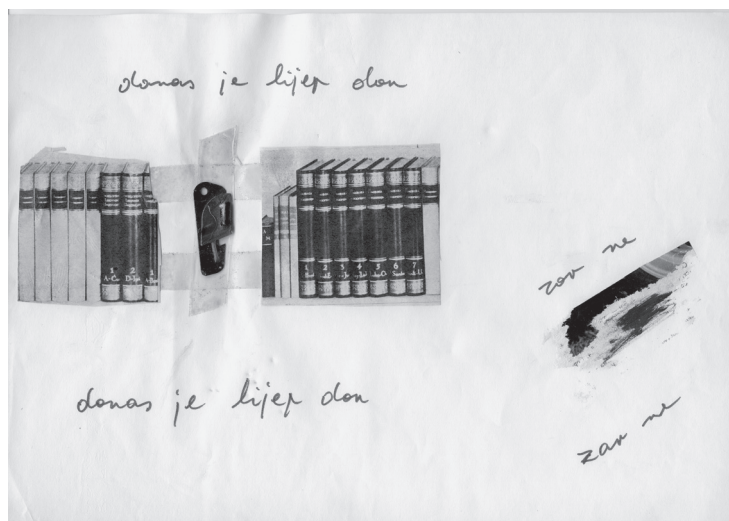
Da bismo obnovili staro i nepoznato, bit će izvedena dva stara prijedloga za ovu

izložbu: transparent **Mladena Stilinovića** i performans **Dalibora Martinisa**.

Mladen Stilinović je 1975. skicirao [ali nikad izveo] transparent koji bi postavio u gradu s tekstom *Sutra* koji je potom prekrižio. Taj jezični rad koji se odnosio na često rabljenu sintagmu socijalističke zajednice “sad nije trenutak” da se rješavaju ti i ti problemi, želi se vidjeti u novom društvenom, političkom i lingvističkom kontekstu.

Performans **Dalibora Martinisa** *Umjetnik pri radu* [*Hommage umjetnosti*] u vezi je s projektom iz 1980. kada je **Martinis** predložio za Zagrebački salon intervenciju u urbanom prostoru: “rekonstrukciju, reanimaciju i resemantizaciju” poznate neonske reklame tvornice boja *Chromos*. Tu reklamu [zaštitini znak modernog marketinga] postavljenu na tadašnjem Trgu Republike, koja je prikazivala radnika koji usporetnim pokretima poteže kist [kolokvijalno zvana “Dalmatinac”], već tada zapuštenu, **Martinis** je želio dati “u novom kontekstu i neovisno od funkcije zbog koje je napravljena.” Projekt tada nije prihvaćen, ali evo 26 godina poslije još uvijek je aktualan. Ili kao što kaže **Martinis**:

“Dajemo staro za Novo[u]”.



Mladen STILINOVIĆ:
Danas je lijep dan / Today is
a beautiful day, 1973.

On Unknown Works

Branka Stipančić



The artists of this exhibition have distinctive and long careers. They have been continuously exhibiting for more than three, four and some for even five decades. Despite this, every one of them has works at home that have been rarely or never exhibited, works that were somehow always left to the side in their ateliers or flats. These works probably did not fit into the artists' solo exhibitions or did not correspond to curatorial themes and concepts or perhaps they did not adequately reflect the trend in which the work of the individual artist was to be shown? These are works that were somehow not needed by anyone, and even the artists themselves did not grant any special attention to them: they did not exhibit them, reproduce them in catalogues, and later they forgot about them. **Goran Trbuljak** ironically calls those works "retarded". There was not enough interest or never the opportunity? They have simply remained unknown.

I have focused attention on works from the seventies and eighties of several artists: **Boris Cvjetanović**, **Antonio Gotovac-Lauer** [Tomislav Gotovac], **Sanja Iveković**, **Željko Jerman**, **Julije Knifer**, **Vlado Martek**, **Dalibor Martinis**, **Mladen Stilinović**, **Sven Stilinović**, **Goran Trbuljak** and **Josip Vaništa**. Here there are works on paper, photographs, artist's books, films and video works. Paradoxically, some of the exhibited "unknown"

works were at one time printed in the daily papers circulation, yet all the same, no one remembers them and does not count them. Several of these have remained unknown even to today, as they were inaccessible even to the artists themselves. Only a few of the works in the exhibition are of a more recent date. Those are the works by artists of the older generation who rarely exhibit at exhibitions of contemporary art and for this reason their newer works remain unknown.

The history of the individual non-exhibiting is interesting. Sometimes a story is presented alongside the work. The stories speak about all of us – of artists and curators and the public.

I came by the idea to put together this kind of exhibition recently when I was viewing **Dalibor Martinis'** pieces and saw the ones with the ads for the first time. Namely, the artist had put an ad in *Večernji list* [12, 13.3.1977]: "With this I offer an artist's graphic print in a 29 x 43 format printed in the offset technique with a large circulation of which ten copies were signed by the author", that is, he was offering that page from the newspaper and "A good artist in this written way offers original artworks to every individual according to their own personal needs. Please write to: Martinis, Zagreb, Mesnička 12." These conceptual and witty works that use the medium of news-

papers really appealed to me and I was surprised that the artist had never exhibited them later, and that I had never seen them even though I have known the artist for many years. This reminded me of one work in which I participated and which the artist had never seen. In the autumn of 1976, the Krinzinger Gallery from Vienna organized a workshop in the small Istrian village Brdo and invited several artists from Austria and former Yugoslavia [**Boris Demur**, **Marina Abramović**, **Ernst Caramelle**, **Neša Paripović**, **Mladen Stilinović**, **Raša Todosijević**, **Goran Trbuljak**...] to realize their video works there. **Goran Trbuljak** did not go to Brdo but he gave instructions to **Mladen Stilinović** and me on how to create his video. The work consisted of letters that the artist had written and which we had to read to ourselves in front of a camera, and then burn them, with the condition that we never tell anyone what was written in them. We did just that. A catalogue was published with a photograph of the work in question, but as the artist never received a copy of that tape, it remained unknown to him.* The fate of that work ties in with the entropy of its content. I thought that there were so many reasons why an individual artwork, no matter how exceptional and inventive, did not reach its public and that this could be explored.

Many of the works from the 70s were left behind as they did not fit in with the conception of solo exhibitions that the artists prepared very carefully. With **Sanja Iveković**, the works that “were left behind” were gallery ads from the magazine *Flash Art* in which **Sanja** inscribed her own mark through lipstick marks with a scar [*My scar – My signature*, 1976], as well as many feminist works with photographs from journals [1976/77], drawings and collages in which she cleverly played with social, linguistic and visual clichés.

The series *Forgeries* by **Martinis** are well-known works that he exhibited at a solo exhibition at the Gallery of Contemporary

Art in 1975 [the catalogue is an artist’s publication] and which in its entirety consisted of interventions made by the artist on tram tickets.

Cosmic Forgeries [1976–80] are in fact complementary to them. He juxtaposed forgeries in the city with forgeries in the sky, works in small-scale with those in large-scale, using the same procedure for placing, transferring, switching facts in the sky.

Both **Martinis** and **Iveković** were presented primarily as video artists and this is also one of the reasons why their works that emerged in other media have remained “in waiting” to the present-day.

In the seventies conceptual artists were rarely given the chance to hold a solo exhibition and even when they were given the opportunity they would use it for one more conceptual act. For **Goran Trbuljak**, who at all three of his solo exhibitions in Zagreb [1971, 1973, 1979] exhibited only one poster every time, many of his works have remained which, even though known from the catalogue, were never exhibited, for example, his works with holes in the asphalt [1970], or his proposal for a “Yugoslavian painting style” [1971].

Works that were created very simply, made of inexpensive and disposable materials, textual works, and similar, were often sent to exhibitions and to be printed in publications and were never asked to be returned, and it so happened that the artists were left without them forever. And so it was that **Trbuljak**’s piece *The letter A typed...* [1971] after being exhibited at the Youth Tribune Art Salon in Novi Sad 1973 lay in the dark up until 2005 when it appeared at the exhibition of the **Marinko Sudac** Collection in Varaždin.

Reproductions in books are often the only form in which some of the works can be seen today. Thus one of **Trbuljak**’s pieces: *Grgur Kulijaš – Project 1, 2, 3* [1971], is documented only in the book by **Klaus Groh**, *Aktuelle Kunst in Osteuropa / Contemporary Art in Eastern Europe* [DUMONT; Köln, 1972]

★ For this exhibition we sought to borrow the video works by **Goran Trbuljak**, **Mladen Stilinović** and **Boris Demur** from **Ursula Krinzinger Gallery**, but we did not receive them.



Tomislav GOTOVAC: S, 1966.

Meandar [Meander] by **Julije Knifer** also exists only in a book. This work was conceived as a three-metre long *leporello* alongside the poem *Der Rhein*, by **Friedrich Hölderlin** [TIESSEN PUBLICATION, Neu-Isenburg, 1984, in a print run of 75 copies]. The work was not exhibited in Zagreb, and it is difficult to believe that such a bibliophilic issue never found its place in the collections of the Museum of Contemporary Art, Modern Gallery and the National Library.

Last year a new artist appeared on the scene: **Antonio Gotovac-Lauer**. **Tomislav Gotovac** changed his name, adding his mother's maiden name. During the sixties and seventies, this renowned pioneer of structural film recorded more than twenty experimental films which were shown at amateur film festivals but never in galleries. It is precisely for this reason that they remain entirely unknown to the public who is familiar with and loves his collages, photographs, performances and films. This

left a gap which we are trying in part to compensate by showing several of his films transferred to DVD.

Gotovac has been exhibiting since 1976, but all the same some of his photographic works were never exhibited in Zagreb: *Ruke* [Hands], *Kovčeg* [Suitcase], *Trojica* [Trio], *Poziranje* [Posing] – all from 1964 – as well as the photo series *11 Car Dušan Street* [1977], photos of the house in which **Gotovac** lived when he was studying at the Academy of Film Art in Belgrade. These photographic works however were published [although not in their entirety] in the catalogue: *Tomislav Gotovac – Čim ujutro otvorim oči, vidim film / When I open my eyes in the morning I see a movie* [MUSEUM OF CONTEMPORARY ART AND CROATIAN FILM CLUBS' ASSOCIATION, Zagreb, 2003] which is not the same.

Vlado Martek exhibits willingly and often. From the mid seventies when he exhibited with the **Group of Six Artists** in the streets of Zagreb up to the present day when the spectrum of galleries has expanded. However, his production is vast and he has only exhibited a small part from his numerous series of works. For this exhibition, his earlier drawings have been singled out [1976] featuring a type of poetry with child-like drawings of houses and verses – **Martek's** first entries into the field of visual art. This is followed by collages whose contents are sonnets, not written in but made of quatrains and tersets [1979]. He exhibited several of these from this series earlier, but not the majority. The same goes with the artist's books which he as a "pre-poet" made more than a hundred booklets from yellow paper, stapled, cut, tied with string, and with texts in which he analyses the very act of making poetry, clashing more with the ethics than with the aesthetics.

And **Mladen Stilinović**, like **Martek**, also entered into visual art having written poetry previously. His stimulus was an interest in the ideological language from newspapers, as well as the everyday, spoken lan-

guage. Collages with newspapers [1973] unites both in the newspaper cuttings of photos and texts and spoken phrases written out by hand. They are entirely unusual, as **Mladen** does not shrink back from simplicity which is his motto. The exhibition also features several of his well-known conceptual works such as the oft-quoted *Red at the Biennale*, which were never exhibited.

Sven Stilinović began to work and exhibit while he was still a student at the School of Applied Arts. He exhibited at the Zagreb Youth Salon in 1974, earlier than some of the artists who are ten years older than him, and then in 1975 with the **Group of Six Artists**. Despite this, he cared little for what he exhibited and barely held on to his pieces. He moved often and would leave them all over the place and forget about them. The works that have been singled out for this exhibition are his conceptual works with texts and photos. Up to today, he has not had one decent catalogue which would systematize that what he has created during his 30-years of work and his works are thus a clear case of oral tradition. The exception catalogue from Podrum [Zagreb, 1979] was a handmade, artistic publication on the theme “big” and “small” in artistic practice.

And **Željko Jerman** is also known for his negligent behaviour towards his pieces. And while he would exhibit his “scratched, torn and badly fixed photographs” with pride and often publish them in many catalogues, he left an entire other group of pieces to be ruined and lost in dusty attics. These include, for instance, some kinds of diaries in Polaroids, and then collages with materials left over from silk-screening. He treats them so badly that he could not even find them for the exhibition. The textual work on canvas – *Intimacy* [with the indecipherable date of 1975 or 1985] is one of the series of Intimate records from the exhibition-action by the **Group of Six Artists**, and available to us now only because

it served a purpose in **Jerman**’s house: it served as something to cover up damp stains on the wall.

In contrast to **Jerman**, **Boris Cvjetanović** is a photographer with a vast production and tidy archive. His photographic work, however, is not known well enough, and the reason is prosaic: there are no real photographic galleries with continuous ambitious programs in Zagreb! On the other hand, photographers such as **Boris** are often “not allowed entry” to exhibitions of contemporary art [“because he’s a photographer”], and so his photographs stay at home. Exceptional photographic reports about people who lived in the manholes of Zagreb’s Toplana [power plant] and about children who lived alone because their mother had gone to jail [both from 1987] are just an indication of his great social engagement and artistic sensitivity.

It is not just **Martinis** who realizes his work through newspaper ads. **Josip Vaništa**, leader of the neo-avantgarde group **Gorgona**, active in Zagreb in the sixties, used the newspaper ad several times for his work. His most famous is the one in which he sought props for an exhibition of the installation *In Honour of Manet* in Studio G [1961]. In 1990, in order to carry out his ‘relational work’, he published an ad [in *Oglasnik*, 8.2.1990] that the Krauth family from Zagreb was donating a painting by **Josip Vaništa: Pejzaž [Landscape]**, oil on canvas, 1988/89 to a pensioner or homemaker. Those interested replied in letters to the **Krauth** family and in the end the painting was donated to pensioner **Jelica Štrok** from Zagreb.

In order to restore the old and the unknown, two old proposals will be carried at this exhibition: a banner by **Mladen Stilinović** and a performance by **Dalibor Martinis**.

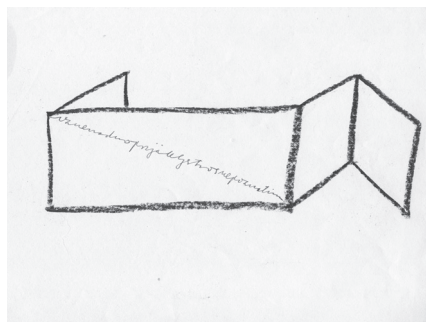
In 1975 **Mladen Stilinović** sketched out [but never realized] a banner which he

would set up in the city with the text *Sutra* [*Tomorrow*] which he then crossed out. This linguistic work, which referred to the often-used syntagm of the socialist community: “now is not the time” to solve these and these problems, has the urge to be shown in a new, social, political and linguistic context.

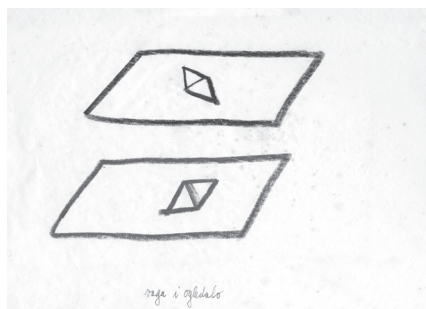
The performance by **Dalibor Martinis** – *An Artist at Work* [*Hommage to Art*] is related to his project from 1980 when he proposed an intervention in urban space to the Zagreb Salon: “reconstruction, re-animation and resemantization” of the well-known neon sign of the *Chromos* paint factory. **Martinis** wanted to give this sign [the trademark of modern marketing] set up on the then Republic Square, which showed a worker dragging a paint brush in slow motion [colloquially called “Dalmatian”], which was already in disrepair, “a new context, independent of the function for which it was first created.” The project was not accepted at the time, but now 26 years later, it is still actual. Or, as **Martinis** says:

★ play on words
on **Gallery Nova**
= New Gallery.

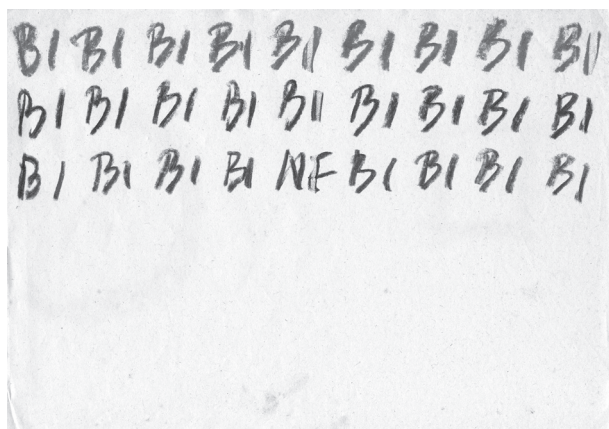
“Let’s give the old for the New” ★



Iznenadno prijateljstvo s nepoznatim / Sudden friendship with the unknown, 1976.



Vaga i ogledalo / Scales and mirror 1976.



Vlado MARTEK: Bi, ne bi / I would, I wouldn't, 1976


Boris Cvjetanović

[1953]

Ljudi u šahtovima / People in manholes

1987.

C/b fotografije / B/w photographs,

8×[40×50 cm] 

Majka u zatvoru / Mother in jail

1987,

C/b fotografije / B/w photographs,

8×[40×50 cm]









Antonio Gotovac-Lauer [Tomislav Gotovac]

[1937]



Ella

Eksperimentalni film, 16 mm [svjetlotonski],
c/b, 9 min. / Experimental film, 16 mm, sound,
b/w, 9 min.

Ideja, režija, producent / Idea, director, producer

Tomislav Gotovac

Snimatelj / Camera by **Ivo Lukas**

Kinoklub Zagreb, Zagreb, 1966

DVD



Kuda idemo ne pitajte / Don't Ask Where We're Going

Igrano-dokumentarno-eksperimentalni film /
Feature-documentary-experimental film
super 8 mm [svjetlotonski], c/b, 20 min / Super
8 mm, sound, b/w, 20 min

Scenarij, režija, montaža, producent/Screenplay,
director, editor, producer **Tomislav Gotovac**

Snimatelj/Camera by **Andelko Habazin**

Kinoklub Zagreb, Zagreb, 1966.

DVD



S

Dokumentarno-eksperimentalni film, super 8
mm, c/b, 4 min / Documentary-experimental
film, Super 8 mm, b/w, 4 min

Ideja, režija, producent / Idea, director, producer

Tomislav Gotovac

Snimatelj / Camera by **Andelko Habazin**

Kinoklub Zagreb, Zagreb, 1966.

DVD



I can't give you anything but love

DVD, 1 min. [8 mm filmski materijali iz 1971. /
8 mm films from 1971: snimatelj / camera by:

Branko Perak]

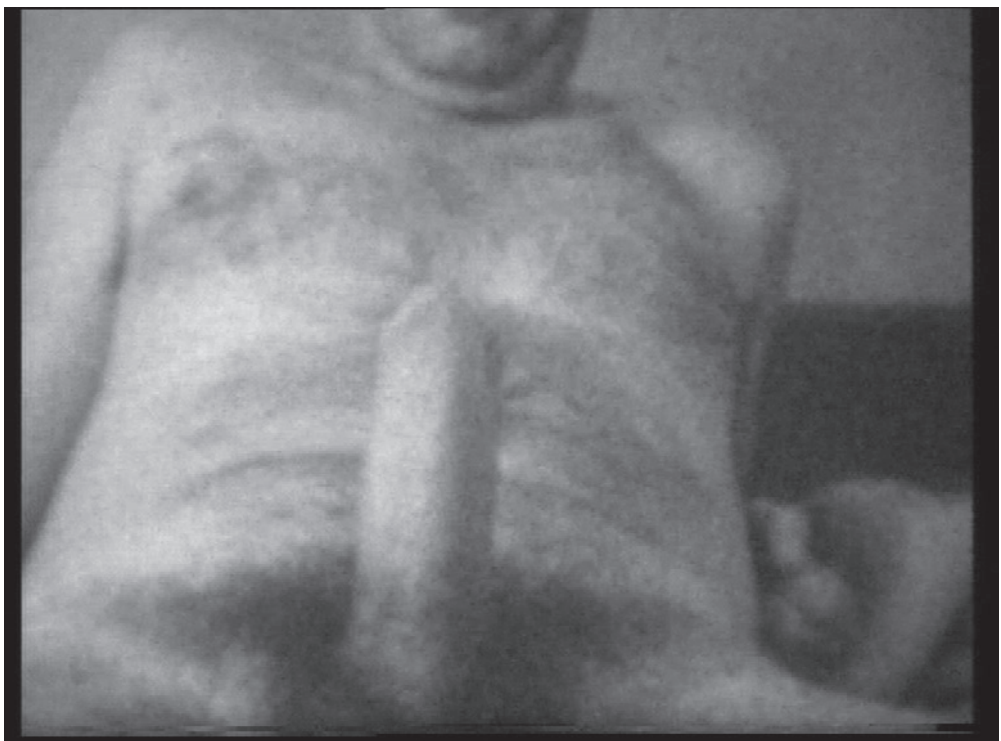
Ideja, režija, producent / Idea, director, producer

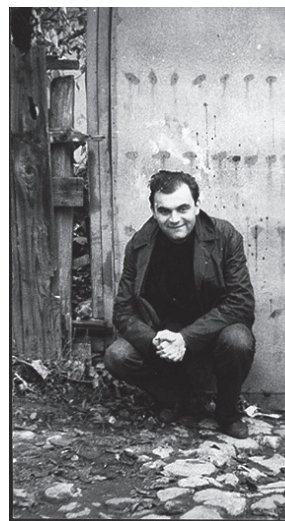
Tomislav Gotovac

Hrvatski filmski savez / Croatian film Clubs'

Association, Zagreb, 1999







Ruke / Hands, 1964.

C/b fotografije / B/w photographs,
3x [18x24 cm]

Snimio/Photos by

Petar Blagojević-Arandelović

Kofer / Suitcase, 1964.

C/b fotografije / B/w photographs,
4x [18x24 cm]

Snimio/Photos by

Petar Blagojević-Arandelović



Trojica / Trio, 1964.

C/b fotografije / B/w photographs,
2x [18x24 cm]

Snimio/Photos by

Petar Blagojević-Arandelović





Poziranje / Posing, 1964.

C/b fotografija / B/w photographs,
6×[18×24 cm]

Snimio/Photos by

Petar Blagojević-Arandelović

Cara Dušana 11 / 11 Car Dušan Street, 1977.

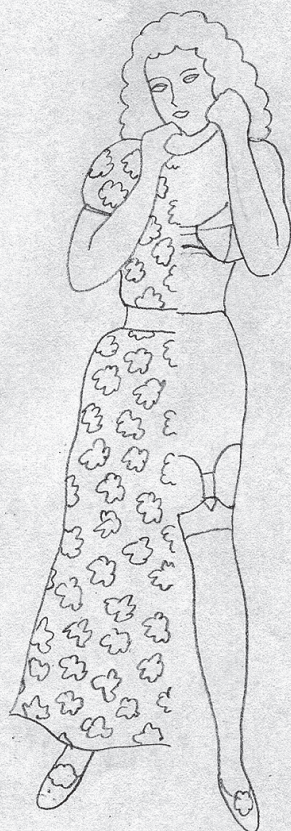
Mjesto stanovanja **Tomislava Gotovca** od 1971. do 1979. / **Tomislav Gotovac's**
place of residence from 1971 to 1979

C/b fotografije / B/w photographs, 32×[30×24 cm]

Snimio / Photos by **Juan-Carlos Ferro Duque**

Sanja Iveković

[1949]



**Moj ožiljak - moj potpis / My scar
- my signature, 1976.**

Otisak šminke s usana **S.I.** na oglasima
za izložbe u časopisu **Flash Art** /
Lipstick marks by **S.I.** on ads for
exhibition in **Flash Art** magazine
6×[33×24 cm]

**Privatno - javno [Muška slika, ženska
slika] / Private - Public [Man's picture,
woman's picture], 1981.**

Kolaž s fotografijama na papiru /
Collage with photographs on paper,
2×[50×70 cm]


Nova zvijezda / New star, 1983.

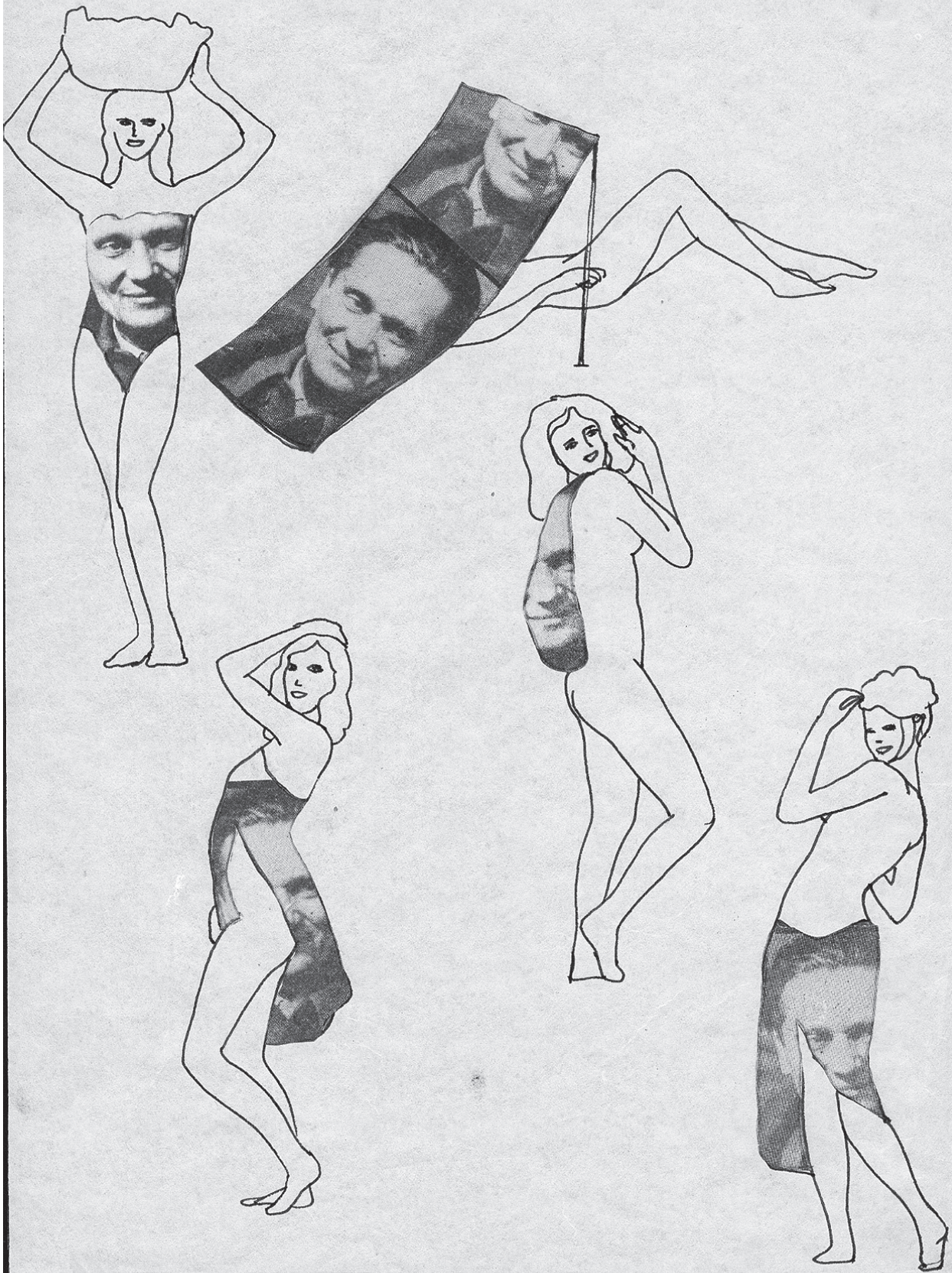
Skica za rad sa zastavom / Sketch for
work with a flag
Tiskani papir, dlake / Printed paper,
hair, 35×51 cm

Crteži na papiru / Drawings on paper, 1981-1982.

Papir, olovka, tuš / paper, pencil, India ink, 29,5×21 cm




1. **Mother and Child**
2. **Take your Choice**
3. **Let's dance together**
4. **Divorced**
5. **Tito's Dress** 
6. **Uzorak ove sezone / Pattern of this Season**



HA 75

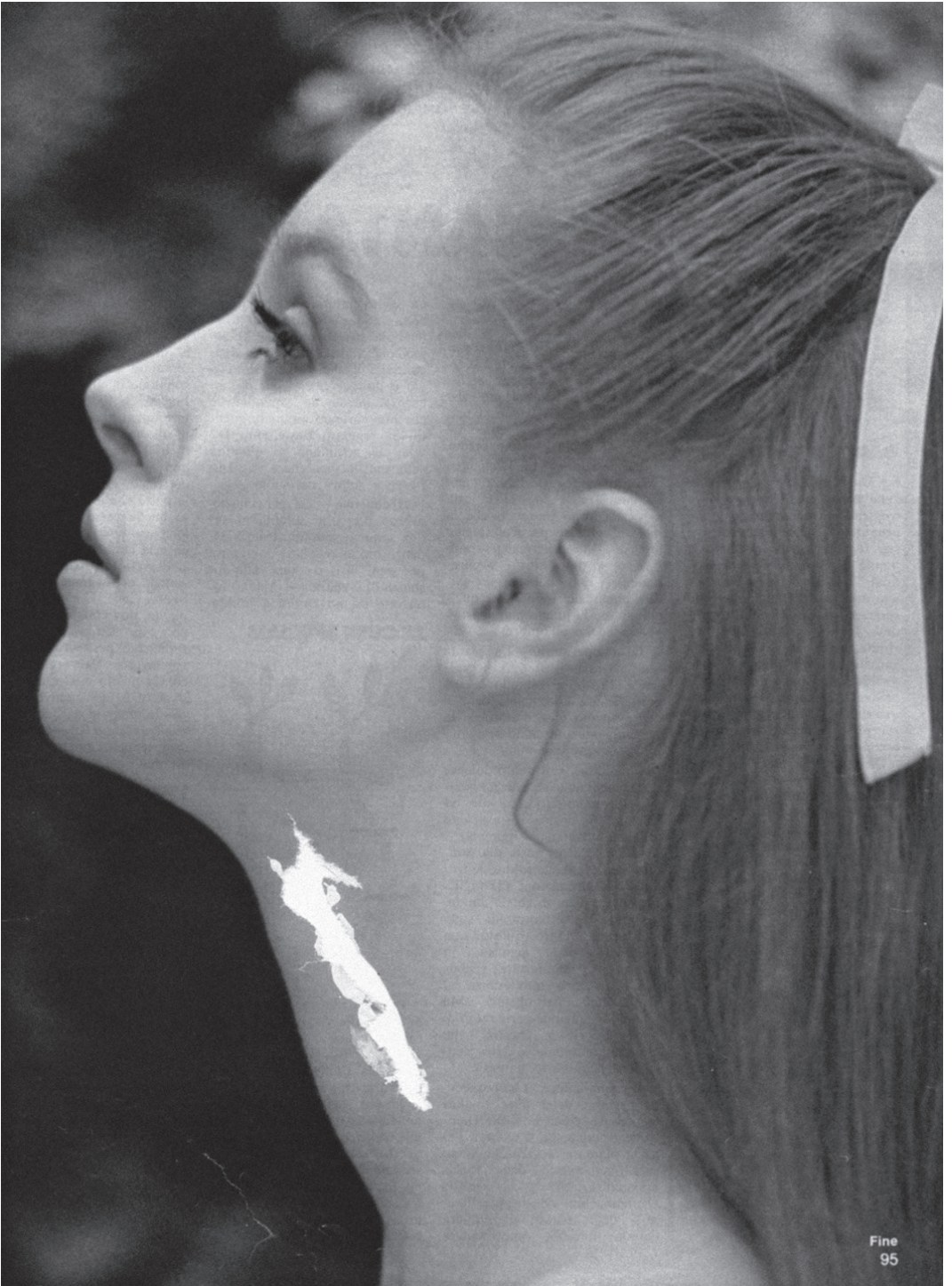
Weil ich Kosmetik-Serien in fast
allen Preisklassen ausprobiert habe,
fühle ich mich fast als
eine Expertin auf diesem Gebiet.



Bez naziva / Works on paper,
1976/1977.

Kolaž s fotografijama iz žurnala
- grebano, trgano, bušeno... / Collage
with ads from journals / scratched,
torn, pierced...

9×različite male dimenzije /
9×varying small dimensions



Fine
95

Julije Knifer

[1924-2004]

Meandar / Meander, 1984.

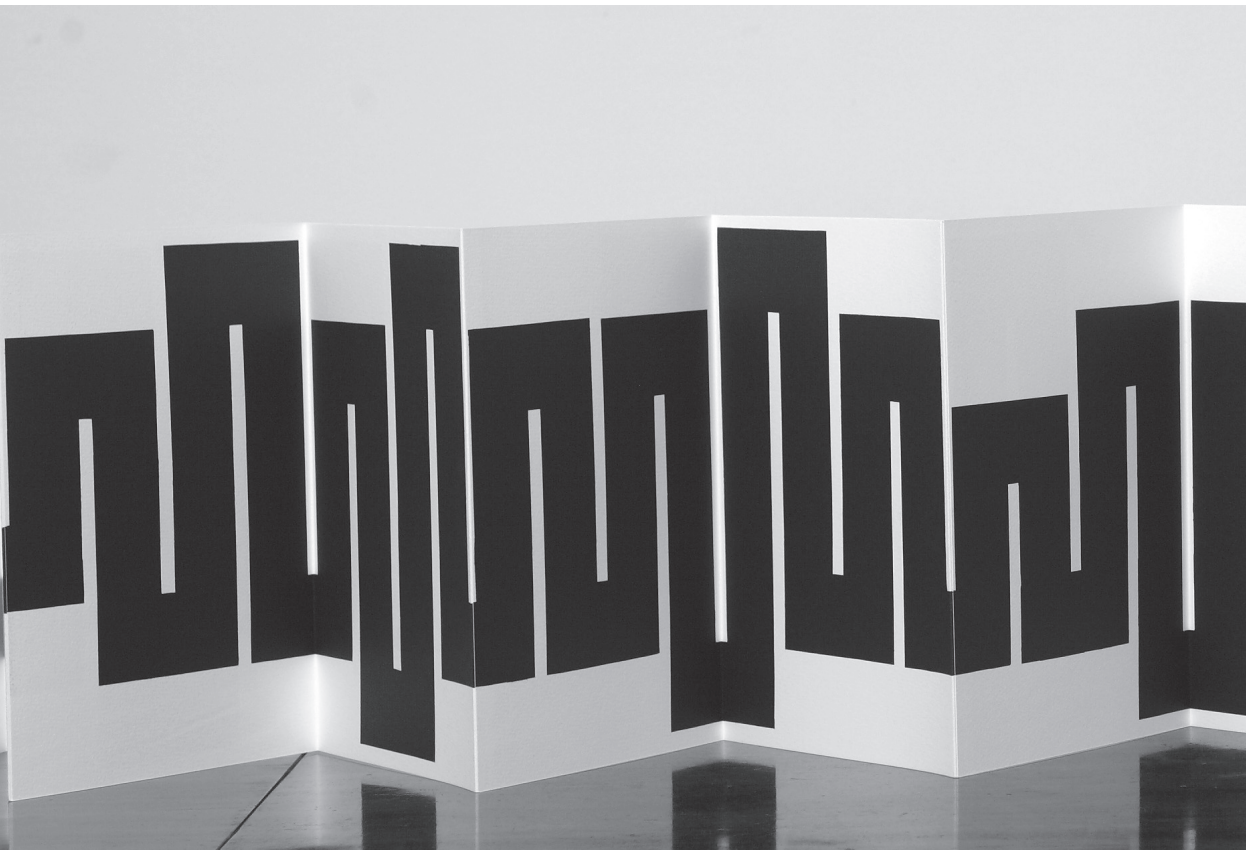
Linorez na papiru / Linocut on paper, 29×303 cm

Uz poemu **Der Rhein Friedricha Hölderlina** /

With the poem **Der Rhein** by **Friedrich Hölderlin**

Tiesen, Neu Isenburg, 1984.

Kolekcija / Collection **Branka Stipančić**, Zagreb



Željko Jerman

[1949]

Intima / Intimacy,

1975. ili/or 1985.

Polikolor na platnu / Acrylic on canvas,

134x188 cm



Vlado Martek

[1951]

**Ja predpjevam sadržaj / I pre-write
the content, 1976.**

Kolaž: olovka na perforiranom papiru
/ Collage, pencil on perforated paper,
29,8×21 cm

Bi, ne bi / I would, I wouldn't, 1976

Pastel na papiru / Pastel on paper,
20,6×29,4 cm

**Iznenadno prijateljstvo s nepoznatim
/ Sudden friendship with the
unknown, 1976.**

Tinta, pastel na papiru / Ink, pastel on
paper, 21×29,8 cm

**Vaga i ogledalo / Scales and mirror
1976.**

Tinta, pastel na pelir papiru / Ink,
pastel on pelure paper, 21×29,8 cm

**Na neko jače polje / On some
stronger field, 1976**

Tinta, pastel na papiru / Ink, pastel on
paper, 29.3×20.6 cm

**Djevojke lijepe kao kuće /
Girls as lovely as houses, 1976.**

Tinta, pastel na pelir papiru / Ink,
pastel on pelure paper, 21×29,6 cm

**Osjeća se da mladost prolazi /
It feels like the days of youth
are passing by, 1976.**

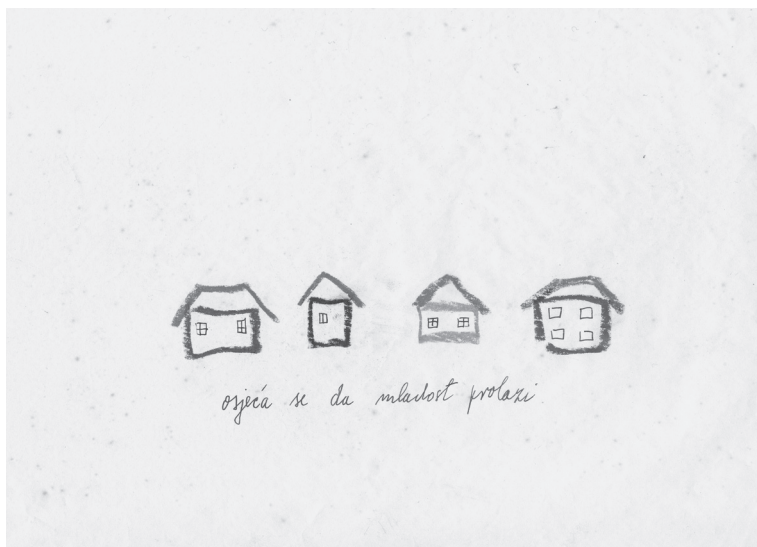
Tinta, pastel na pelir papiru / Ink,
pastel on pelure paper, 21×29,6 cm

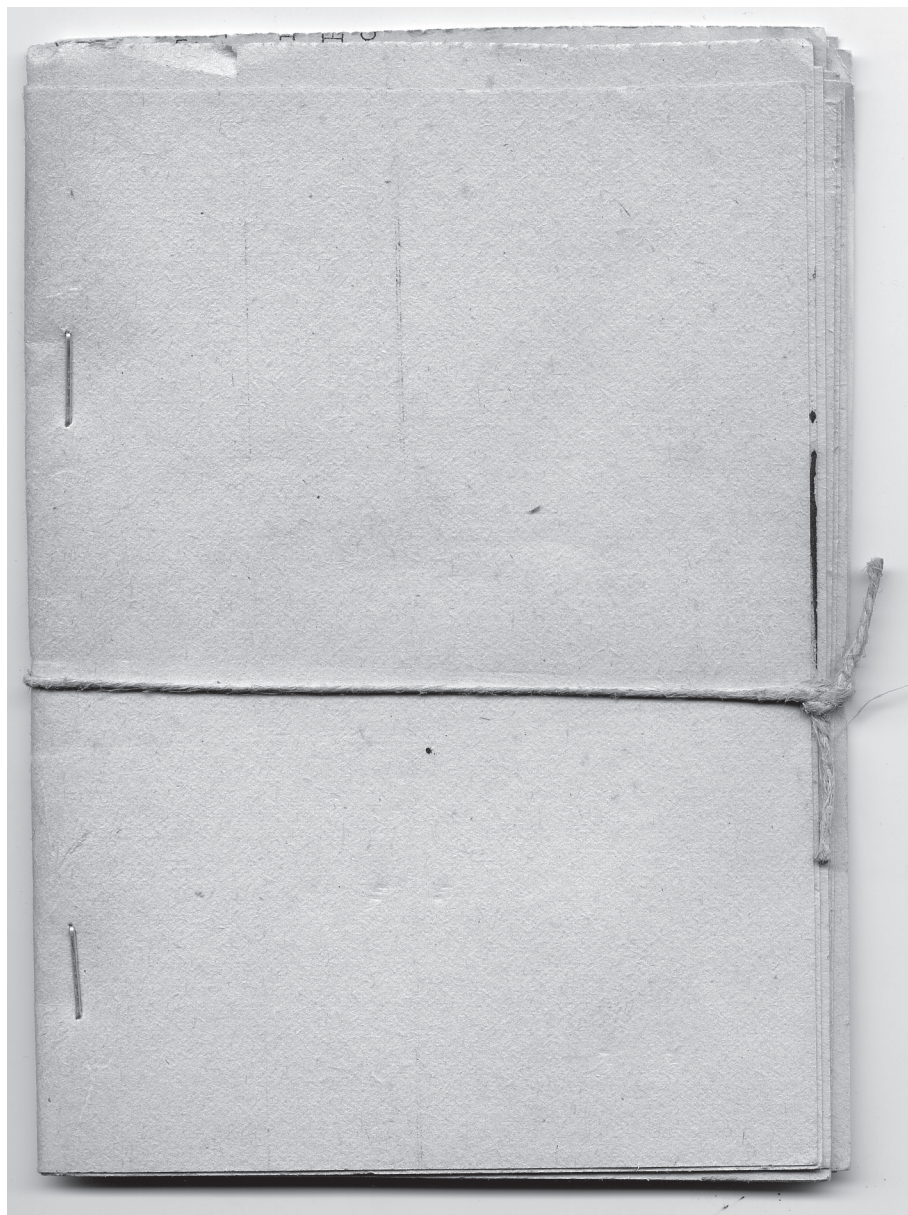
Bez naziva / Untitled, 1976.

Tinta, pastel na pelir papiru / Ink,
pastel on pelure paper, 21×29,6 cm

Odluka / Decision, 1978

Kolaž: olovka na papiru, šestar /
Collage: pencil on paper, compass,
29,8×21 cm





Između odluke i metafore izaberi odluku! / Between a decision and metaphor choose decision! 1978
Kolaž: olovka na perforiranom papiru / Collage: pencil on perforated paper, 29,8×21 cm

Anonimni papir / Anonymous paper, 1978.
Olovka na pelir papiru / Pencil on pelure paper, 29,8×21 cm

Predpjesma, pjesma, postpjesma / Pre-poem, poem, post-poem, 1-4, 1978.
Kolaž: pastel na papiru / Collage: pastel on paper, 4×21×29,8 cm

A - Ž, 1978.
Kolaž: flomaster na papiru / Collage: marker on paper, 20,7×29,8 cm



Iz ciklusa Soneti / From the Sonnets series, 1-6, 1979.

Rastegnuta pjesma, Ujedinjenje, Pje—sma, Až, A - Ž, Pjesma jednom mora početi / A stretched out poem, Union, Po—em, Až, A-Ž, A poem must start at some point.

Olovka na papiru / Pencil on paper, 29,8×21 cm

Bez naziva / Untitled, 1979.

Knjiga umjetnika: papir, razrezano, zaklamano / Artist's book: paper, cut up, stapled, 20,5×29,5 cm



Sve sadržaje poezije zamjenjujem odlukom o napuštanju pjesme pjesnika i poezije / I am substituting all the contents of poetry with the decision of leaving the poems to the poet and poetry, 1980

Olovka na papiru, kolaž / Collage: pencil on paper, 29,8×21 cm

Bez naziva / Untitled, 1980.

Knjiga umjetnika: špaga, papir, zaklamano / Artist's book: string, paper, stapled, 15×11 cm



Ovom knjigom odričem se svih ranije bez mene zgotovljenih knjiga / With this book I give up all the earlier books finished without me, 1980.

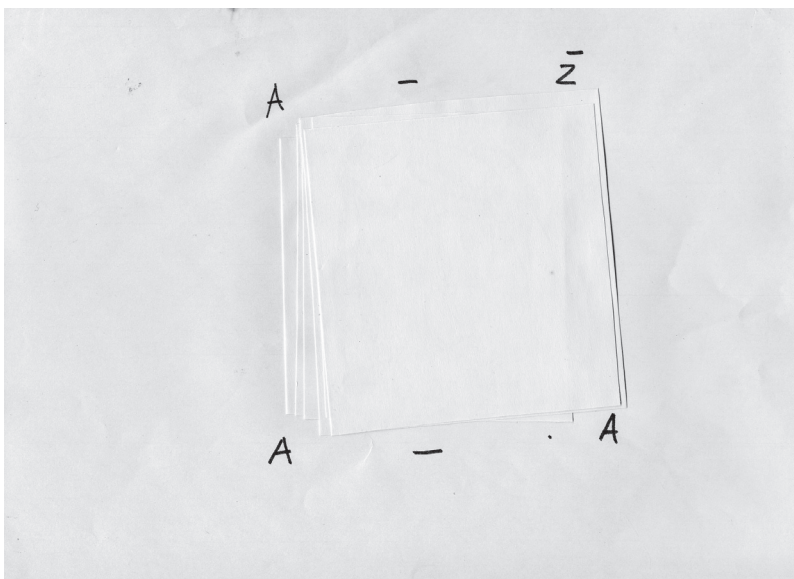
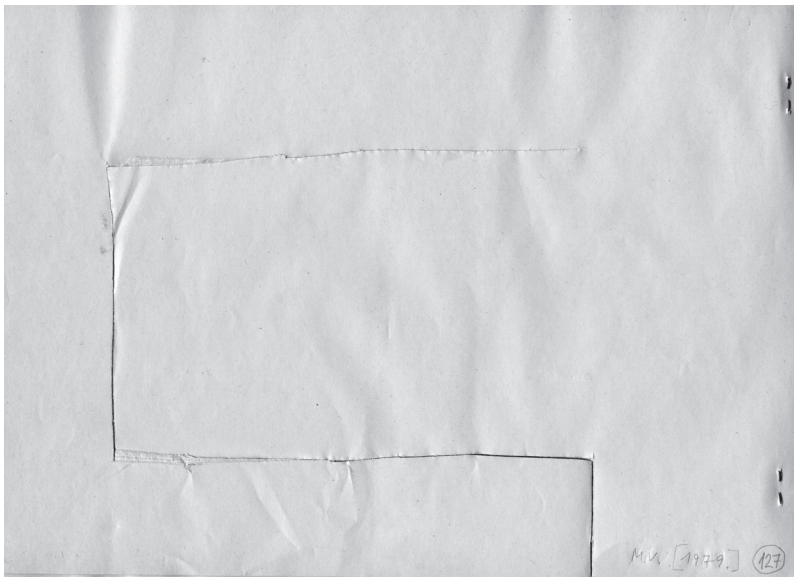
Knjiga umjetnika: olovka na papiru, gumice, zaklamano / Artist's book: pencil on paper, eraser, stapled, 15×21×1 cm

Pribor / Tools, 1981.

Olovka, gumica, špaga, papir / Pencil, eraser, string, paper, 51×20,7 cm

Kako započeti knjigu? / How to start a book?, 1980.

Knjiga umjetnika: olovka na papiru, zaklamano / Artist's book: pencil on paper, stapled, 11,5×15 cm



Želim odgovarati društvu zbog ove knjige, Predpjesnik / I wish to answer to society because of this book, Prepoet, 1980.

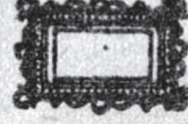
Knjiga umjetnika: olovka na papiru, zaklamano / Artist's book: pencil on paper, stapled, 10,5×14,8 cm

Ova knjiga bolja je od idealne / This book is better than an ideal one, 1980

Knjiga umjetnika: olovka na papiru, zaklamano / Artist's book: pencil on paper, stapled, 10,7×16 cm

Bez naziva / Untitled, 1981.

Knjiga umjetnika: olovka na papiru, zaklamano, bušeno / Artist's book: pencil on paper, stapled, pierced, 11×15,2 cm



**UMJETNICKE
SLIKE**

OD 9. do 19. I 1975. godine izla-
žem »krivotvorine« u galeriji su-
vremene umjetnosti, Zagreb Kata-
rinin trg 2, Dalibor Martinis
82489-1-19

DVA Willerova goblena »Lawi-
nia« i »Trešnja u cvatu« prodajem.
Rađeni u goblen bodu. Pogledati
svakog dana između 15 i 19 sati na

Od 9. do 19.1.1975. izlažem
krivotvorine ... / From the 9 to
19.1.1975 I am exhibiting forgeries...,
1974.

Oglas u Večernjem listu, 25.12.1974.
[From the 9 to 19.1.1975 I am
exhibiting "forgeries" at the Gallery
of Contemporary Art, Zagreb,
Katarinin trg 2, Dalibor Martinis]
Ad in Večernji list, 25.12.1974.



Krivotvorine kozmičke / Cosmic
forgeries, 1976-80.

Kolaž na tiskanom papiru /
Collage on printed paper,
2×[70×100 cm]

Dobar umjetnik nudi pismenim putem
... / A good artist in this written way
offers..., 1977.



[A good artist in this written way
offers original artworks to every
individual according to their own
personal needs. Please write to:
Martinis, Zagreb, Mesnička 12]

Kolaž na papiru: izrez iz stranice
novina, 17×20,5 cm / Collage on
paper: cut-out from newspaper pages,
17×20.5 cm

Kutija za referendum "If yes light one
candle" / Box for referendum "If yes
light one candle", 1977 [2006]

Instalacija: drvena kutija [replika iz
2006] 15×27×6 cm, svijeće i šibice
Dimenzije promjenjive
Installation: wooden box [replica from
2006]
15×27×6 cm, candles and matches
Variable dimensions

**Dobar umjetnik nudi pismenim
putem originalna umjetnička
djela, svakom pojedincu prema
njegovim osobnim potrebama.
Pisati na adresu: Martinis, Za-
greb, Mesnička 12. 7684-3-9**

nata, ikona drvenih, razne srebne
stvari, hitno prodajem 13-18. Beo-
grad, 011/329-565. 31258-1-19

**OVIM nudim umjetničku grafiku
formata 29x43 cm u offset tehnici i
velikoj nakladi od koje je deset
primjeraka potpisao autor. Dalibor
Martinis. 31174-1-19**

**GOBLEN »Svadbena putovanje«
od Wiehlera, raden iskusnom žen-
skom rukom u tineru u 45 boja**

Ovim nudim ... / With this I offer..., 1977.

detalj / detail 

Oglas u Večernjem listu, 12-13.3.1977. Stranica iz novina, 43×29 cm

[With this I offer an artist's graphic print in a 29x43 format, printed in the
offset technique in a large circulation of which ten copies were signed by the
author]

Ad in Večernji list, 12-13.3.1977. Page from newspaper, 43×29 cm





Umjetnik pri radu [Pohvala umjetnosti] / An artist at work [Hommage to art], 1978-1980.

1. Kolaž: c/b fotografije i tempera na papiru / Collage: b/w photographs and tempera on paper, 70×100 cm
2. Crtež srebrnim flomasterom na papiru / Drawing with silver marker on paper 24,5×28 cm
3. Tekst: Prijedlog za **Zagrebački salon** / Text: Proposal for **Zagreb Salon**, 1980.
4. *** Performans po konceptu iz 1980, u izlogu **Galerije Nova**, 17.02.2006, od 19:30 do 19:35 sati / *** Performance according to a concept from 1980, in the display window of **Gallery Nova**, 17.02.2006 from 19:30 to 19:35h.



Jedna minuta rada / One minute of work, 1977.

Seriya crteža na papiru, zaklamano / Series of drawings on paper, stapled, 6×[21×29,8cm]

Divokoze / Chamois, 1977. [A]

Seriya crteža i kolaža na papiru / Series of drawings and collage on paper, 6×[29,8×21cm]

Tekst + korektor / Text + corrector, 1980.

Seriya crteža i ispisa pisačom mašinom na papiru / Series of drawings and typewritten notes on paper, 29,8×21 cm

TV programski radovi / TV program works, c. 1980.

1. Telefoto / Telephoto

Fotootisci TV programa [fotopapir eksponiran izravno na TV ekranu] / Photo prints of TV program [photo paper exposed directly on the TV screen]

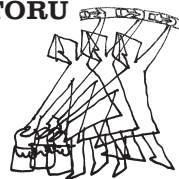
Seriya od 6 komada / Series of 6 pieces, 30×40 cm

2. Crteži TV programa / Drawings of TV program

Olovka na papiru / Pencil on paper, 2x[29,8×21cm]



PRIJEDLOG INTERVENCIJE U URBANOM PROSTORU



AUTOR: Dalibor Martinis
PROJEKT: Hommage umjetnosti
1980.

Prijedlog:

Rekonstrukcija, reanimacija i resemantizacija neonskog objekta na zapadnoj strani Trga republike u Zagrebu koji prikazuje lik slikara pri radu - sada u novom kontekstu i neovisno od propagandne funkcije zbog koje je napravljen.

Obrazloženje

Navedeni objekt je svojevremeno [početkom 60-tih godina?] postavljen kao reklama tvornice boja Chromos i predstavlja prvu ili jednu od prvih kinetičkih neonskih znakova u Zagrebu i Jugoslaviji. Dugi niz godina lik slikara bio je gotovo zaštitni znak Trga republike, a zbog njegovih usporenih kretnji Zagrepčani su ga od milja zvali Dalmatinac. Chromos je očito smatrao da objekt više ne odgovara namjeni te ga je prestao održavati što je, mislim, simptomatično.

Iako je intencija kreatora [**Vulpe**] i naručioca bila propagandne prirode, tojest da sugerira rad soboslikara koji Chromosovim bojama boji neku zamišljenu površinu, lik/znak je realiziran tako da [naročito sada kad je oslobođen određene mu funkcije] nam se nameće u prvi plan, kao ono označeno: slikarski čin. [U jednoj zamišljenoj biografiji ovog slikara upravo taj nastavak formalno istog rada i nakon što je vanjski poticaj-naruđba prestao označio bi se kao kraj zanatlije i rođenje umjetnika.] Lik čini pokret ispruženom rukom u kojoj je kist s bojom i tako ostavlja trag na [*de facto* nepostojećoj] površini. Potez kista ujedno znači i fizičku granicu umjetnikova tijela, graničnu liniju koju on svojom rukom može povući oko sebe [obojeni trag ima oblik polukruga].

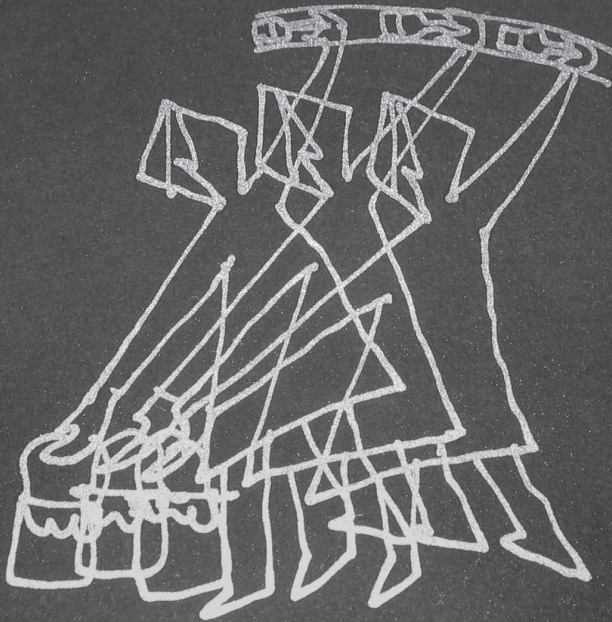
Zbivanja u modernoj i suvremenoj umjetnosti istaknula su kreativni čin kao ono

što ima spiritualnu vrijednost i predstavlja motiv umjetnika za stvaranje, dok je ostvareno djelo zapis, medij, dokument tog procesa. Permanentni kreativni čin kojeg simulira neonski slikar sa Trga republike ideal je svakog stvaraoca, a predmetnost koju taj čin poprima prvenstveno je posljedica prihvatanja nužnih konvencija kroz koje umjetnik jedino može komunicirati sa svojom publikom.

Sve sam više uvjeren da neonski lik i njegovo ponašanje nadilaze prvu asocijaciju na slikara i slikarstvo te da on komunicira ideju umjetničkog stvaranja uopće, a napose u ovim novim i za ovo vrijeme karakterističnim medijima kao što su film, televizija, kinetička umjetnost, suvremena glazba itd; jer je po svojoj prirodi nematerijalan, jer postoji samo u pokretu i to u pokretu svjetlosti i elektrona. [Tehničko sredstvo, kao što je slučaj u pjesmi, filmu ili slici na platnu, može postati simbolički sadržaj.] Repetitivnost pokreta slikara koji uvijek iznova započinje svoju sliku dobiva ritualni karakter, a upravo ritualno ponavljanje i rekreiranje metaforičkih slika pristaje potrebama suvremenog, visoko mobilnog društvenog okoliša.

Mislim da je Zagreb zaslužio da, nakon dužeg vremena [uz skulpture "slikarstvo" i "kiparstvo" pred Umjetničkim paviljonom] dobije jedno suvremeno djelo posvećeno njegovoj umjetnosti. Tehničke i medijske karakteristike neonskog objekta o kojem je bilo riječi, a posebno njegov historijat i popularnost već su ga učinile spomenikom urbane kulture.

p.s. Na Zagrebačkom salonu izlažem i djelo 'Umjetnik pri radu' na osnovu kojeg je ovaj projekt i nastao pa se mogu izložiti zajedno.



PROPOSAL FOR INTERVENTION IN URBAN SPACE

AUTHOR: **Proposal:**
Dalibor The reconstruction, reanimation and re-
Martinis semantization of the neon object on the
west side of the Republic Square in Zagreb
which shows the figure of a painter at work
PROJECT: – now in a new context and independent of
Hommage the function for which it was created.
to Art

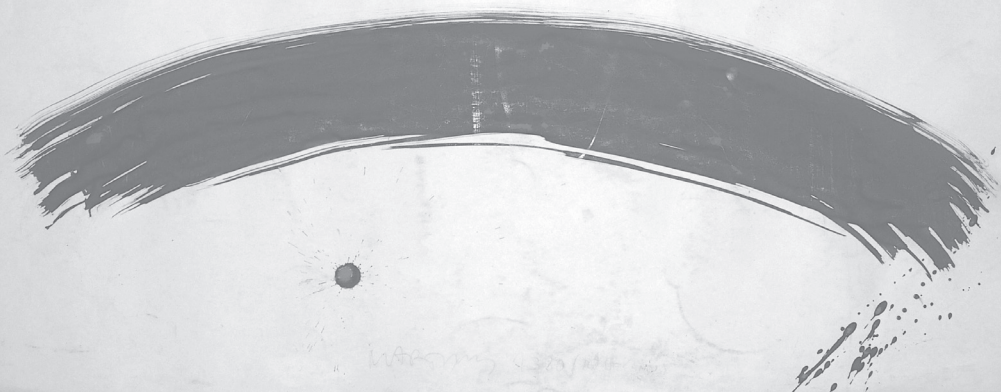
1980 **Argumentation**

The object in question was at that time [the beginning of the 60s?] placed as a neon sign for the Chromos paint factory and represents the first or one of the first kinetic neon signs in Zagreb and in Yugoslavia. For a good number of years the figure of the painter was almost the trademark of the Republic Square and because of its slow motion movements Zagreb citizens fondly nicknamed it the “Dalmatian”. Chromos obviously believed that the object no longer corresponded to its purpose and they stopped maintaining it, which is, in my

opinion, symptomatic. Even though the intention of its creator [Vulpe] and client was that of an advertising nature, that is, to suggest the work of a house-painter painting some imagined surface using Chromos paints, the figure/sign was realized in such a way [especially now when it is free of its specific function] that the act of painting intrudes into the foreground as that what is signified. [In an imagined biography of this painter, it is precisely this continuation of the formally same work even after the external stimulus-order ceased would be recognized as the end of the tradesman and the birth of an artist]. The figure makes a movement with a stretched-out hand in which there is a painter’s brush and in this way leaves a mark on a [*de facto* nonexistent] surface. The stroke of the brush also means the physical boundary of the artist’s body, the borderline that he can pull



UMJETNIK PRI RADU



around himself with his arm [a painted trail has the shape of a semi-circle].

Occurrences in modern and contemporary art have made the creative act prominent as that which has spiritual value and represents the artist's motif for creation, while the realized work is a record, a medium, a document of that process. The permanent creative act which is simulated by the neon painter on the Republic Square is the ideal of every creator, and the reification that this act assumes is primarily the consequence of the acceptance of necessary conventions through which the artist can only communicate with his public.

I am all the more convinced that the neon figure and his behaviour exceeds its first association of that of a painter and painting and that he is communicating the idea of artistic creation in general, and particularly in this new and for this time characteristic media such as film, television, kinetic art, contemporary music, etc.; as by its nature the figure is immaterial, because it exists only in motion and that in the

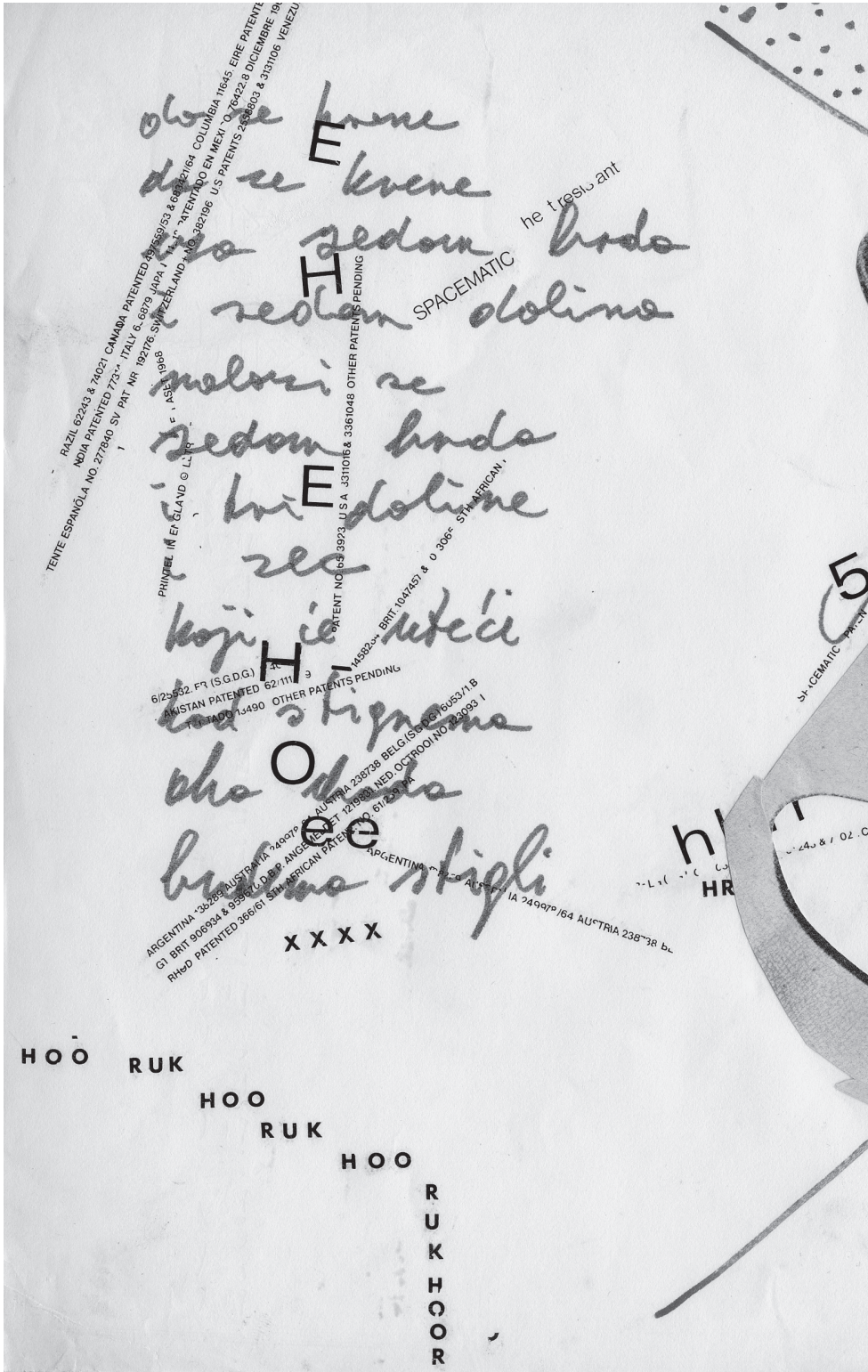
motion of light and electrons. [A technical means, just as is the case with a song, film, or painting on canvas, can become a symbolic content.] The repetition of the painter's movement who always starts his painting from the beginning attains a ritualistic character, and it is precisely the ritual of repetition and recreation of metaphoric images that fits to the needs of the contemporary, highly mobile social environment.

I think that Zagreb finally deserves, after a long period of time [apart from the sculptures of "painting" and "sculpture" in front of the Arts Pavilion], to gain one contemporary piece dedicated to its art. The technical and media characteristics of the neon object being discussed here, and especially its history and popularity, have already made it a monument of urban culture.

p.s. At the Zagreb Salon I am exhibiting the work *Artist at Work* on which this project is based and they can be shown together.

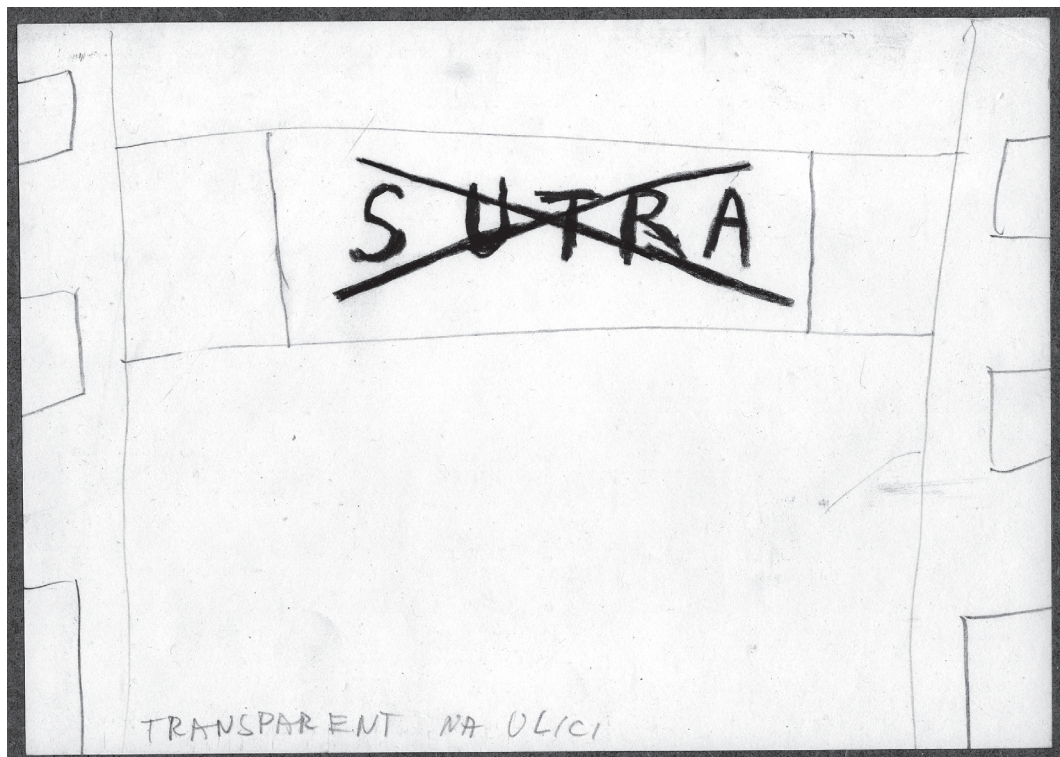
Mladen Stilinović

[1947]



Krleža, 1973.

Kolaž s novinama
i letrasetom na
papiru / Collage
with newspapers
and Letraset on
paper,
20,8x29,5cm



Sinovi, sinovi / Sons, sons, 1973.

Kolaž s novinama i letrasetom na papiru / Collage with newspapers and Letraset on paper, 20,8×29,5 cm

I, i ništa / And, and nothing, 1973.

Kolaž s novinama i flomasterom na papiru / Collage with newspapers and marker on paper, 20,8×29,5 cm

Ti izlaziš iz kuće, da / You leave the house, yes, 1973.

Kolaž s novinama i flomasterom na papiru / Collage with newspapers and marker on paper, 20,8×29,5 cm

Hvala, nije trebalo, nije to ništa sitnica / Thanks, you shouldn't have, it's nothing really, 1973.

Kolaž s novinama i flomasterom na papiru / Collage with newspapers and marker on paper, 20,8×29,5 cm

Tko da ih sve nabroji / Who shall count them all, 1973.

Kolaž s novinama i flomasterom na papiru / Collage with newspapers and marker on paper, 20,8×29,5 cm

Danas je lijep dan / Today is a beautiful day, 1973.

Kolaž s novinama na papiru / Collage with newspapers on paper, 20,8×29,5 cm

Ostavite me na miru božjem / Leave me in God's peace, 1973.

Kolaž s novinama i flomasterom na papiru / Collage with newspapers and marker on paper, 20,8×29,5 cm

Zaključano je / It is locked, 1973.

Kolaž s novinama i flomasterom na papiru / Collage with newspapers and marker on paper, 20,8×29,5 cm

Crtani film na radost sviju nas / An animated film to the delight of us all, 1973.

Kolaž s novinama i flomasterom na papiru / Collage with newspapers and marker on paper, 20,8×29,5 cm

Jebi se/Prodaja/Jugoexport / Fuck you/Sale/Jugoexport, 1973.


Pastel, novinski papir / Pastel, newspaper, 3×20,8×29,5 cm

Cik zore / Gusko jedna / Sirotinjo, i bogu si teška / Crack of dawn / Silly goose / You wretched thing, you're difficult even to God, 1973.

Pastel, flomaster, papir, selotejp na papiru / Pastel, marker, paper, scotch tape on paper, 3×20×29,7 cm

Kaj god / Paziti na red i čistoću / Bez naziva / Whatever / Pay attention to order and cleanliness / Untitled, 1973.
Flomaster, selotejp, papir na papiru / Marker, scotch tape, paper on paper, 21×29,7 cm

Plan rada / Work plan, c. 1973. - 1974.
Flomaster na papiru / Marker on paper, 21×29,5 cm

 **Sutra** [skica za transparent na ulici] / **Tomorrow** [sketch for banner on street], 1975.
Pastel i drvena bojica na papiru / Pastel and coloured pencil on paper, 10×20 cm

U spomen na U.M. / In memoriam of U.M, 1976.
C/b fotografije, olovka na papiru / b/w photographs, pencil on paper, 2×[16,8×24,5 cm]

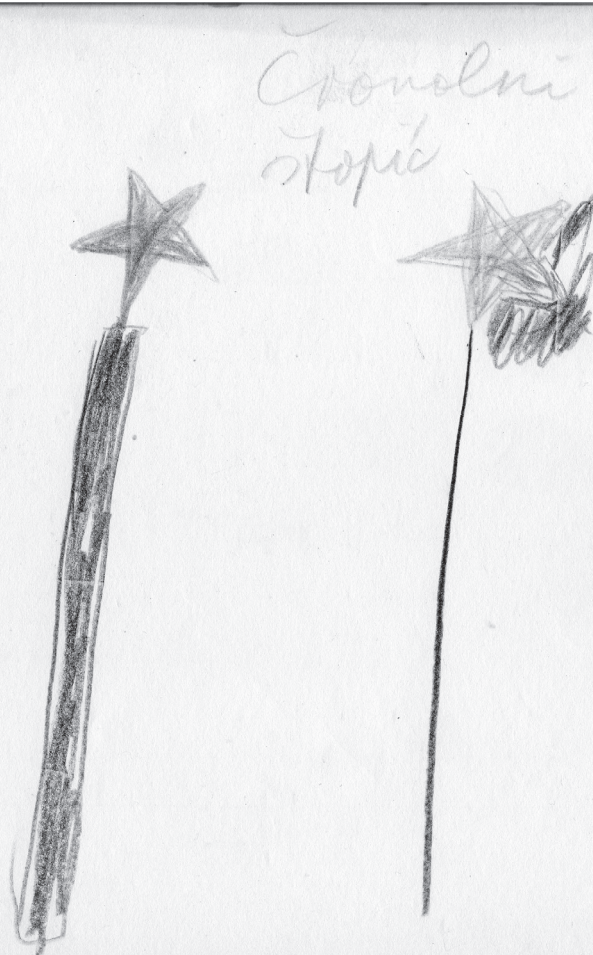
Posao je završen / The job is finished, 1976.
Flomaster na umjetnoj svili na papiru / Marker on synthetic silk on paper 20,7×29,5 cm

Čarobni štapić / Magic wand, c. 1977.
Drvena bojica na papiru / Coloured pencil on paper, 20×25 cm

Dangubiti / Wasting one's time, c. 1976-1977.
Pastel na papiru / Pastel on paper, 14,5×21 cm

Na Biennalu crvena / Red at the Biennale, 1978.
Olovka, drvena bojica na papiru / Pencil, coloured pencil on paper 10,6×13 cm

Zastava mama ti je krastava / Flag - Your Mum is an old hag, 1982.
Pastel na papiru / Pastel on paper, 15×20 cm



Sven Stilinović

[1956]

DA BIH ZARADIO SVOJ KRUH SVAGDANJI,
REKAO JE JEDAN SLIKAR, MORAM
IZRAĐIVATI PORTRETE BANKARA I
DRUGIH TIPOVA KOJE BIH RADIJE VIDIO
OBJEŠENE NA VJEŠALIMA NEGO NA
ZIDOVIMA. JA, MEĐUTIM, NE BIH MOGAO
ŽIVJETI OD SVOJE UMJETNOSTI. MORAO
SAM PRODATI SVOJU VOLJENU SLIKU
JEDNOM SAVJETNIKU IZ VISOKIH FINAN-
CIJSKIH KRUGOVA. NEKA IDE K VRAGU
NOVAC, NEKA SVA TA PRIVREDA IDE
DO ĐAVOLA!
IZ TEKSTA "ŠTO HOĆE KOMUNISTI"
AUGUST BECKER 1844.g.

Da bih zaradio svoj kruh svagdanji /
For me to earn my daily bread..., 1979.
Sitotisak na papiru / Silkscreen on
paper, 20,8×14,7 cm

For me to earn my daily bread, a
painter said, I have to make portraits
of bankers and other types who I
would rather see hung on the gallows.
I, however, could not live from my
art. I had to sell my favourite painting
to an advisor from the high-ranking
financial circles. Let all money be
damned, let all that economy go to
hell!

From the text by **August Becker**,
What do Communists wants?, 1844



Pokušaj brojenja kamenja / Attempt
at counting stones, 1976.

C/b fotografije / B/w photography,
2×[9×14 cm]

Bez naziva / Untitled, 1976.

C/b fotografije / B/w photography,
2×[30×40 cm] i flomaster na papiru /
and marker on paper, 21×30 cm

Fotografirani fotograf /

Photographed photographer, 1977.

C/b fotografija / B/w photography,
7×[13×18 cm] i tekst flomasterom na
papiru / and text in marker on paper,
20,6×11 cm



1×ja, 2×ja, 3×ja, 4×ja / 1×me, 2×me,
3×me, 4×me, 1977.

Polaroid, 4×[8,5×8,2 cm]





SKULPTURA 3 POSTAVLJENA U PARKU RIBNJAK 1.3.1979

Ovaj tekst je umjetničko djelo .../ This text is a work of art ..., 1978.
 Šapirografirano na papiru / mimeographed on paper 29,7×21 cm

[This text is a work of art only because it has been printed in a large quantity of copies. / One copy of this text is not a work of art, but every following copy brings you closer to possessing a work of art. 1978]

Razmišljanje o skulpturi [veliko i malo] - Skulptura od šmrklji iz nosa / Thinking about sculpture [large and small] - Sculpture made from boogeres, 1979.
 C/b fotografija / B/w photographs, 9×14 cm

Razmišljanje o skulpturi [veliko i malo] - Skulptura od nečistoće između prstiju na nozi / Thinking about sculpture [large and small] - Sculpture made from the gunk between one's toes, 1979.
 Col. polaroid, 8,5×8,2 cm i c/b fotografija / & b/w photographs, 9×14 cm



Thinking about sculpture

[large and small] - Sculpture 3
set up in Ribnjak Park 1.3.1979

/ Razmišljanje o skulpturi
[veliko i malo] - Skulptura 3
postavljena u parku Ribnjak 1.
3. 1979, 1979

C/b fotografije / B/w photographs, 2×[13×18 cm], marker
on paper / flomaster na papiru,
20,5×28,5 cm

Ispod ovog teksta ne stavljam potpis
zbog / Beneath this text I don't put
my signature because, 1979.

Flomaster na papiru / Marker on
paper, 20,8×29,5 cm

Marx - Stilinović, 1980.

Album 32×26 cm; c/b fotografije /
b/w photographs, 3×[24×18 cm] /
tuš na kartonu, zaklamano, 4 stranice
i korice od samta / India ink on
cardboard, stapled, 4 pages and a
corduroy cover

Goran Trbuljak

[1948]

Na nekoliko mjesta u gradu fotografirao sam rupe u asfaltu. Kseroks kopije fotografija zalijepio sam u neposrednoj blizini fotografiranih rupa. Nepotpisane kseroks kopije bile su zalijepljene na ulici deset dana u travnju 1970. [G.T.] 1970.

Tekst pisačom mašinom na papiru, c/b fotografije, kseroks, 2×[29,8×21 cm]

I photographed holes in the asphalt in several places around the city. I stuck Xerox copies of the photographs in the immediate vicinity of the photographed holes. The unsigned Xerox copies were displayed on the street for 10 days in April 1970 [G.T.] 1970

Text typewritten on paper, b/w photograph, Xerox copy 2×[29,8×21cm]

Slovo A odtipkano je u februaru 1971, slovo B odtipkano je u januaru 1971, slovo C odtipkano je u decembru 1970. 1971.

...
Pisačom mašinom na papiru, 12×[29,7×21 cm]

The letter A typed in February 1971, the letter B typed in January 1971, the letter C typed in u December 1970, 1971.

...
Typewritten on paper, 12×[29.7×21 cm]
Kolekcija / Collection **Marinko Sudac**, Zagreb

Svaki jugoslavenski slikar morao bi preko svoga dovršenog djela islikati unaprijed dogovoreni znak kako bi se dobio jugoslavenski slikarski stil. Ožujak 1971. [G.T.], 1971

Every Yugoslav painter should paint an agreed-upon symbol across the face of his finished painting in order to acquire a Yugoslav style of painting. March 1971. [G.T.] 1971.

Kolaž: flomaster, selotejp na papiru / Collage: marker, scotch tape on paper, 29×21 cm

Novac, koji organizator VII internationale Malerwochen 1972. daje umjetnicima za materijal potreban u njihovu radu, uložio sam u banku i u istom danu nekoliko puta cijelu sumu podizao iz banke pa ponovo opet stavljao u banku. [G.T.] 1972

Bankovna knjižica, 15,5×20,5 cm

The money that the organizer of the VII Internationale Malerwochen 1972 gave to artists for materials necessary in their work I deposited in the bank, and several times during the same day I withdrew the entire amount and deposited it again in the bank. [G.T.] 1972

Bank book, 15.5×20.5 cm

PROJEKT ①

AKO BILO KOJI OD MOJA ③ PROJEKTA BODE
ŠTAMPAN U KNJZI KLAUSA GROHA, IA ĆU BITI
NAJSRETNIJI ČOVJEK NA SVIJETU.

Projekt 1

wenn eines meiner 3 projekte im buch von klaus groh ersceint, werde
ich der glücklichste mensch der welt sein

Grgur Kulijaš - Projekt 1,2,3 / Project 1, 2, 3

1971.

Objavljeno u knjizi / Published in the book

Klaus Groh: Aktuelle Kunst in Osteuropa

[Contemporary Art in Eastern Europe]

DuMont; Köln, 1972.

Project 1

If any of my 3 projects is printed in the book by Klaus Groh, I will be the happiest man in the world.

PROJEKT ②

AKO BILO KOJI OD MOJA ③ PROJEKTA BUDE
ŠTAMPAN U KNJIZI KLAUSA GROHA, JA ĆU UĆI
U HISTORIJU.

Projekt 2

wenn eines meiner 3 projekte im buch von klaus groh erscheint, werde
ich in die geschichte eingehen

Project 2

If any of my 3 projects is printed in the book by Klaus Groh, I will enter into history.

PROJEKT ③

AKO BILO KOJI OD MOJA ③ PROJEKTA BUDE
ŠTAMPAN U KNJIZI KLAUSA GROHA, JA SE
NIKADA VIŠE NEĆU MORATI BAVITI
KONCEPTUALNOM UMJETNOŠĆU.

projekt 3

wenn eines meiner 3 projekte im buch von klaus groh erscheint, werde
ich mich nicht mehr mit der conceptual art beschäftigen müssen

Project 3

If any of my 3 projects is printed in the book by Klaus Groh, I will never have to work with conceptual art again.

Josip Vaništa

[1924]

Sliku Josipa Vanište dajem / poklanjam/ u dobre ruke.

Prednost kućanice i penzioneri. Cijenjene pismene ponude / iz usluge/

Obitelj Krauth,

Zajmu se na vaš oglas kao zainteresirani
za sliku Josipa Vanište, volim slikarstvo
penzionirana sam učiteljica stara kova,
volim umjetnost umom i srcem, nikada
od ujele duvoga koji više leži nego što
koda i to bi ga radovala, ujezilo mi
stvari barovak u tobi u novine za slike
nikada nije bilo jer sam uolovica, a na
sina ne dobivam ništa jer nije ni volio ni
nada mi rata o za obitelji u djetinstvu
se zakonom ništa ne prednost.



Zagreb

ul. Crnjete Zuzoric



Cijenjena

obitelj Krauth

ul. Crnjete Zuzoric 41

Zagreb

41000

Bez naziva / Untitled, 1990.

U oglasu od 8. feb. 1990. obitelj

Krauth iz Zagreba poklanja sliku

Josipa Vanište [Pejzaž, ulje na platnu,

1988./89.] penzioneru ili domaćici.

Slika je poklonjena **Jelici Štok** [Ilica

476, Zagreb]

2 teksta, 6 pisama, 1 dopisnica, 5

praznih kuverti s adresama

Ad from 8 February 1990, **Krauth**

family from Zagreb is donating a

painting by **Josip Vaništa** [Landscape, oil on canvas, 1988/89] to a pensioner or housewife.

The painting was donated to **Jelica**

Štok [Ilica 476, Zagreb].

2 texts, 6 letters, 1 card, 5 empty

envelopes with addresses

I am giving away / donating / a painting by **Josip Vaništa** into good hands.

Preference given to homemakers and pensioners. Please send your esteemed written offers / out of favour / **Family Krauth,**

I am responding to your ad as an interested party for the painting by **Josip Vaništa**, I love painting I am a retired schoolteacher, of the old school, I love art, I have an invalid son from brain fever who lies down more than he walks and this would make him happy, brighten up his constant stay in his room and there was never any money for paintings as I am a widow and I don't receive anything for my son as he is not an invalid of either work or war and for those that fell ill in childhood nothing is foreseen by the law.



Zagreb, 11. II. 1990. -

U oglasniku br. 44 od 8. II. pod
(24 umjetnine) pročitala sam da poklanjate
sliku od Josipa Hanjške. Pošto sam umirovlje-
nica zato se javljam, jer novaca nemam
za kupnju a obožavam slike. Nešto me
tjera da se javim, zašto pitaćete? zato! Što
do sada mi nitko ništa nije poklonio.
Naučena sam samo davati. (pomagati) moja
poh. majka je govorila ako nekome
pomoć treba pomozite. Ne čekaj nagradu,
čudi sretna da možeš nekoga usrećiti.
Bila sam obračunavac (D.D. rođena 1928 god.
obolila (rastrova zglobova) Otimam se za
ovo života ne dam se, baš kao da mi reže
cvijetije. Pošta sam vedre naravi, ako baš mi
nije život srećkast. Nisam lakoma, zadovoljna
sam i sa ovim što imam. Imadem susjedu st.
82 god idem joj skoro svaki dan počesljati
izmasirati noge, i kada treba oprati i
kosu sa i njm. Sklerotična je dosta, baš sam
većeras žalosna, otišla sam zvonile joj i
na prozor je došla i masi mi ali mi nije
otvorila. (Eto što je život, toga se bojim. -
Ako baš što zanima rado ću odgovoriti,
jako sam osjećajna tuđa brl je i moja. -
Eto koliko puno pozdrava

Štork Jelice

41090 - Zagreb

Telef = 155-243

Jlica 476

P. S.

Čuo vidite ja sliku nisamⁿⁱ dobila,
a sadala mi ve' brige. Kako bi se
ja mogla revanširati. Ako ostarvate
nekog svoj ma kqb. groblju, ja bih
rado odstavala i pojećivala grob. Ili
ako imadete neku skrivenu želju, od
sre tu sam štije u mojoj mogućnosti
ispuniti. Religiozna sam (ne fanotik)
vjera me vodi. Prijec' mi je svetinja
ako nešto obećam sauu smot me morae
sprijec'iti. - Skoram bae pismo otpremiti,
jer plane dopisujem sve mislim što bi
"jo mogla reći.

lijenij. obitez.



Lizauto

Zagreb

ul. Crkve Luzzović 41.

Zagreb, 11.II.1990

In Oglasnik, no. 44 from 8.II. under I read that you are donating a painting by **Josip Vaništa**. As I am a pensioner this is why I am replying as I have no money to buy this and I love paintings. Something is pushing me to respond, why you might ask? because! up to now no one has ever donated anything to me. I was taught to only give [help] my dec. mother always said if someone needed help to help. Don't wait for a reward, be happy that you can make someone happy. I was a bookkeeper **O.D.** born in 1928 fell ill [arthritis of the joints] I struggle for this life I won't give up, just as if roses are blooming. I am of a fairly cheery disposition, even if my life isn't all rosy. I am not greedy, and am happy with what I have. I have a neighbour who is 82 years old I go to her almost every day to comb out her hair massage her legs, and when needed to wash her hair and body as well. She is fairly sclerotic, tonight in fact I am sad I went to her rang the bell and she came to the window and waved to me but she didn't open the door. [There you have it what life's like, that's what I'm afraid of. – If there is anything you'd like to know I will gladly answer, I am very compassionate another's pain is my own. – That's all many greetings

Štok Jelica

41090 Zagreb

Telef = 155-243 Ilica 476

P.S.

You see, I have not even received the painting, and it has already caused me great worry. How can I return the favour. If you are leaving someone of yours at the Zagreb cemetery, I will gladly take care of and visit the gravesite. Or if you have any hidden wish I will from my heart try to fulfil it as much as it is in my possibility. I am religious [not fanatic] my faith sustains me. Words are sacred to me, and if I promise something only death can prevent me. – I need to send this letter off soon, so that I will not keep writing all that I could still say.

Esteemed family

Krauth

Zagreb

Ul. Cvjete Zuzorić 41.

Respected

Thank you for your lovely letter answering my ad. I received many letters in which people expressed their love towards visual art and respect toward the work of **Josip Vaništa**. I have decided to donate the work by the same author / Landscape, oil on canvas 1988/89/ to Mrs **Jelica Štok** from Zagreb, Ilica 476.



Poštovani

Hvala na Vašem lijepom pismu kojim ste odgovorili na moj oglas. Primio sam više dopisa u kojima su ljudi izrazili svoju ljubav prema likovnoj umjetnosti i poštovanje prema djelu Josipa Vanište. Odlučio sam da djelo istog autora / Pejzaž, ulje na platnu 1988/9/ poklonim gdji Jelici Štok iz Zagreba, Ilica 476.

P. n. R. Bertić
ul. Nikole Andrića 28
56230 Vukovar

P.n. M. Barišić
Pujanke 79 / VI
58000 Split

Gdja Melita Matasić
Srebrnjak 121/I
41000 Zagreb

U Zagrebu,

O nepoznatim radovima / On unknown works

KUSTOSICA / CURATED BY

Branka Stipančić

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Sanja Iveković: Divorced, 1981/82.

Moj ožiljak - moj potpis / My scar - my signature, 1976.

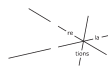
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Zagreb - Kulturni kapital Evrope 3000 koji se odvija u okviru projekta **relations**.

Projekt **relations** inicirao je **Kulturstiftung des Bundes** [njemačka Savezna zaklada za kulturu]

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www.projekt-relations.de

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www.almostreal.org

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