

goran trbuljak



goran trbuljak  
galerija suvremene umjetnosti  
zagreb  
14. V.—21. V. 1973.

An important characteristic of art trends in recent years has been the change in approach with regard to the way of expressing concrete individual ideas: instead of realizing it through the processes of plastic formulation, the work now originates as the result of the artist's preliminary decision by which he determines the basic terms for the functioning of a situation to which he conclusively and irrevocably attaches attributes of an artistic act. Hence, Duchamp's famous thesis was confirmed, according to which the art context determines the existence of art object, with the exception that today there is still some doubt about the need for the physical presence of the work which, in essence, can exist just as effectively without any material concretization. However, as soon as the fundamental principle of a possible new art concept turns, in time, into the naked instrument of an art practice, questions are raised concerning the justification of a whole series of individual applications and variants of that original basic motif: it is certainly not a question of esthetic boundaries being established to determine what is allowed and what is not, but, on the contrary, it has to do with the desire to preserve the principle of constant renewal in the field of art, art which will not be consumed in private reproduction, but which will remain alive in the processes of inevitable transformation of its basic functions and meaning. Aware of this dilemma, many contemporary artists have realized that the answer to the question regarding the future status of art is no longer being sought in the construction of new models in the form of fixed art objects, but in the changing social, mental and ethical attitude of the artist's subject, or, in other words, when the point is reached where almost any of life's phenomena can apriori be proclaimed occasion for a work of art, the question arises regarding the reasons and motivations behind such decisions, and one begins to question the morality of those who, in that open and free situation, still strive to call themselves artists.

This, it seems, is the fundamental problem which Goran Trbuljak encounters every time anew in his attempt to explain to himself and others the dimensions and significance of the act which he undertakes. Namely, Trbuljak has always concentrated his interest on the key question: what are the individual and social prerequisites which, in the present climate of differentiation within the very definition of art, determine whether or not a certain activity and attitude can be classified as art; and, furthermore, who in this current situation is that person who attaches to himself and to whom society assigns the title and role of artist. In his search for a possible answer to this dilemma, Trbuljak was aware of one fact: to continue, regardless of considerable personal

Jedna od bitnih karakteristika umjetničkih pojava posljednjih godina sastoji se u procesu promjene pristupa načinu iskazivanja konkretne individualne zamisli: umjesto da se realizira postupcima plastičnih formulacija, djelo sada nastaje kao plod autorove preliminarne odluke kojom on određuje osnovne uvjete funkcioniranja situacije čijem karakteru odlučno i neopozivo pridaje atribute umjetničkog čina. Time je dovedena do krajnjih konzekvencija ona poznata Duchampova teza po kojoj umjetnički kontekst uvjetuje egzistenciju umjetničkog objekta, s tim što je sada još postavljena u sumnju i sama potreba fizičke prisutnosti djela koje u svom duhovnom značenju može podjednako efikasno postojati i mimo svake materijalne konkretizacije. Ali u trenutku kada taj fundamentalni princip mogućeg novog pojma umjetnosti s vremenom prerasta u goli instrumentarij umjetničke prakse, stiže se do mjesta na kome se s pravom začinja pitanja o opravdanosti niza individualnih primjena i varijanti toga osnovnog polaznog motiva: nije, naravno, riječ o tome da se ponovo uspostave neke estetske granice koje bi određivale mjeru dopuštenog i mjeru zabranjenog, nego, naprotiv, o težnji da se i dalje sačuvaju nedirnuti prostori permanentne obnove umjetnosti što se neće trošiti u vlastitoj reprodukciji nego će se održavati živom u procesima neminovne transformacije svojih temeljnih funkcija i značenja. Svjesni te dileme mnogi su suvremeni umjetnici uvidjeli da se pitanje daljnje statusa umjetnosti više ne rješava na razini građenja novih oblikovnih modela danih u obliku fiksnih umjetničkih objekata, nego na razini izmijenjenog društvenog, misaonog i etičkog ponašanja samog umjetnikova subjekta; ili, drugim riječima, u trenutku kad se gotovo svaki životni fenomen može apriori proglasiti povodom umjetničkog djela, postavlja se pitanje razloga i motivacija takvih odluka, a to u krajnjoj instanciji vodi do samoispitivanja moralnosti djelovanja onih koji u toj široko otvorenoj i slobodnoj situaciji sebe još uvijek žele nazivati ličnošću umjetnika.

To i jest, čini se, osnovni problem s kojim se svaki put iznova susreće Goran Trbuljak u nastojanju da i sebi i drugima razjasni dimenzije i značenje čina koji poduzima. Naime, od samog početka svoga rada do danas Trbuljak je koncentrirao svoj interes na ključno pitanje: koji su to individualni i društveni preduvjeti što u današnjoj klimi krajnje diferenciranosti unutar same definicije umjetnosti mogu konkretno djelovanje i konkretno ponašanje podvesti pod kategoriju umjetničkog rada; i dalje, tko je u takvoj aktualnoj situaciji osoba koja sebi pridaje i kojoj sredina dodjeljuje naziv i ulogu umjetnika. Pokušavajući naći mogućnosti odgovora na te dileme, Trbuljak je bio svjestan jedne realne okolnosti: nastaviti, pa makar i uz primjetnu mjeru individualnog

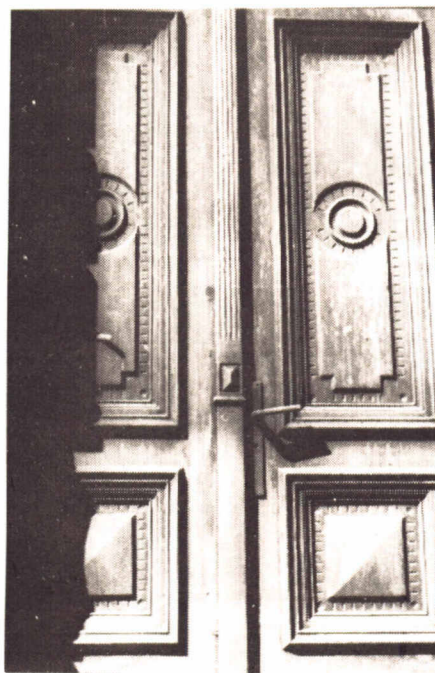
doprinosu s razradom nekih već postojećih oblikovnih i stilskih konvencija ne vodi razrješenju nego upravo daljnjem zaoštavanju konflikata pred kojima se nalazi. I umjesto da se povede za iluzijom o mogućnosti izgradnje jednog doista novog oblikovnog svijeta, Trbuljak je načela svoga djelovanja sveo na proces neprestane autoanalize onih konstitutivnih elemenata koji determiniraju njegov rad, a koji su u isto vrijeme i neki od bitnih konstitutivnih elemenata umjetnosti današnjeg povijesnog trenutka. Zato se i većina Trbuljakovih refleksija sažima oko nekoliko tema koje su i u prošlosti i u suvremenosti s pravom smatrane konstantnim odrednicama područja umjetnosti: to su motivi umjetnikove personalnosti ili anonimnosti, motivi izvornosti i originalnosti umjetničkog prijedloga, motivi materijalnih, tehničkih i financijskih faktora prijekopotrebnih za obavljanje umjetničke prakse, to su nadalje motivi odnosa umjetnika prema institucijama koje se brinu o njihovoj javnom istupanju, to su najzad uvijek aktualni motivi kritičkih mjerila i kriterija na osnovi kojih neko djelo ili neka ličnost s vremenom doživljava različite i promjenljive tretmane svoje povijesne i umjetničke valorizacije. Iz Trbuljakovih načina formuliranja svih tih pitanja jasno se uočava njegova svijest o relativnosti intervencija koje se na samo biće umjetnosti nastoje ili mogu primijeniti, mada pri tom on sam ne želi predložiti nikakvu alternativu vlastitog rješenja nego jedino teži da ove opće i zajedničke dileme osvijetli sa stajališta svoje osobne pozicije umjetnika koji neprestano problematizira prirodu svoje umjetnosti i time istodobno i prihvaća i odbija sve determinante što ih takav izbor djelovanja neminovno donosi.

I upravo ta vrlo odgovorna odluka o zapitanosti nad samim karakterom vlastitoga djelovanja i nad vlastitom ulogom umjetnika osobina je koja čini Trbuljakove aktivne skepse daje obilježja iznimne ozbiljnosti. Jer, iz mnogih elemenata njegova rada vidi se da oblik umjetnosti kojom se bavi on nije shvatio samo kao novi jezički model koji, kao i svaki drugi, ima svoje domete i svoja ograničenja, nego kao gotovo neminovni način ponašanja što se tom naglašenom umjetničkom predanošću izravno reflektira i na neka osnovna određenja samih njegovih životnih nazora. Izbjegavši da se umjetnošću bavi kao iskustvom stečenim posredstvom profesionalne prakse, Trbuljak za svoja polazišta svjesno bira prostor svaki put nanovo otkrivene tabule rase, ali zahvaljujući tom istodobno strogom i radikalnom pristupu samim osobnim razlozima upravo takve orijentacije vodi zasad svoj rad smjerom što potpunijeg usklašavanja terminologije novoga izražajnog jezika i onoga temeljnog mentaliteta koji taj izražajni jezik nužno podrazumijeva.

financial expense, working on certain already formal and stylistic conventions does not lead to a solution, but to a further intensification of the conflicts which face him. And instead of succumbing to the illusion that a world of really new forms could be constructed, Trbuljak subjected the principles of his work to a process of continual self-analysis of the constituent elements which determine his work and which, at the same time, are some of the important constituent elements of art in its present historical moment. That is why Trbuljak concentrates on certain themes which in the past and present have rightly been considered constant denominators in the field of art: the artist's personality or anonymity, source and originality in the artist's proposal, material, technical and financial factors necessary for carrying out projects and exhibitions, the artist's attitude toward galleries and similar institutions, standards and criteria on the basis of which a work or person over a period of time experiences a variety of treatments with regard to its historical and artistic value. From the way in which Trbuljak formulates all these questions, one can clearly perceive his awareness of the relativity of interventions which some try and succeed in applying to the very nature of art, even though he himself does not wish to propose any kind of alternative of his own, but simply strives to illuminate these general and mutual dilemmas from the standpoint of his own personal position as an artist who continually scrutinizes the nature of his own art and, at the same time, both accepts and rejects all the determining factors which such work as he has selected inevitably brings with it.

It is precisely this decision to question the very character of his own work and his own role as an artist which gives Trbuljak's active scepticism a mark of unusual seriousness. For, one can see from the many elements of his work that he does not consider the art form with which he deals to be merely a new idiomatic model which, like any other, has its own limits and boundaries, but as an almost inevitable way of behaving that directly reflects on some of his basic life principles. Not wishing to pursue art as one might pursue a profession, from the standpoint of experience acquired through practice, Trbuljak views the world around him with new eyes and fresh impressions, yet thanks to the strict and radical approach to his own personal motives for such an orientation, he is trying, through his work, to bring about a sort of harmony between the terminology of a newly defined language and the basic mentality which this new language necessarily implies.





Kroz rupu na vratima Galerije moderne umjetnosti pokazivao sam povremeno prst bez znanja uprave galerije. 1969

From time to time I stuck my finger through a hole in the door of the Modern Art Gallery without the management's knowledge. 1969

Sa plohom gline čekao sam iza uličnih vrata neke kuće. Prva osoba koja je otvorila vrata ostavila je otisak kvake i vrata u glini. Ista osoba potpisala je glinu. Studeni 69

With a slab of clay I waited behind the street door of some house. The first person who opened the door left the imprint of the door and handle in the clay. The same person signed her name in the clay. November, 69

x

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Svi radovi u ovom katalogu prije publiciranja dani su na uvid nekolicini živih svjedoka radi verifikacije radova u pogledu datiranja i originalnosti. B. S. D. smatra ovaj rad svojom idejom.

All the works in this catalogue were inspected before publication by several living witnesses for the purpose of verifying the works with regard to dates and originality. B. S. D. considers this work to be his idea.

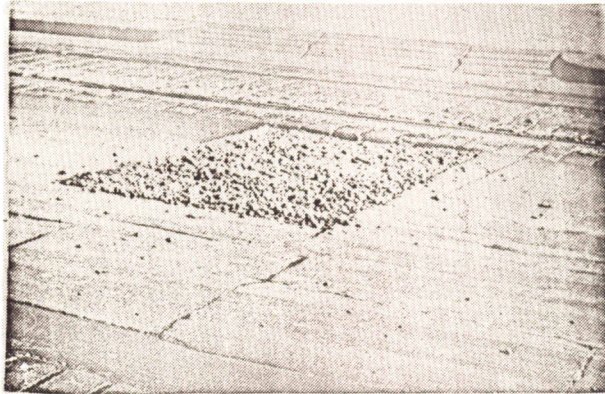


Zadržan prašni otisak koji je ostao iza slike F. K. na zidu galerije. Svibanj  
1969

A dust mark left behind the picture F. K. on the wall of the gallery. May,  
1969

Kutija s crtežima na toalet-papiru. Da bi gledaoci vidjeli naredni crtež, moraju izvući prethodni. Ako im se crtež sviđa, odnose ga sa sobom, ako ne, bacaju ga u kos izpod kutije. Svibanj 69

A box with drawings on toilet paper. In order for a person to see the next drawing, he has to pull off the one before it. If he likes a drawing, he can take it with him. If he doesn't, he throws it in the basket under the box. May, 69



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

Photographed holes in the asphalt in different places around town. In the immediate vicinity of the photographed holes, I stuck up xerox copies of the photographs. The unsigned xerox copies were displayed in the street for ten days in April, 1970





Prezime i ime: Trbuljak Goran

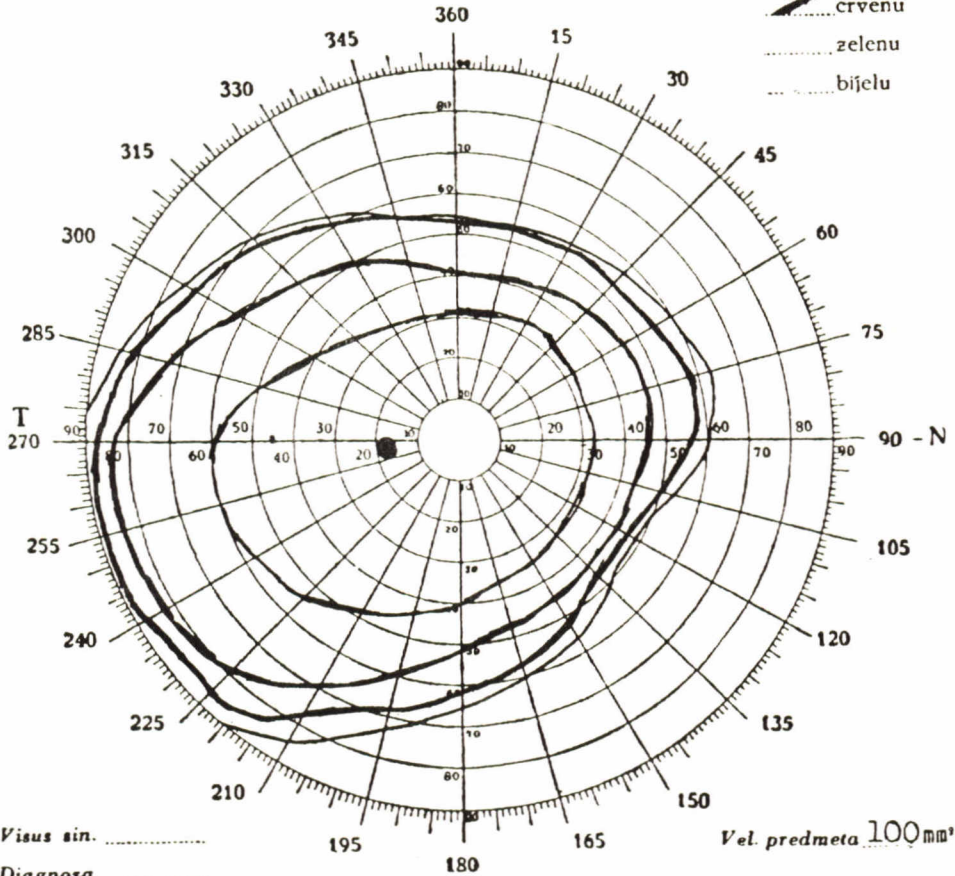
Broj: 2298

O. S.

Granica za boje:

Datum: 7.7.1970.

-  modru
-  crvenu
-  zelenu
-  bijelu



Visus sin. ....

Diagnosa .....

Vel. predmeta 100 mm<sup>2</sup>





Prezime i ime: Trbuljak Goran

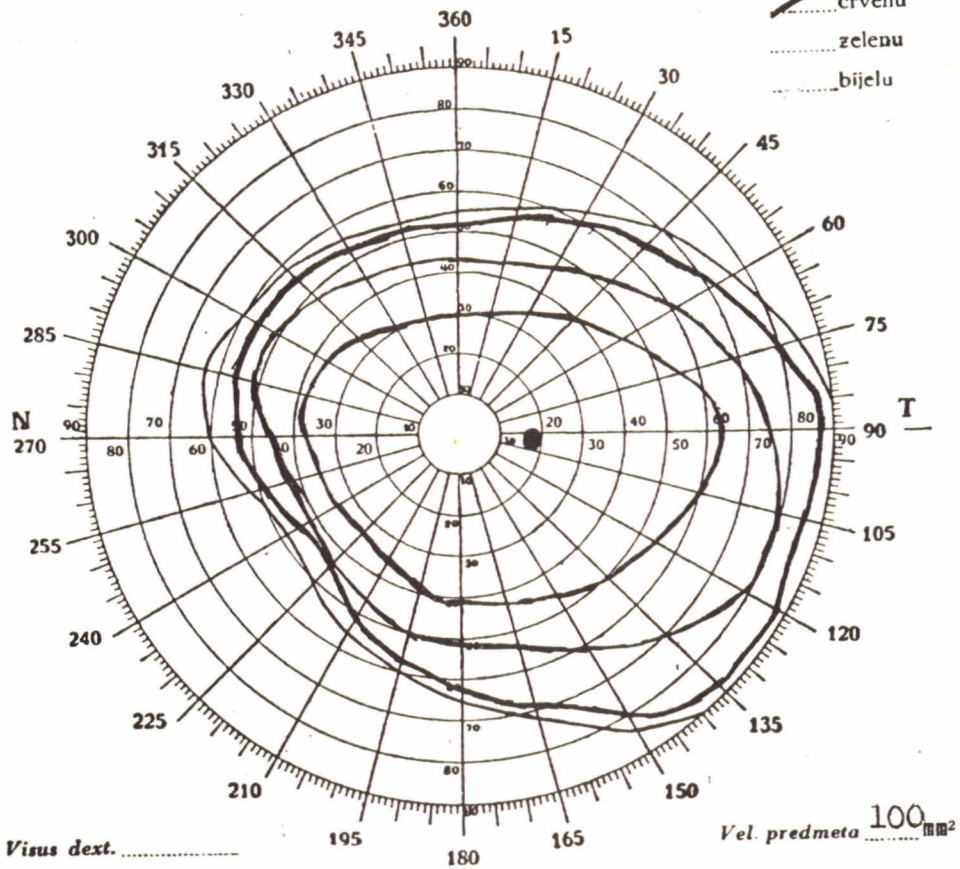
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O. D.

Granica za boje:

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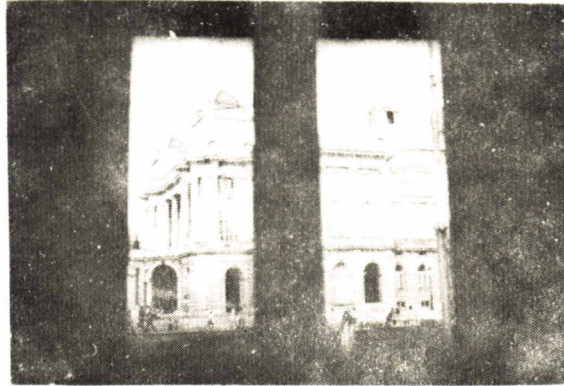


Visus dext. ....

Diagnosa .....

Perimetarski test vidnog polja umjetnika što ga je iscrtao plavom i crvenom olovkom dežurni bolničar u srpnju 1970

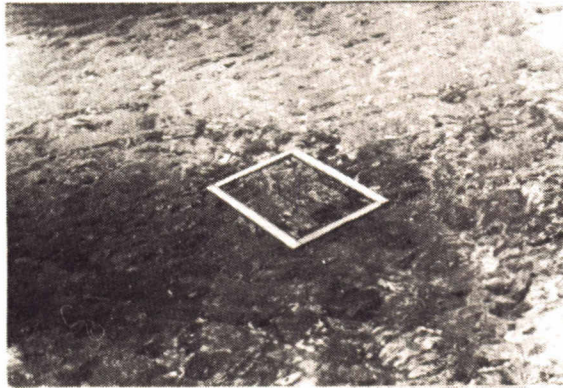
Perimetric test of the artist's range of vision drawn with a red and blue pencil by a nurse on duty in July, 1970



Kroz prozor tramvaja fotografira se neki objekt. Transparentna fotografija objekta prenese se na prozor tramvaja. Fotografija objekta i objekt u jednom trenutku će se poklopiti. Travanj 70

Some object is photographed through the window of a tram. A transparent photograph of the object is transferred to the tram window. At a certain moment the object and the photograph of the object overlap. April.

70



U more kod Rijeke i Dubrovnika bačeno je nekoliko slikarskih okvira  
»marina« formata u kolovozu 1970

Several picture frames of „marine“ format are thrown into the sea near  
Rijeka and Dubrovnik in August, 1970

Svaki jugoslavenski slikar morao bi preko svoga dovršenog djela islikati unaprijed dogovoreni znak kako bi se dobio jugoslavenski slikarski stil.  
Ožujak 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

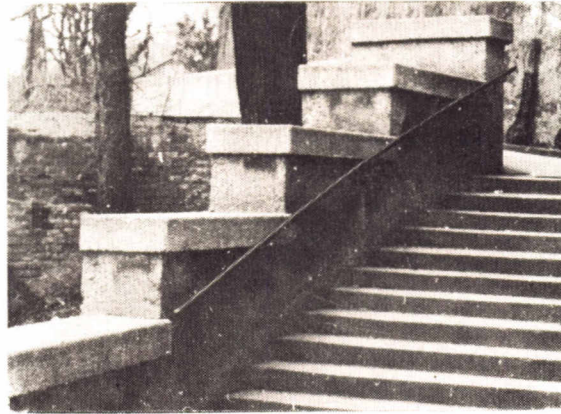


Ovaj rad utorkom i petkom vrijedi 1000 novih dinara, ostale dane ništa.  
Veljača 1971

Tuesdays and Fridays this work is worth 1,00 new dinars, all other days  
nothing. February, 1971

Pod imenom Grgura Kulijaša poslao sam tri rada Klausu Grohu za njegovu knjigu Aktuele Kunst in Osteuropa . Time je 1. legalizirana prevara kao umjetnikov rad, 2. ime i prezime Grgura Kulijaša, osobe koja nije umjetnik, postalo je ime i prezime umjetnika. Veljača 1971

Under the name of Grgur Kulijaš, I sent three entries to Klaus Groh for his book Aktuele Kunst in Osteuropa. As a result, fraud as the artist's work was legalized and the name and surname of Grgur Kulijaš, a person who is not an artist, became the name and surname of an artist. February, 1971



Udarac po ovoj cijevi proizvodi zvuk koji je drugačiji od zvukova okolnih cijevi. Ožujak 1971

A bang on this pipe produces a sound different from the sounds of the neighboring pipes. March, 1971



Na nekoliko izloga u gradu zalijepio sam crnu traku dugačku 2 m zajedno s papirom na kojem je bio ovaj tekst: Muškarci! Ako se rastom nalazite ispod crne linije, spadate u kategoriju niskih muškaraca. Postojale su tri kategorije za muškarce i tri kategorije za žene. Rad nije bio potpisan

On several shop-windows around town I glued a black strip 2 meters long together with a piece of paper on which this text was written? Men! If you come below this line, you belong to the category of short men. There were three categories for men and three for women. The project was not signed. 1971

Na nekoliko kuća u gradu zalijepio sam papir s ovim tekstom: Svi stanari  
ove kuća pametni su i poštteni. 1971

On several houses around town I stuck this paper with the following text:  
All the tenants in this building are smart and honest. 1971

U parku skulpture ostavio sam ovaj tekst: Ekspozat Gorana Trbuljaka sakriven je u parku. 1971

In a park of sculpture I left this text: Goran Trbuljak's entry is hidden in the park. 1971

Za umjetnost bez umjetnika, bez kritike i bez publike.« x

„For art without the artist, without reviews and without a public.“

x

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Ukidanje umjetnika predstavlja radikalizaciju procesa kojeg su umjetnici provodili u umjetnosti. Tako su neprestanim redukcijama stvorili svoje posljednje djelo koje predstavlja njih same. Umjetnik je postao ieja o djelu, odnosno, svoje vlastito djelo.  
Konsekventni postupak zahtijeva ukidanje i toga posljednjeg umjetnikova djela, tj. samog umjetnika. Studeni 1971

Removal of the artist represents a radical change in the process which artists conducted in art. Thus, by continual reductions they have created the last work which represents themselves  
The artist has become the idea of his work, or in other words, the artist has become his own work. The logical process demands the removal of this last work of the artist, this it, of the artist himself. November, 1971

Anonymous conceptual artist.



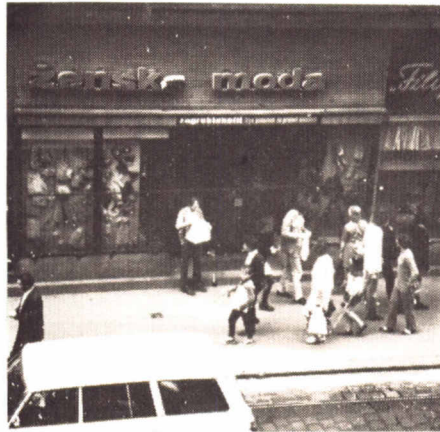
Ne želim pokazati ništa novo i originalno, GSC studeni 1971

I do not wish to show anything new and original, GSC November 1971

15. 2. 1971      16. 2. 1971.      17. 2. 1971.

Datum 15. 2. 1972. odštampan je 17. 2. 1971,  
datum 16. 2. 1971. odštampan je 16. 2. 1971,  
datum 17. 2. 1971. odštampan je 17. 2. 1971.

Date 15. 2. 1971. printed 17. 2. 1971,  
date 16. 2. 1971. printed 16. 2. 1971,  
date 17. 2. 1971. printed 17. 2. 1971.



Pod parolom »Umjetnik je onaj kome drugi za to dadu priliku« završen je 1. 2. 1972. prvi referendum na kojemu su obični građani imali odlučiti je li netko umjetnik ili nije. Građani su morali svojim izborom proglasiti za umjetnika onu osobu čije djelo i ime nisu prije toga poznavali. Treba naglasiti, budući da je na prvim glasačkim listićima bilo odštampano ime osobe koja je pohađala umjetničke škole a i sama je dijelila glasačke listiće, da za samu akciju uopće nije bitno bavi li se osoba za koju se glasa bilo kakvom kreativnom djelatnošću, pa čak ni postoji li ta osoba. Od 500 glasačkih listića, koliko ih je bilo podijeljeno, na 259 bila je zakružena pozitivna odluka, naspram 204 negativne, pa je tako za umjetnika izabrana osoba čije djelo i ime glasači prije toga nisu poznavali.

Under the slogan „An artist is anyone who is given the opportunity to be one“, the first referendum was completed 1. 7. 1972. on which ordinary citizens had to decide whether or not someone is or is not an artist. According to their own choice, citizens had to proclaim as an artist a person whose work and name they had never before heard of. It should be pointed out, since printed on the first ballots was the name of a person who had attended art schools and this person herself passed out the ballots, that it is not at all important, insofar as the action itself is concerned, whether or not the person who is voted for deals in any kind of creative activity, or whether or not this person even exists. Out of 500 ballots, the number that was passed out, there were 259 positive decisions and 204 negative, so that the person selected as an artist was that person whose work and name had not been known before by the voters.

Ovo je rad umjetnika ██████████ koji svaki puta kad ponovo izloži ovaj rad prekriži jedno slovo svoga imena, tako da na kraju taj rad postaje rad umjetnika bez imena. 1972

This is the work of an artist who each time he exhibits this work crosses out one letter of his name, thus that at the end, this work becomes the work of an artist without a name. 1972

Predao komisiji za dodjelu nagrada prijedlog da mi se dodijeli nagrada za djelo koje ću učiniti u budućnosti. 1972

Presented a proposal to the commission for distributing awards that they present me with an award for a work I will do in the future.

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

The money which the organizer of the VII Internationale Malerwochen 1972 gave to artists for material necessary in their work I put in the bank, and several times during the same day repeated the pattern of withdrawing it and depositing it, withdrawing and epositing.

U toku šest dana pomagao sam svaki dan drugom sudioniku VII internati-  
onale Malerwochn 1972. u manuelnom dijelu njegova umjetničkog rada

Every day for six days I helped a different participant of the VII Internati-  
onale Malerwochen 1972 in the manual part of his art work

U katalogu VII internationale Malerwochen 1972. potpisao sam strane s reklamama uz motivaciju da želim imati što veći broj svojih stranica u katalogu.

I signed my name to pages with advertisements on them in the catalogue VII Internationale Malerwochen 1972 because I wanted to have as many of my own pages as possible in the catalogue.





25. 11. 1972 I entered the Musee d'art moderne de la ville de Paris, 11 av. du president Willson and, not identifying myself (name—surname—profession—documentation), asked this question seeking answers of Yes or No or Maybe:

Would you like to exhibit this work in your museum?

1. Yes
2. No
3. Maybe

museum director

anonymous artist

25. 11. 1972. ušao sam u Musee d'art moderne de la ville de Paris 11. av. du president Willson i, ne identificirajući se (ime; prezime—profesija—dokumentacija), postavio sam ovo pitanje tražeći da mi odgovore sa Da ili Ne ili Možda:

Želite li izložiti ovaj rad u vašem muzeju?

1. Da
2. Ne
3. Možda

direktor muzeja

anonimni umjetnik

Not identifying myself (name—surname—profession—documentation),  
I showed this work to an art critic ..... and asked him to judge  
it as:

1. very good
2. passing
3. bad

art critic

anonymous artist

Ne identificirajući se (ime—prezime—profesija—dokumentacija) poka-  
zao sam ovaj rad kritičaru umjetnosti ..... i tražio da ga ocjeni  
jednom od ovih ocjena:

1. vrlo dobro
2. prolazno
3. loše

kritičar umjetnosti

anonimni umjetnik

Not identifying myself (name—surname—profession—documentation),  
I showed this work to an art collector ..... and asked him  
this question to which he must answer with Yes or No or Maybe:

Would you like to buy this work?

1. Yes
2. No
3. Maybe

art collector

anonymours artist

Ne identificirajući se (ime—prezime—profesija—dokumentacija) poka-  
zao sam ovaj rad kolekcionaru umjetnosti ..... i postavio sam  
ovo pitanje tražeći da mi odgovori sa Da ili Ne ili Možda:

Želite li kupiti ovaj rad?

1. Da
2. Ne
3. Možda

kolekcionar umjetnosti

anonimni umjetnik

Na jednom zidu galerije nalaze se datumi i ovaj tekst: Datumi na ovom zidu predstavljaju dane trajanja ove izložbe od sutra pa do posljednjeg dana izložbe. Na drugom zidu galerije nalazi se ovaj tekst: Datumi na ovom zidu predstavljaju dane ove izložbe od prvog dana izložbe pa do danas. Svaki dan prenosi se jedan datum sa prvog zida galerije na drugi zid galerije. 1972

On one of the gallery walls are some dates and this text: The dates on this wall represent the number of days that this exhibition will be open from tomorrow to the last day. On another wall in the gallery is this text: The dates on this wall represent the number of days that the exhibition lasts from the first day of the exhibition till today. Every day one date from the first wall of the gallery is transferred to the other wall in the gallery. 1972



Činjenica da je nekom dana mogućnost da napravi izložbu važnija je od onog što će na toj izložbi biti pokazano.

The fact that someone has a chance to make an exhibition is more important than what will be exhibited at that exhibition.



Goran Trbuljak

Rođen 21. 4. 1948, u Varaždinu. Maturirao 1968, na Školi primijenjenih umjetnosti, odjel fotografije, u Zagrebu. Na Akademiji likovnih umjetnosti u Zagrebu diplomirao 1972.

Born 21. 4. 1948 in Varaždin. Graduated 1968 from School of Applied Arts, Photography Department in Zagreb. Graduated 1972 from Academy of Fine Arts in Zagreb.

Nagrade: Sedam sekretara Skoj-a 1972.

Samostalne izložbe:

One-man shows:

1970 kseroks kopije, Ilica 85, Trg žrvava fašizma, Maksimirska B. B., Borongajska 215, Zagreb.

1971 veža Frankopanska 2a, Zagreb  
Likovni salon Tribine mladih, Novi Sad  
Galerija Studentskog centra, Zagreb

1972 Galerie des locataires, Paris  
Galerija Studentskog kulturnog centta, Beograd

1973 Likovni salon Tribine mladih, Novi Sad

Kolektivne izložbe:

Collective shows:

1969 Okrogli salon Galerije Studentskog centra, Zagreb

Galerija Studentskog centra, izložba radova studenata likovne akademije

1970 Beograd, ulične akcije u organizaciji Galerije Ateljea 212  
Novi Sad, ulične akcije u organizaciji Tribine mladih

Revija s vodom, veža Frankopanska 2a, Zagreb  
Izložba fotografija 6 x 6 cm, veža Frankopanska 2a, Zagreb

1971 Primjeri konceptualne umjetnosti, Salon Muzeja savremene umetnosti, Beograd  
At the moment, veža Frankopanska 2a, Zagreb

Primjeri konceptualne umjetnosti, Salon Tribine mladih Novi Sad  
In another moment, Gelerija Studentskog kulturnog centra, Beograd  
Mogućnosti, Galerija suvremene umjetnosti, Zagreb

7. bijenale mladih, Park Floral, Pariz

1972 Prvi aprilski susreti, GSKC, Beograd  
III. internacionalna izložba originalnoga crteža, Rijeka  
Galerija 212, Bitef, Beograd  
7. internationale malerwoschen, Graz  
French window, Paris

1973 Information sur travail des junes artistes yougoslaves, Galerie des locataires, Paris

Galerie 7, Paris

II. aprilski susreti, GSKC, Beograd

Tendencije 5, Galerija suvremene umjetnosti, Zagreb

Bibliografija

Miroslav Mandić, Index br. 204, Novi Sad 1970

Nena Baljković, Omladinski Tjednik 28. 10 1970 Zagreb

Ješa Denegri, Primjeri konceptualne umjetnosti u Jugoslaviji, Umjetnost 25—26, Beograd januar 1971

Pero Kvesić, intervju omladinski tjednik br. 122 Zagreb 1971

Zvonko Maković, katalog, Novi Sad 1971

Ješa Denegri, Polja br. 149 Novi Sad 1971

Raoul Jan Moulin, les letres francaises br. 1399, Paris 1971

Gigatellier, opus international no. 28, Paris 1971

XXX l'art vivant octobre, Paris 1971

Zdenko Rus, Hrvatski tjednik 19. 11. 1971 Zagreb

Tonko Marojević, Telegram 19. 11. 1971 Zagreb

Ida Biard, Les lettres francaises, 5—11. 4. 1972 Paris

Želimir Košević, Telegram 11. 9. 1971 Zagreb

Wilfred Skreiner, katalog 7. internationale malerwochen, Graz 1972

Ješa Denegri, Telegram br. 57 1973

Bernard Borgeud, Pariscope no. 257 1973

Publikacije

Novine galerije SC br. 12, Zagreb 1969

Polja 142, Novi Sad juli 1970

Index, Novi Sad novembar 1970

Novine Galerije SC, br. 24, Zagreb 1970

Problemi br. 97, Ljubljana 1971

Mogućnosti za 71, katalog, GSU Zagreb lipanj 1971

In another moment, katalog, Beograd 1971

Aktuelle Kunst in Osteuropa, Du mont Aktuell, Köln 1971

Studio International, London february 1972

7. internationale malerwochen, katalog, Graz 1972

Flesh art, Milano novembar 1972

Bilten II. aprilskih susreta, Beograd travanj 1973

Bilten tribine mladih, Novi Sad 1973

