





MAPIRANJE TIJELA/TIJELOM

MAPPING OF THE BODY/WITH THE BODY

2005.

K1

K2

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K4

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K9

K9 COMPASSION

K9 COMPASSION+

K10

KOP

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**Mapiranje
tijela/tijelom** o izvođenjima
retoričkih figura tijela
Zlatka Kopljara

Miško Šuvaković

**On Performances of
Rethorical Figures of
the Body by Zlatko
Kopljar**

**Mapping of
the Body/with
the Body**

Miško Šuvaković

Mapiranje tela/telom

Umetnički radovi (performansi, video-radovi, foto-printovi) Zlatka Kopljara su nastajali tokom devedesetih godina u paradoksalnom suočenju mikro- i makro-politike aktuelnog sveta. Kopljar je na izazovan način kroz strategije i taktike *performans arta* problematizovao odnos savremenog tela i savremenog sveta u suočenju paradigmatiskih idealiteta aktivno-pasivno, agresivno-meditativno, političko-religiozno, materijalističko-hrišćansko, neoliberalno-postsocijalističko i lokalno-globalno. Njegova mapiranja tela/telom su izvedena na provokativan način u širokom dijapazonu prezentovanja telesnih indeksiranja od bihevioralne ekspresivnosti do retoričke neekspresivnosti. Simbolički čvor ekspresivnih linija ponašanja i neekspresivnih pozicioniranja tela je problem koji on kao umetnik aktuelnosti postavlja pred budućnošću i naspram prošlosti.

Zlatko Kopljär's works (performances, videos, photo-prints) were created in the 1990's in a paradoxical confrontation between the current world's micro- and macro-politics. Through the strategies and tactics of *performance art*, Kopljär problematized the relationship between the contemporary body and the contemporary world in the confrontation of the paradigmatic idealistic notions active-passive, aggressive-meditative, political-religious, materialistic-Christian, neoliberal-postsocialist, and local-global. His provocative mappings of the body/with the body comprise a wide span of presentations of bodily indexation ranging from behavioral expressiveness to rhetorical inexpressiveness. The symbolic knot of expressive lines of behavior and inexpressive positionings of the body presents a problem which he, as an artist responding to current events, places before the future and in relation to the past.

Mapping of the Body/with the Body

Telo, svet i taktike izvođenja u istoriji *performans* umetnosti

Zamisli *performans arta* (*performance art*) su višeznačne i neodređene u mnogobrojnim aktuelnim ili retrospektivnim upotrebama, primenama i *izvođenjima* kroz različite teorije i istorije umetnosti 20. veka. Pojam i termin *performans arta* su koncipirani krajem šezdesetih i početkom sedamdesetih godina u neoavangardnim taktikama, rede strategijama, preobražaja i nadilaženja zatvorenih granica definisanja vizuelnog, pre svega visokomodernističkog, umetničkog dela, a time i vizuelnih umetnosti kao umetnosti zasnovanih na stvaranju ili pravljenju ili proizvodnju autentičnih, po sebi razumljivih, celih i završenih slika i skulptura kao "komada". Zatim, u poznoj neoavangardi zamisao *performans arta* je teorijski interpretativno i istoricistički retrospektivno primenjena na različita otvorena, eksperimentalna, procesualna i akciona umetnička "dela" koja su bila koncipirana i izvedena kao *dogadaj* (*event*). Zatim, pozni neoavangardni koncept *performans arta* je interpretativno, anticipatorski i programski, odnosno, hegemonistički primenjen na sasvim različita postmoderna umetnička "dela" koja su bila zasnovana i izvedena na konceptu i realizaciji, pre svega bihevioralnog "dogadaja". Zamisao *performans arta* je, znači, interpretativno primenjena na koncepte i fenomene izvođenja događaja u sasvim različitim institucijama i disciplinama umetnosti i kulture. Zamisao *performans arta* je primenjena u muzici, u književnosti, u radiofoniji, u filmu, teatru, plesu, operi, umetničkim praksama orijentisanim ka kulturalnom radu, u elektronskim masovnim medijima. Pri tome, nužno je naglasiti da pojam *performans arta* nije nastajao sintezama različitih proceduralnosti iz pojedinačnih umetnosti u novu više-disciplinarnu integrišuću nad-disciplinu nove umetnosti. Pojam i koncept *performans arta* se primenjuje na često neuporedive umetničke prakse iz različitih dijahronijskih i sinhronijskih konteksta koji "čin" realizacije dela ili "dogadaj" pojavnosti dela identifikuju kao događaj-kao-umetničko delo. Pažnja se pomera sa završenog/statičnog objekta -ili komada- kao završenog produkta na *izvođenje* kao intervencionistički ili interaktivni ili relacioni proces u umetnosti i kulturi. Istorija *performans arta* se konstruiše kao narativ o poredbenim mapama strategija i taktika identifikovanja i interpretiranja različitih projektovanih

The ideas of *performance art* have multiple meanings and cannot be determined within their numerous current or retrospective uses, applications, and *performances* throughout different theories and histories of the 20th century. The notion and the term *performance art* were conceived in the early 1960's and late 1970's using the neoavant-garde tactics, rarely strategies, of transforming and surpassing the closed framework of defining visual, above all highly modernistic, art work, and the visual art as art based on creating, making or producing authentic, self-explanatory, whole, and finished paintings and sculptures as "pieces". Furthermore, during the late neoavant-garde period the idea of *performance art* was in a theoretically interpretative and historically retrospective manner applied to different open, experimental, process and action "works" of art which were conceived and performed as *events*. After that, the late neoavant-garde concept of *performance art* was in an interpretative, anticipatory, and programmed, i.e. hegemonic, manner applied to completely different postmodern "works" which were based and performed on the concept and realization of, above all, a behavioral "event". This means that the idea of *performance art* was in an interpretative way applied to the concepts and phenomena of *performing events* in completely different institutions and disciplines of art and culture. The idea of *performance art* therefore finds its application in music, literature, broadcasting, film, theater, dance, opera, artistic practices oriented toward cultural work, and in electronic mass-media. In addition, it is necessary to emphasize that the notion of *performance art* was not created by synthesizing different procedures from different individual fields of art into a new, multidisciplinary, all-inclusive, higher-discipline of a new art. The notion and the concept of *performance art* find their application in often incomparable artistic practices from different diachronic and synchronic contexts which identify the "act" of realization of a work or the "event" of the presentation of a work as an event-as-an art work. Attention is moved from a finished/static object –or piece– functioning as a final product to a *performance* acting as an intervening, interactive or relational process in the arts and culture. The history of *performance art* is constructed as a narrative on comparative

Body, World and the Tactics of Performing in the History of Performance Art

ili slučajnih procedura autorskog *nomadskog izvođenja* umetničkog dela kao događaja. Umetničko delo *performans arta* je, najčešće, heterogeni događaj situiran u sasvim subjektivnim, društvenim i istorijskim trenucima poznog kapitalizma i njegovih hegemonija na drugi-postsocijalistički i treći-postkolonijalni svet.

Kada je uspostavljen pojam i koncept *performans arta* u istorijama i teorijama umetnosti, bilo je moguće koncept *izvođenja* interpretativno teorijski i poetički primeniti na ona dela koja nisu događaj. Zamisao *performans arta* je primenjena na ona dela koja su posledica stvaralačkog ili proizvodnog čina *postajanja* kojim se na neki način zastupa ili intervencionistički anticipira proces *izvođenja*. Objekt, tekst, slika slikarstva, fotografska slika, ekranska slika, poster, reklama, ambijent/instalacija, medijska konstrukcija itd. interpretiraju se kao *tragovi* koji zastupaju i demonstriraju već završene procese *izvođenja*. U tom smislu, apstraktne slike Jacksona Pollocka, Jaspersa Johnsa ili Marka Devada; feministički filmovi Yvonne Rainer ili *gay* filmovi Dereka Jarmana; video-instalacije Billa Viole, dekonstruktivistička i pornografska proza Kathy Acker; rok-pop spektakli-koncerti Laurie Anderson; para-teorijski tekstovi Johna Cagea; drastične fotografije Joel-Peter Witkina, Cindy Sherman ili Williama Wegmana interpretiraju se kao dela *performans arta* ili kao dela sa izvesnim/neizvesnim aspektima *performans arta*. Pri tome, ta dela nisu uvek događaji pred publikom, već se njihov čulni izgled i semantička funkcija interpretiraju kao trag slikarevog, rediteljkinog/rediteljevog, umetnikovog, spisateljičinog, kompozitorovog, skulptorkinog ili fotografovog bihevioralnog čina *izvođenja* dela kao intervencije na delu ili delom na kontekst prezentacije, komunikacije, recepcije, razmene ili potrošnje. Čin interventnog *izvođenja* dela je ono što delo očigledno pokazuje i zastupa, a to je, za ovu tačku gledišta, važnije od ispričane priče, prikazanog prizora ili upisanog simboličkog poretka.

strategy and tactic maps for identifying and interpreting different projected or accidental procedures of an author's *nomadic performance* in which the work of art functions as an event. Most often *performance art* work is a heterogeneous event situated in a completely subjective, social, and historic moment of the late capitalism and its hegemonies over the second-postsocialist and the third-postcolonial world.

When the notion and the concept of *performance art* were established in the histories and theories of art, it became possible to apply the concept of performance in an interpretative, theoretic and poetic way to those works that are not an event in themselves. The idea of *performance art* is applied to the works that are a consequence of a creative or productive act of *becoming* which in some way represents or engagingly anticipates the process of *performing*. Objects, texts, paintings, photographs, screen pictures, posters, commercials, ambient/installations, media constructions, etc., are interpreted as *traces* representing and demonstrating already finished processes of *performance*. In this sense, abstract paintings by Jackson Pollock, Jasper Jones or Mark Devado; feminist films by Yvonne Rainer or *gay* films by Derek Jarman; video installations by Bill Viola; deconstructionist and pornographic prose by Kathy Acker; rock-pop concert-spectacles by Laurie Anderson; para-theoretical texts by John Cage; radical photographs by Joel-Peter Witkin, Cindy Sherman or William Wegman are interpreted as *performance art* works or as works with a certain/uncertain aspects of *performance art*. In addition, although these works are not always events taking place in front of an audience, their sensual appearance and their semantic function are interpreted as the *traces* of the painter's, director's, artist's, writer's, composer's, sculptor's, or photographer's behavioral act of *performing* the work functioning either as an intervention on the work or an intervention with the work on the context of presentation, communication, reception, exchange or consumption. The intervening *performance* is what the work obviously shows and represents, and this is, for this point of view, more important than a story told, a scene shown or a symbolic sequence inscribed.

Umetnička praksa Zlatka Kopljara (r. 1962) obeležena je, u političkom smislu, dramatičnom epohom raspada socijalizma, uspostavljanja nacionalnih država na jugoistoku Evrope, izvođenjem neoliberalne tranzicijske politike i, svakako, paradoksalnim odnosima globalizma i antiglobalizma, odnosno, istovremene subverzije i rekonstrukcije univerzalnosti u hrvatskoj kulturi devedesetih godina 20. veka. Kopljarove retoričke figure biheioralnosti jesu u interaktivnom i relacionom odnosu sa aktuelnom mikro- i makro- politikom tranzicijske i globalizujuće Hrvatske. Međutim, on ne polazi i ne služi se očiglednim i brutalnim diskursima politike na način Mladena Stilinovića ili visoko estetizovanim *ikonama* javne ili privatne politike na način Sanje Iveković, već svojim retorički izvedenim telesnim ponašanjem (retoričkim figurama ponašanja) obećava i, zatim, izvodi otvoren i nestabilan relacioni odnos koji ga čini aktivnim saučesnikom aktuelnosti i "sondom" testiranja mikro- ili makro-društvenog horizonta stvarnosti. Kopljarov rad je u umetničkom smislu vođen uspostavljanjem *hibridnog polja* biheioralnog i medijskog izvođenja. Drugim rečima, umetnik više nije stvaralac, tvorac ili proizvođač "komada" koji vodi ka razmeni, sticanju, potrošnji, uživanju ili kontempliranju estetskog, mističkog, političkog ili, tek, svakodnevnog *viška vrednosti*. Umetnik jeste izvođač (*performer*) koji interveniše svojim telesnim ponašanjem, tj. postajanjem drugim, na *simboličkim*, *imaginarnim* i *realnim* potencijalnostima kulture i društva. Njegova intervencija je biheioralna, a to znači da ona svoju egzistenciju fragmentira na situacije ili događaje *retoričkih figura* koje nešto pokazuju, izriču ili postaju u specifičnim životnim uslovima i okolnostima. Kopljarova umetnička praksa je, u religioznom ili metafizičkom smislu, inverzija tradicionalne sheme dubine kao pokretača površine u gotovo delezovsku situaciju *površine* koja postaje *dubinom*. Nema dubine do iluzije koju stvara površina. Telo umetnika jeste opna (zatvorena neprekidna površina) koja svojim retoričkim figurama (fragmentarnim isečcima i indeksacijama ponašanja) pokazuje trenutak *postajanja* dubinom. Nema dubine. Dubina je trenutak kada površina postaje iluzija dubine. Ali, iluzija nije prevara, maska ili transcendencija, naprotiv, ona je materijalni efekat ili produkt

In a political sense Zlatko Kopljär's (1962) artistic practice is marked by the dramatic epoch which witnessed the collapse of socialism, the establishing of the new nationalist states in the South-Eastern Europe, neoliberal transitional politics, and, of course, the paradoxical relationships between globalization and antiglobalization, i.e. the coexisting subversion and reconstruction of universalities in Croatian culture during the 1990's. Kopljär's rhetorical figures of behaviorism stand in an interactive and engaging relationship with the current micro- or macro- politics in present day Croatia which is going through the processes of transition and globalization. Still, he does not employ the obvious brutal political discourses of Mladen Stilinovic, or the highly esthetic *icons* of public or private politics of Sanja Ivekovic, but his own rhetorical bodily behavior (rhetorical figures of behavior) which allows him to promise and then execute an open, unstable relationship which makes him an active participant in current events and a "probe" for testing the micro- or macro- social horizon of reality. In an artistic sense Kopljär's work is guided by the establishment of a *hybrid field* of behavioral and media performance. In other words, an artist is no longer the creator, maker or producer of a "piece" which leads toward exchange, acquisition, consumption, enjoyment, contemplation of the esthetic, mystical, political or, merely, everyday *excess of value*. An artist is a performer who intervenes with his bodily behavior, i.e. by becoming somebody else, using the *symbolic*, *imaginary*, and *real* potentials of the culture and society. The artist's intervention is behavioral, and this means that its existence breaks down into fragments of situations or events comprising *rhetorical figures* which show, express or become something under specific life conditions and circumstances. Kopljär's artistic work is, in a religious and metaphysical sense, an inversion of the traditional scheme of depth as a moving force of the *surface* into an almost Deleuzean concept of surface becoming *depth*. Depth is but an illusion created by the surface. An artist's body is a membrane (closed uninterrupted surface) which, using its rhetorical figures (fragmentary cuts and indexations of behavior), shows the moment of *becoming depth*. There is no depth. Depth is a moment in which the surface becomes

umetnikovog rada sa sopstvenim površinama (figurama u prostorno-vremenskim egzistencijalnim situacijama). Na primer, ako je performerski rad Tomislava Gotovca iskliznuće pojedinačnog transgresivnog, gotovo *queer* tela iz paradigmatškog zastupanja "normalnog" poznosocijalističkog društvenog tela, ako je performerski rad Vlaste Delimar izvođenje potencijalnosti ženskog heteroseksualnog tela kao pokaznog tela sa ženske tačke identifikacije (želje, simbolizacije) unutar tranzicijskog postsocijalizma, tada je performerski rad Zlatka Kopljara izvođenje ekskluzivne muške (mačo, herojske, mitske, retoričke) pozicije unutar kritičnih tačaka neoliberalnog ekspanzivnog globalizma. Stoga, kontekst njegovog rada je izvođenje bihevioralnih intervencija unutar samog života (životnih neutopijskih situacija) kao provociranje procesa konstituisanja globalnog sveta i njegove nove integrativne i time univerzalne povesti. Kopljarova izvođenja (performansi, instalacije, medijske realizacije) se sprovode ne putem idealnih oblika već unutar *gustog kompleksa iskustva* pojedinačnog čulnog tela *bačenog* u naprsline sveta u postajanju jednim.

an illusion of depth. However, the illusion is not a deception, disguise or transcendence; on the contrary, it is a material effect or a product of the artist's work with its own surfaces (figures in the existential situations in time and space). For example, if Tomislav Gotovac's performance work presents an individual transgressive, almost *queer* body slipping out of the paradigmatic representation of the "normal" late-socialist social body, and if Vlasta Delimar's performance work can be seen as the exploration of potentiality of a female heterosexual body as a demonstrative body from the woman's point of identification (desire, symbolization) within the transitional post-socialism, then Zlatko Kopljär's performance work carries an exclusive male (macho, heroic, mythical, rhetorical) position within the critical points of neoliberal expansive globalization. Therefore, behavioral interventions within life itself (life's non-utopian situations) which provoke the process of the constitution of the global world and its new integrative and, hence, universal history comprise the context of his work. Kopljär's performances (installations, media performances) do not use ideal shapes but a *thick cluster of experience* belonging to an individual sensual body *thrown* into the cracks of the world in an attempt to become one.

**Razrada:
jedna mašina
se definiše kao
sistem rezova
(preseka).
I to je to...**

U mašinama sve funkcioniše istovremeno, ali u rezovima i prekidima, kvarovima i promašajima, isprekidanostima i kratkim spojevima, rastojanjima i komadanjima, u jednoj ukupnosti koja nikada ne okuplja svoje delove u celinu. Umetnik može uzeti bilo koji identitet, bilo koju ulogu, odnosno, bilo koju pojavnost. Reč je o ubrzavanju mnogostrukosti koja istovremeno može potencijalno biti subjekt ili objekt ili utisak ili pokretačka sila ili pasivni otklon u stranu. Ovde će biti reč o mašini. Zato, Zlatko Kopljar može da preuzima različite uloge u pozicioniranjima i repozicioniranjima tela i sveta.

Umetničko delovanje Zlatka Kopljara se da definisati kao *sistem rezova* (preseka) čiji se efekti identifikuju kao performansi, kao instalacije ili kao medijske prezentacije (fotografije, video-radovi, tekstualni zapisi, akustičke prezentacije, telesne poze, isečci medijskih audio ili vizuelnih slika). Odrednica, bliska *negativnim dijalektikama* Kopljarovih destrukcija kao konstrukcija, ukazuje da je njegovo umetničko delovanje zapravo rad *mašine* kao sistema rezova (preseka) u polju stvarne ili fiktionalne egzistencije potencijalnih, hipotetičkih, izvodećih, pozicioniranih ili slučajnih subjekata aktuelne kulture i društva. *Mašina* ne sintetizuje zaokružen i celovit organizam ona relacionira organe u trenutni promenljivi poredak ili, tek, presek protoka. S druge strane, *mašina* je ono što konstruktivno deluje i kada razara. Kopljar razara i razaranje je konstruktivni rad na isti način kao što je konstruktivni rad razbijanje i urušavanje prostora ili povređivanje drugog tela.

Mašina može biti nazvana: "K", jer je reč o *sistemu* konstruktivnih ili destruktivnih trenutnih *rezova* (preseka unutar protoka egzistencije), a ne o završenom proizvodu (objektu) koji se može imenovati, imati i kontemplirati. Potencijalnost biheavioralnosti umesto očekivane konačnosti objekta. Nazivi Kopljarovih radova mogu biti "K", tj. mogu biti indeks, a ne ime. Indeks je trenutno označavanje u procesu proticanja egzistencije. Ime je posedovanje egzistencije na prividu simboličkog plana. Proizvodnja *mašinama* vodi ka proizvodnji kao proizvodu: rezovi, preseki, procesi,

In machines everything functions simultaneously, but in cuts and interruptions, brakes and failures, discontinuities and short circuits, intervals and partitions, everything operates in totality unable to bring the pieces of the whole together. An artist can take on any kind of identity, any role, that is, any kind of appearance. We are talking about the acceleration of multiplicity that can at the same time potentially be a subject or an object or an impression or a moving force or a passive stepping aside. Here we will discuss a machine which allows Zlatko Kopljär to assume different roles in the process of positioning and repositioning of the body and the world.

Zlatko Kopljär's work can be defined as a *system of cuts* (cross sections) whose effects are identified as performances, installations or media presentations (photographs, videos, texts, acoustic presentations, body poses, audio or visual media clips). This definition, which is closely related to *negative dialects* of Kopljär's destructions as constructions, shows that his artistic work is actually the work of a *machine* seen as a system of cuts (cross sections) in the field of either real or fictional existence of the potential, hypothetical, performing, positioned or accidental subjects of current culture and society. The *machine* does not synthesize a round, compact organism; it organizes the organs into a temporary, variable order or merely into a cross section of the flow. On the other hand, the *machine* is what functions constructively even when it is destructive. Kopljär destroys and the destruction is a constructive work in the same way as the constructive work is the destruction and implosion of space or violation of another body.

The machine can be named "K," because we are talking about a system of constructive or destructive momentary *cuts* (cross sections within the flow of existence), and not about a finished product (object) that can be named, possessed or contemplated. Potentiality of behaviorism instead of an anticipated finality of an object. Kopljär's works can be titled "K," and it can function as an index, and not a name. The index is a momentary

**Elaboration:
One Machine
is Defined as a
System of Cuts
(Cross Sections).
And that is it...**

njihovi rezovi, preseći, zaseci, ubodi, na ivici, u ponoru, na granici, u središtu, između, preseći, itd...

Kopljaroва umetnička dela su preseći egzistencije, na primer, kao u sirovom i bolnom opisu *mašine* kod Deleuzea i Guattaria:

Connecticut, Connect – I – cut, više mali Džo. Betelhajm (Bettelheim) slika to dete koje živi, jede, izbacuje izmet ili spava samo kada se ukopča u mašine snabdevene motorima, žicama, lampama, karburatorima, elisama i volanima: električna prehrambena mašina, mašina-auto za disanje, blistava svetlosna analna mašina. Malo primera tako dobro prikazuje režim želeće proizvodnje i način na koji razbijanje predstavlja deo samog funkcionisanja, ili rez-deo mašinskih veza. Zacelo će se reći da taj mehanički, shizofrenični život izražava odsustvo i destrukciju želje, pre nego želju, i pretpostavlja izvesne roditeljske stavove krajnjeg negiranja na koje dete reaguje pretvarajući se u mašinu. ... Kako se proces pretvorio u cilj? Ili, pak, kako je on bio žrtva preuranjene provale (upada), ili strašnog intenziviranja? Samo je u odnosu na telo bez organa (zatvorene oči, začepljen nos, zapušene uši) nešto proizvedeno, protivproizvedeno, što odvraća ili intenzivira celokupnu proizvodnju čiji, međutim, predstavlja deo. Ali mašina ostaje želja, pozicija želje koja nastavlja svoju povest kroz primarno potiskivanje i vraćanje potisnutog, u uzastopnom smenjivanju paranoičnih mašina, čudotvornih mašina i bezbračnih mašina kroz koje Džo prolazi, kako napreduje Betelhajmovo lečenje.

Ova alegorijska slika *proizvodnje proizvoda kao proizvodnje* obećava mogućnost interpretativnog zahvatanja potencijalnosti Kopljarovog otvorenog i nestabilnog umetničkog rada. Preseći, povezivanja, lučenja, preklapanja, proticanja, suočavanja, oduzimanja, dodavanja, pozicioniranja, izvođenja, razaranja, konstruisanja, poziranja, markiranja, upisivanja, selekcionisanja, udaranja, primanja, nedelovanja, izmicanja, prelazanja... jedan beskrajni proces koji referira sâm na sebe kao na poligon izuzetnih egzistencijalnih potencijalnosti koje treba indeksirati sa "K".

designation in the process of existential flow. The name is a possession of existence in an illusion of a symbolic plan. *Machine* production leads toward production as a product: cuts, cross sections, processes, their cuts, cross sections, slashes, punctures, on the edge, in the abyss, on the border, in the middle, between, cross sections, etc.

Kopljär's works are cross sections of existence which can be seen in the crude and painful description of the *machine* by Deleuze and Guattari: "*Connecticut, Connect - I - cut,*" Little Joe shouts. Bettelheim paints that child who lives, eats, discharges feces or sleeps only when plugged into machines equipped with engines, wires, lamps, carburetors, propellers, and steering-wheels: electric nutritional machine, car-machine for breathing, glistening luminous anal machine. Very few examples describe the regime of the desired production and the way in which destruction represents a part of the very functioning, or a cut-portion of machine connections, as well as this one does. One will say that the mechanical, schizophrenic life expresses absence and destruction of desire, rather than desire itself, and that it assumes extreme negation on the side of a parent to which a child responds by turning into a machine.... How did the process turn into a goal? Or, on the other hand, how did it become a victim of a premature break-in (invasion), or a terrible intensification? Something is produced and/or counter-produced only in relation to the body without organs (closed eyes, stuffed nose, plugged ears), and it distracts or intensifies the entire production whose part it actually represents. But the machine remains a desire, a position of the desire, continuing its history through the primary repression and the return of the repressed, in a successive alternation of paranoid machines, miraculous machines, and marriageless machines through which Joe passes, as Bettelheim's therapy progresses.

This allegorical picture of the *production of the product as production* promises a possibility of an interpretative reading of the potentiality of Kopljär's open and unstable work. Cross sections, connections,

Njegov instinkt se oblikuje u izvođenju umetničkog dela i biva ono što na aktivnog ili pasivnog posmatrača deluje brutalnošću ili nežnošću. Nije reč o intelektualnoj koncepciji umetnosti, već o instinktivnom dejstvu ponašanja kao umetnosti. Pri tome, instinkt koji biva indeksiran, na primer sa "K" jeste izazov ili prizivanje konceptualizacije tela-mašine u presecima koji se odigravaju bez prestanka u premeštanjima, tj. preuzimanjima različitih uloga: on komunicira, on izlučuje krv, on udara i prima udarce, on puca u daljinu, on leži na nultom mestu egzistencije, on posreduje ili moli,... Umetnik je instinktivno vođen u složenim poljima efekata koja remete očekivanja naših čula i naših tela. On gubi teritorije tako što premešta granice. On pokazuje sebe da bi se doveo u pitanje odnos TI-JA ili, još strašnije: JA-MI. Njegova igra sa pojedinačnošću izaziva univerzalnost. U glatkom falusnom telu univerzalnosti pronalazi se pukotina, nabor, hrapavost koja nas vraća od "ti" na "ja" i od "mi" na "ja". Taj povratak na "ja" boli.

destructions, constructions, posing, marking, inscribing, selecting, hitting, taking, not-acting, evading, crossing over... a limitless process referring to itself as a testing ground for exceptional existential potentials that need to be indexed with "K".

His instinct is shaped during the performance and it influences an active or a passive viewer with brutality or gentleness. This is not the intellectual conception of art, but an instinctual effect of behavior as art. Here the instinct, indexed for example with "K", is a provocation or an evocation of the conceptualization of the body-machine within the cross sections which continually occur in constant rearrangements, i.e. assumptions of different roles: he communicates, secretes blood, he hits and receives blows, he shoots into the distance, he lies at the zero point of existence, he mediates or prays.... The artist is instinctively led through the complex fields of effects which disturb the expectations of our senses and our bodies. He loses his territories by moving borders. He shows himself in order to question the relationship between YOU and I or, even worse, between I and WE. His play with the individual challenges the universal. In the smooth phallic body of universality he finds a crack, wrinkle, or roughness which brings us back from YOU to I and from WE to I. This return to I hurts.

***Re-Embodiment:* to je tu**

Jedan od zahteva koji se postavlja pred *mašinom* jeste da se ukaže na potencijalnu mrežu ili mapu indeksiranja i interpretiranja interventnog protičućeg odnosa konceptualnih (šta umetnik namerava), fenomenalnih (kako se umetnik telesno pojavljuje), diskurzivnih (kroz kakve odnose on gradi svoja značenja) i istorijskih potencijalnosti *heterogenog* i *hibridnog* izvođačkog (*performing*) umetničkog dela. Kopljarova dela su heterogena: on nomadski preseca potencijalnosti medija izvodeći sâm događaj (performans) ili situaciju (instalaciju). Njegova dela su i hibridna: on nije u polju razvoja jednog "stila" izražavanja, već u mnogostrukostima ponašanja *jakog* i *slabog* tela koje preuzima neuporedive uloge u svetu i prema svetu. Heterogenost i hibridnost su osnove proizvodnje aktuelne subjektivnosti, tj. subjektivnosti u aktuelnom svetu mnogostrukih potencijalnosti.

Pogledajmo bazične probleme, ponude i efekte Kopljarovih izvođenja projekata indeksiranih od K1 do K10.

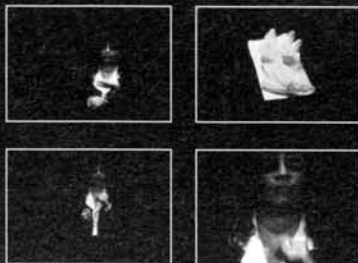
One of the demands the machine has to respond to is to point to a potential network or map for the indexation and interpretation of the engaging, fluctuating relationship between the conceptual (artist's intention), phenomenal (artist's bodily appearance), discursive (through what relationships he builds his meanings), and historical potentialities of the *heterogeneous* and *hybrid performance art* work. Kopljar's works are heterogeneous: like a nomad he cuts through the potentialities of the media by either performing the event itself (performance) or the situation (installation). His works are also hybrid: he does not belong to the development field of one "style" of expression, but to the multiplicity of behaviors of a *strong* and/or *weak* body which takes on the incomparable roles in the world and toward the world. Heterogeneity and hybridity are the basis for the production of current subjectivity, i.e. subjectivity in the current world of multiple potentialities.

Re-Embody: It is Here

What follows are the basic problems, offers, and effects of Kopljar's project performances indexed K1 through K10.

K1

Komunicirati sa drugim/om. "K1": suočiti se sa tankom i nevidljivom granicom potencijalnosti intersubjektivne razmene. Komunikacija nije ništa drugo do pokušaj razmene u mogućim ili nemogućim uslovima egzistencije. Usredsredenost na fenomen *otpora*.



To communicate with the other. "K1": to face a thin, invisible border of potentiality of an intersubjective exchange. Communication is nothing more than an attempt of exchange in possible or impossible conditions of existence. Focus on the phenomenon of *resistance*.

K1

Opis djela: U zamračenom auditoriju publika čeka govornika. Gluhu i slijepu djevojku dovode do govornice osvijetljene reflektorom. Djevojka navlači kirurške rukavice te potom jezikom gluhonijemih izvodi tekst. U trenutku kada pokaže da će tekst ponoviti još jednom, iza njenih leđa sijevnu dva uzastopna bljeska jarke svjetlosti i zaslijepe publiku. Djevojka ponavlja govor. Po završetku skida rukavice, ostavlja ih na govornici te uz pomoć pratnje odlazi iz dvorane. Publika u predvorju nalazi izvedeni tekst napisan Brailleovim pismom: "Ova smiješno teatralna i patetična situacija samo je stvar nužde u koju ste uvučeni. Moja je privilegija da vam načinom koji je najmanje primjeren kažem ono što me neprestano razara i trajno opterećuje, a sigurno je da izrečeno neće ništa promijeniti. Sigurno je samo to da će nas podsjetiti na ono što znamo. Način kojim to govorim oslobađa i mene i vas trenutno nepotrebne odgovornosti. Ne moramo sada i u ovom trenutku razmišljati o onome što govorim. Odgovornost dolazi kasnije. Zato sve izgleda kao prijevara i bilo koja mogućnost racionalne komunikacije dokinuta je, a time i naš ego, odnosno mogućnost da odmah sudimo. Namjerno ometanje bilo kakve komunikacije činim stoga što očekujem da osjećate tijelom, očima, kožom, stopalima, dlanovima. Želim da osjetite. Da se upitate. Što se uopće dogodilo? Što je rečeno? Odgovor ćete naći sami kada dodete nekome za koga ste uvijek mislili da treba pomoć i shvatite da vam baš taj i jedino on može pomoći."

The description of the work: In a darkened auditorium the audience is waiting for the speaker. A deaf and blind girl is brought to a pay phone lit by a spotlight. The girl puts on surgical gloves and performs the text using sign language. When she indicates that she is going to read the text once again, a bright light flashes twice from behind her and blinds the audience. The girl repeats the speech. At the end she takes off the gloves, leaves them on the pay phone and is assisted out of the auditorium. In the lobby the audience finds the performed text written in Braille alphabet: "This ridiculously theatrical and pathetic situation is only a matter of necessity which you are drawn into. It is my privilege to tell you, in the least appropriate way, what continuously destroys and permanently burdens me. What I tell you will certainly not change a thing. It will only remind us of what we already know. The way I say it frees both me and you of the responsibility which at this moment is completely unnecessary. We do not have to think about what I am saying. The responsibility comes later. This is why everything looks like a fraud and any possibility of rational communication is removed, and with it our ego, i.e. the possibility to make immediate judgments. I disrupt any kind of communication on purpose because I expect you to feel with your body, eyes, skin, feet, and palms. I want you to feel. I want you to ask yourselves: What happened? What was said? You will find the answers yourselves when you approach someone you always thought needed your help and then you will realize that this person is the one, the only one, who can help you."



Pažljivi posmatrač ovog rada otkrit će da se komunikacija istražuje preko modela konstruisanja i, zatim, izvođenja ekspresije. Ekspresija nije ono što izvire iz “komunikacijskih bića”, već se biće pojavljuje kao efekat mašine koja konstruiše bihevioralni izraz upućen drugom.



A careful observer of this work will discover that the communication is explored through a model of construction, and then, performance of expression. The expression is not what comes out of the "communicative beings," but the being emerges as an effect of the machine that constructs a behavioral expression directed toward another.





K2

Razarati prostor i konstruisati delo. "K2": umetnik i publika razaraju zidove galerije. Destrukcija javnog prostora. Aktiviranje publike. Prag društvene norme. Simulakrum revolucije. Rušenje kao poziv na stvaranje. Dijalektika na sceni.



To destroy space and construct a work. "K2": the artist and the audience destroy the gallery walls. Destruction of public space. The activation of the audience. The threshold of the social norm. Simulacrum of a revolution. Destruction as an invitation to creation. Dialectics on the scene.

K2



Opis djela: Na stolu u sredini galerije dočekuje me sedam papira na kojima je napisana po jedna riječ rečenice "JA SAM UMJETNIK KOJI ŽELI MIJENJATI SVIJET". Podižem jedan po jedan papir iznad glave, redom ih pokazujem publici te potom param. Kad je i zadnja riječ pokazana i zadnji papir poderan, ispod stola izvlačim malj i počinjem snažno udarati po zidovima galerije. Nakon dvije do tri minute publika dobiva male čekiće pa mi se pridružuje u rušenju galerije.



The description of the work: On the table in the middle of the gallery there are seven pieces of paper. Each word of the sentence "I AM AN ARTIST WHO WANTS TO CHANGE THE WORLD" is written on a separate piece of paper. I raise one piece after another above my head, show them to the audience, and then tear them apart. When the last word is shown and the last piece of paper torn, from under the table I pull out a hammer and forcefully hit the gallery walls. Two or three minutes later the audience receives small hammers and joins me in the destruction of the gallery.



Kopljar polazi od filozofske, može se reći intelektualne, *ideje* izvedene iz Marxovog poziva filozofima da pređu sa tumačenja na promenu sveta. Kopljar umetniku nudi ulogu prevratnika, pri tome njegov poziv ne opstoji na *nekakvom opštem planu*, već se realizuje u partikularnosti gesta razaranja koje rekonstruiše "svet" u njegovoj nedeljivoj i neponovljivoj specifičnosti. Pri tome, pažnja nije usmerena samo na umetnikov čin (razarati zidove velikim čekićem), već i na društvene *pragove* koje treba da pređe publika (galerijska publika) u preuzimanju uloge saučesnika, tj. mašine, tj. *sistem rezova*. Kopljar tu kompleksnu situaciju opisuje sledećim rečima:



Kopljär takes a philosophical, we could say intellectual, *idea* derived from Marx's appeal to philosophers to stop interpreting and start changing the world. Kopljär assigns an artist the role of a revolutionary. This role does not exist on *some kind of a general level*, but is realized in the particularity of gestures of destruction which reconstructs "the world" in its indivisible and unique specific quality. The attention is not directed only toward the artist's act (the destruction of the walls with the large hammer), but also toward social *thresholds* which the audience (gallery audience) needs to cross by taking over the role of the accomplice, that is the machine, that is the *system of cuts*. Kopljär describes that specific situation in the following way:



“Ono što sam pokušao u radu K2 čini mi se da je i uspjelo, tako da je rad s “rušenjem galerije” definitivno bio konstruktivan. U češkoj galeriji 761 u Ostravi u okviru *Malamut performance festivala* 1997. godine publici pod noge bačeno je dvadesetak čekića, ali pravi *mess* nastao je u *Kapelici* kod Jurija Krpana gdje smo galeriju potpuno demolirali. Jurij je bio presretn. (smijeh) Istina bog, imao je problema. U početku su Slovenci bili introvertirani; međutim, kada su pukli, napravili su (s pardonom) totalno sranje. Bili su sjajni. To je grubi primjer u čemu je kvaka navedenih konstrukcija.”

Tu se krije Kopljarova dijalektička napetost. Razaranje jeste *postajanje* koje time što je postajanje ima odlike konstrukcije.



"I think that what I attempted to do with K2 was successful, so the work with the 'gallery destruction' was definitively constructive. In the Czech gallery 761 in Ostrava during the *Malamut Performance Festival* in 1977 the audience was given around twenty hammers, but the real mess was created in Jurij Krpan's *Chapel* where we completely demolished the gallery. Jurij was delighted (laughter). Still, he had problems. At first the Slovenians were introverted. But once they hit it off, they made (I apologize) a fucking mess. They were great. This is a rough example of what the catch is with the mentioned constructions."

Kopljar's dialectic tension is hidden here. The destruction represents becoming which by being the *becoming* has the characteristics of construction.





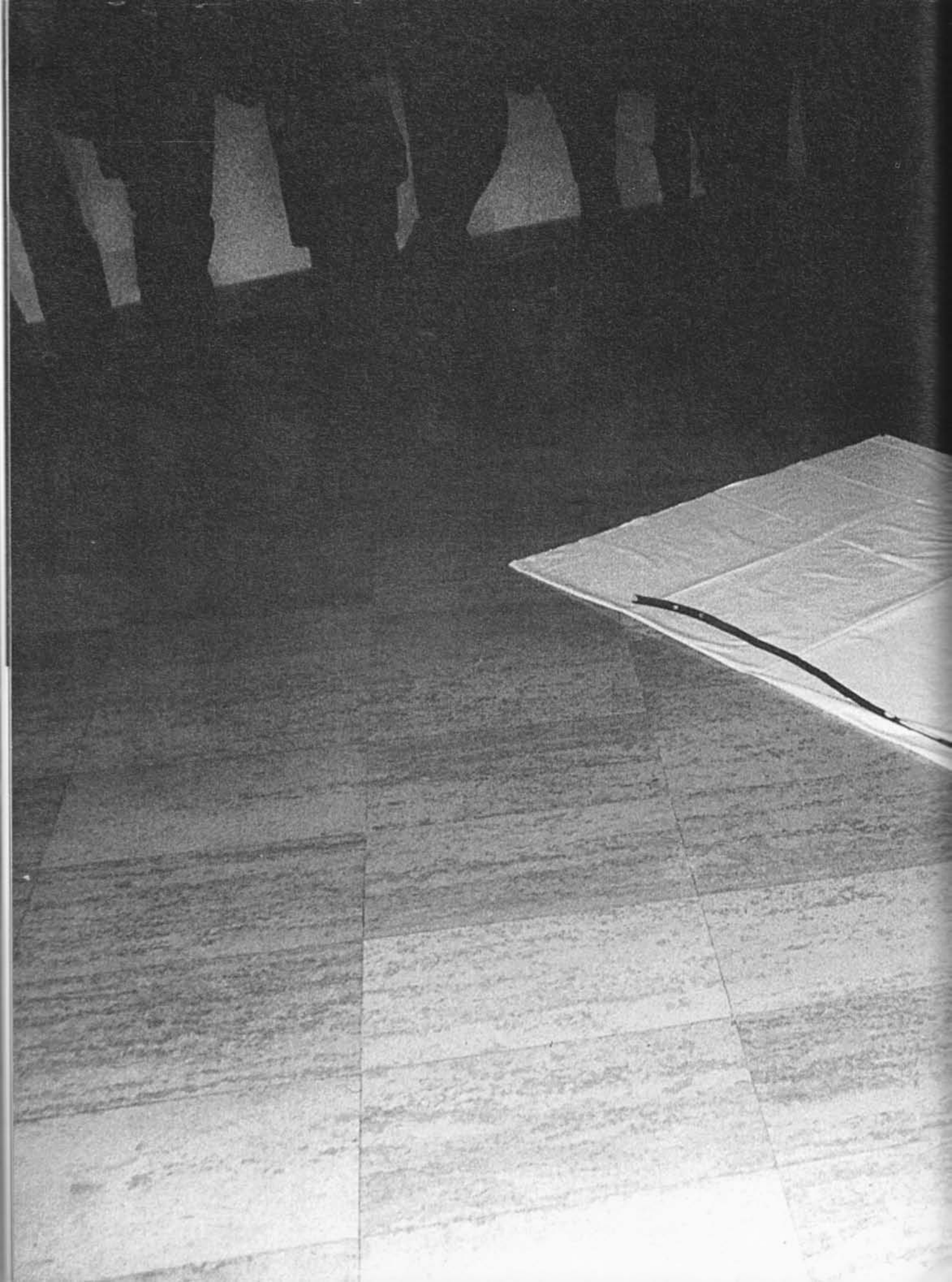
K3

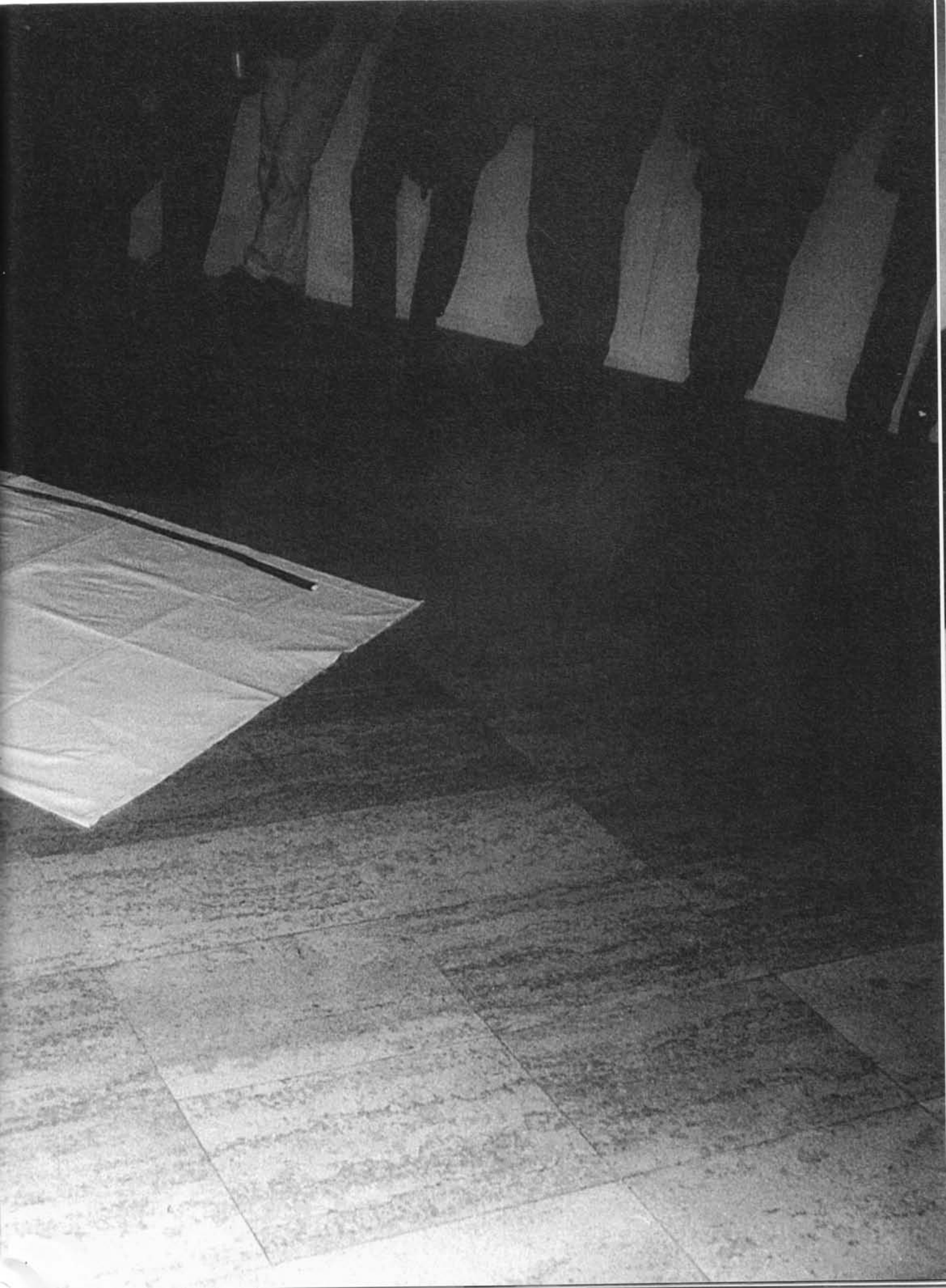
Primati ili zadati udarac. "K3": dvojica muškaraca se fizički bore. Zadaju i primaju udarce štapovima. Prisutnost agresije, nadmetanja, akumuliranja i oslobađanja "sile". Pojavnost bola. Čulna prisutnost bola. Ritualizacija bezrazložnog nasilja. Nasilje, istovremeno, kao pornografski ili sveti čin. Napetost. Očekivanje udara.



To receive or deliver a blow. "K3": two men are fighting. They hit each other with sticks. Presence of aggression, competition, accumulation and release of "force". Manifestation of pain. Sensory presence of pain. Ritualization of unnecessary violence. Violence, at the same time, as a pornographic and sacred act. Tension. Expectation of a blow.

K3



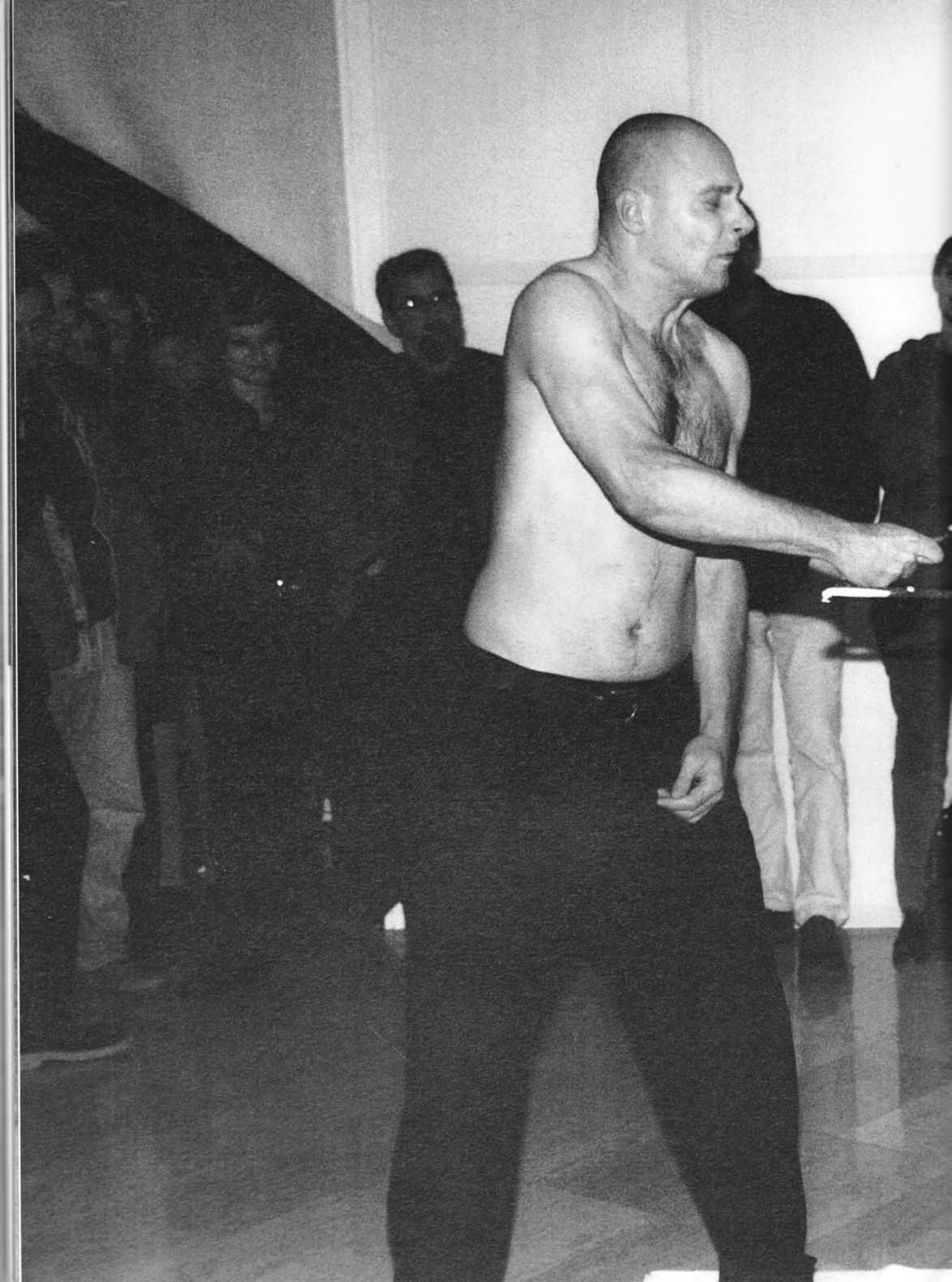




Opis djela: Publika ulazi u zamračenu galeriju u čijem središtu leži reflektorom osvijetljen komad bijelog platna na kojem su paralelno postavljena dva dugačka i čvrsta štapa. Galerijom odjekuje digitalno obrađen zvuk šibanja. Brzi ritam šibanja i britka snaga zvuka usporavaju se pa modulacija zvuka dobiva na duljini i dubini do neprepoznatljivosti. I zvuk i pauze tišine postaju sve duži. U jednoj pauzi iz publike se izdvojim s asistentom pod svjetlo. U tišini se skidamo goli do pojasa, uzimamo štapove i postavljamo se za udarac. U istom trenutku udarimo iz sve snage jedan drugoga po leđima. Oblačimo se i izlazimo.



The description of the work: The audience walks into a dark gallery. Under a spotlight in the middle of the gallery there is a piece of white linen with two long, hard sticks placed parallel next to each other. Digitally processed sound of the whipping echoes through the gallery. Fast whipping rhythm and intense sound force grow slower and the modulation of sound becomes longer and deeper until it is completely unrecognizable. The sound and the silent pauses become longer. During one pause I come out of the audience with an assistant into the light. In silence we take our shirts off, take the sticks into our hands, and assume hitting positions. We strike simultaneously hitting one another over our backs as hard as we can. We get dressed and exit.



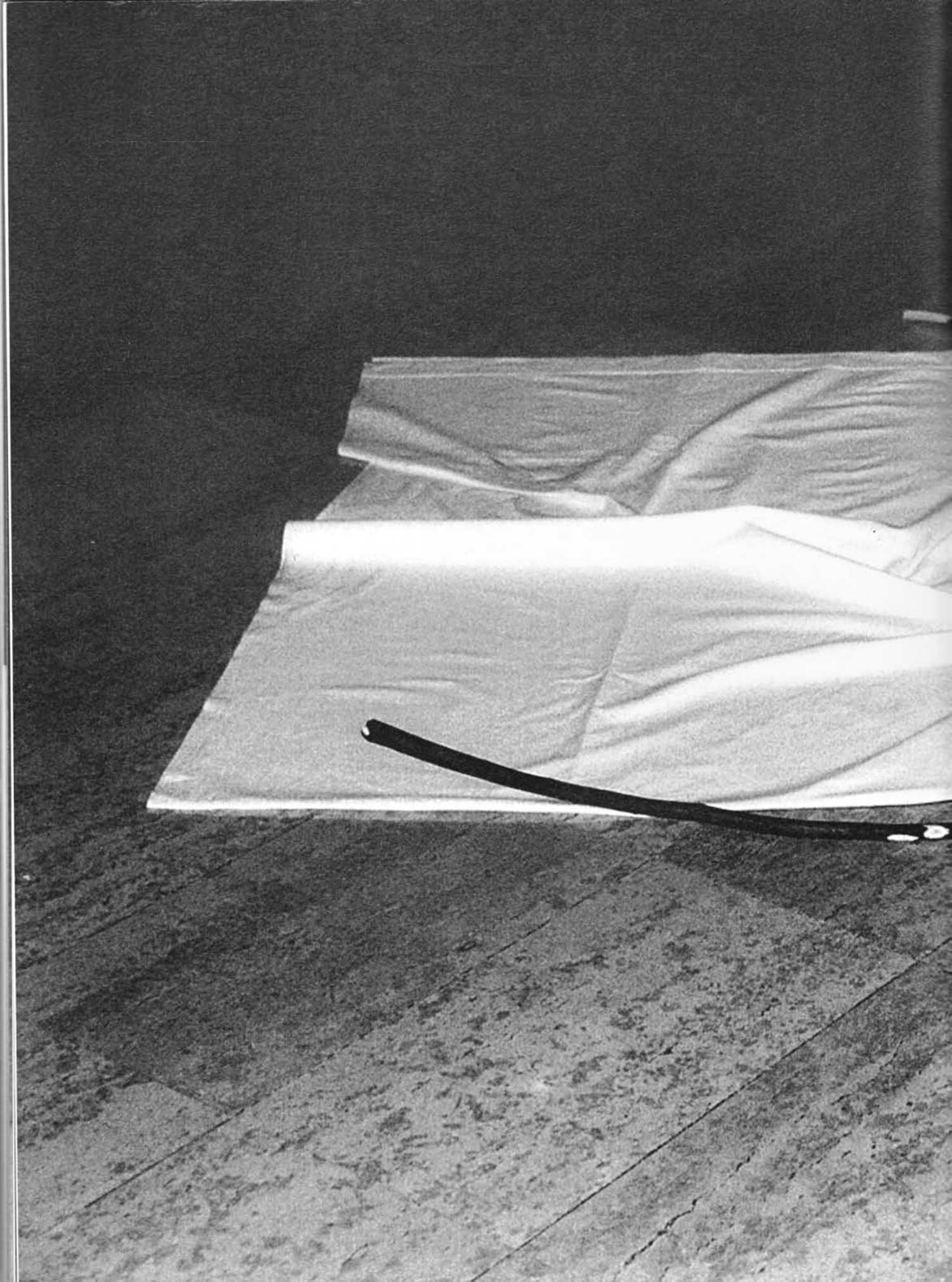


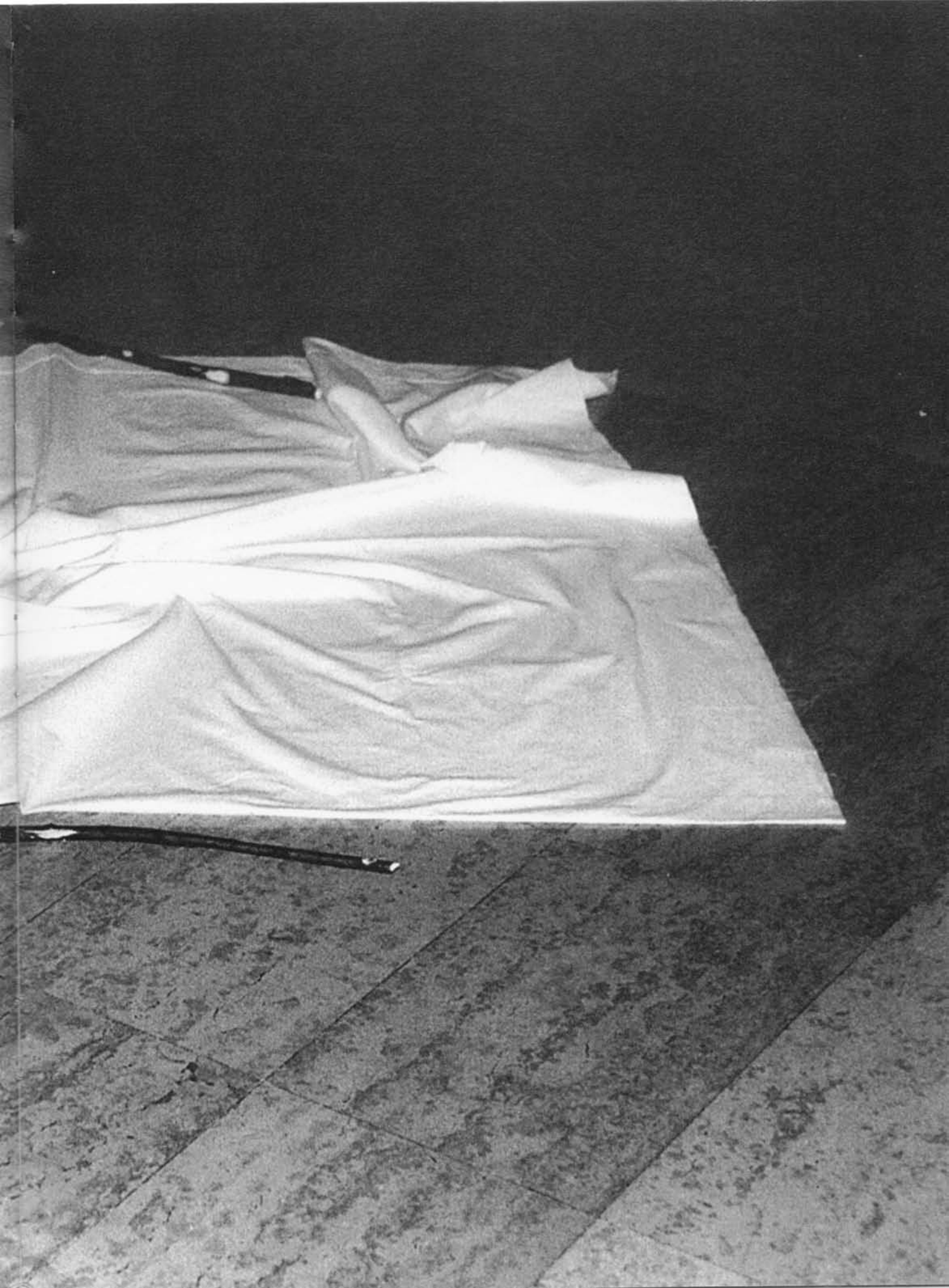


Ovaj rad istovremeno postaje na nekoliko različitih razina: kao sâm fizički čin udara, kao eksplicitna muška situacija između boraca, kao ritualizacija besmislenog nasilja, kao svodenje rituala na trivijalni bolni odnos retoričkih figura, kao proizvodnja *sistema rezova* (fijuka, bolova, uzroka, odziva, akumulacija i de-akumulacija).



This work coexists on several different levels at the same time: as a physical act of a blow, as an explicit masculine situation between fighters, as a ritualization of unnecessary violence, as a reduction of a ritual to a trivial painful relationship between rhetorical figures, and as a production of the *system of cuts* (whistles, pains, causes, responses, accumulations and de-accumulations).





K4

Sprečiti prolaz, blokada ulaza/izlaza. Intervencija u javnom prostoru. Poremećaj očekivanog ponašanja. "K4": intervencija u javnoj bihevioralnosti.



To forbid passage, to block off the entrance/exit. Intervention in a public place. Disturbance of expected behavior. "K4": intervention in public behaviorism.

K4



Za vrijeme trajanja izložbe ulaz Muzeja suvremene umjetnosti u Zagrebu
zaprečujem dvanaest tona teškim blokom napravljenim od armiranog
betona po mjeri vratnica.



During the exhibition I block the entrance to the Museum of Modern Art in Zagreb with a 12 ton concrete block cast to fit the doorframe.











Gotovo nemoguć čin. Poništiti izložbu. Poništiti instituciju. Egomanijački gest ili subverzija? Čin manipulacije unutar sistema moći: muzej i poništavanje muzeja. Nije bitan politički ili etički stav umetnika, već apsurdni čulno/telesni efekat betonskog bloka pred muzejem. Sama nemoguća prisutnost. Kopljar želi da istakne svoj *konceptualni antikonceptualizam*, a to znači da izvede situaciju koja je čulno/telesno dejstvo u institucionalnom kontekstu. Delo funkcioniše na čulnoj razini, a njene konceptualne potencijalnosti su moguće tek na metanivou razumevanja već ostvarenog čina.



An almost impossible act. To cancel the exhibition. To abolish an institution. Is this an egomaniacal gesture or subversion? An act of manipulation within the system of power: museum and abolition of a museum. What is important is not the artist's political or ethical position, but an absurd bodily/sensual effect of the concrete block in front of the museum. The impossible presence itself. Kopljar wants to emphasize his *conceptual anticonceptualism*, and he does so by performing a situation that creates a bodily/sensual effect within an institutional context. While the work functions on a sensual level, its conceptual potentialities are possible only on a metalevel of understanding of an already realized act.



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K5

Zvuk udara o telo. "K5": telo umetnika je objekt. Telo kao objekt je izloženo akustičkim udarima. Izdrživo, neizdrživo. Podnositi iritaciju. Telo podnosi. Telo kao "sonda" izdržavanja.



Sound hitting the body. "K5": the artist's body is an object. Body as an object is exposed to acoustic blows. Bearable, unbearable. To bear the irritation. Body endures. Body as a 'probe' of endurance.

K5



Opis djela: Ležim potrbuške ispružen na plahti. Uši prekrivam dlanovima. Ispred moje glave postavljena su dva velika zvučnika koji punom snagom emitiraju reski, iritantni zvuk. Publika ulazi u prostor i prolazi pored mene. Pola sata ležim u tom položaju. Po naglom prestanku zvuka ustajem i odlazim.

Partikularno pozicioniranje pasivnog tela u iritantnom aktiviziranom prostoru je poenta ovog rada. Pasivno telo, time što je izloženo iritaciji, postaje aktivna *sonda* koja nas suočava sa besmislenim nasiljem koje ne izgleda kao nasilje, već samo stanje *sveta*. To pasivno telo je *metafizički uzorak* koji otkriva mehanizme regresije, poništavanja tela.



The description of the work: I lie on my stomach stretched out on a bed sheet. My palms cover my ears. Two large speakers are set up in front of my head emitting a sharp irritating sound at full volume. The audience enters and passes by me. I lie in this position for half an hour. The sound suddenly ceases, I get up and leave.

The point of this work lies in the particular positioning of the passive body within an irritably activated space. By being exposed to irritation, the passive body is transformed into an active *probe* that puts us face to face with meaningless violence which instead of being violence, seems like the state of the *world* itself. This passive body is a *metaphysical sample* revealing mechanisms of regression and cancellation of the body.

K6

Markirati mesto smrti. Strukturirati emocionalnost javnog, privatnog i javnog u odnosu stvarnog brutalnog smrti i Realnog metafizičkog smrti. "K6": iskustvo užasa smrti bliske osobe, potenciranje straha od smrti, isticanje neponovljivosti života, pokazivanje besmisla rata i trivijalnosti nestajanja tragova. Nežnost ljudskog odnosa. Prekid.



To mark the place of death. To develop the structure of the emotional response of the notion of public, and the private and the public on the relationship between the actual brutality of the death and the metaphysical reality of the death. "K6": the horror of losing someone close, the intensification of the fear of death, putting an emphasis on the uniqueness of life, demonstrating the meaninglessness of war and the triviality of disappearing traces. The delicacy of human relationships. Break.

K6

230

919922

Opis djela: Na mjestu gdje je rad izveden, u bombardiranju grada 23. 09. 1992. poginuo je moj otac. Mjesto sam obilježio bijelim pravokutnikom ispod kojeg sam napisao datum pogibije kao niz brojeva: 23091992.

U jednom umetničkom delu su konfrontirane paradigme sloma realnog-socijalizma, užasa rata, vojnog nasilja, etničkih sukoba, i onog individualnog, pojedinačnog i tragičnog naspram svakog kolektivnog diskursa. Ovaj rad, zapravo, govori o Realnom procepu u svakom kolektivnom-, meta- ili nad-diskursu politike.

The description of the work: The work was performed at the place where, during the bombing of the city on September 23rd, 1992, my father got killed. I marked the spot with a white rectangle next to which I wrote the date of his death as a series of numbers: 23091992.

In this work the paradigms of the collapse of the real-socialism, horror of the war, military violence, ethnic conflicts, and the personal, individual, and tragic response stand in confrontation to any collective discourse. This work, in fact, speaks of the real split in any collective-, meta- or super-discourse in politics.

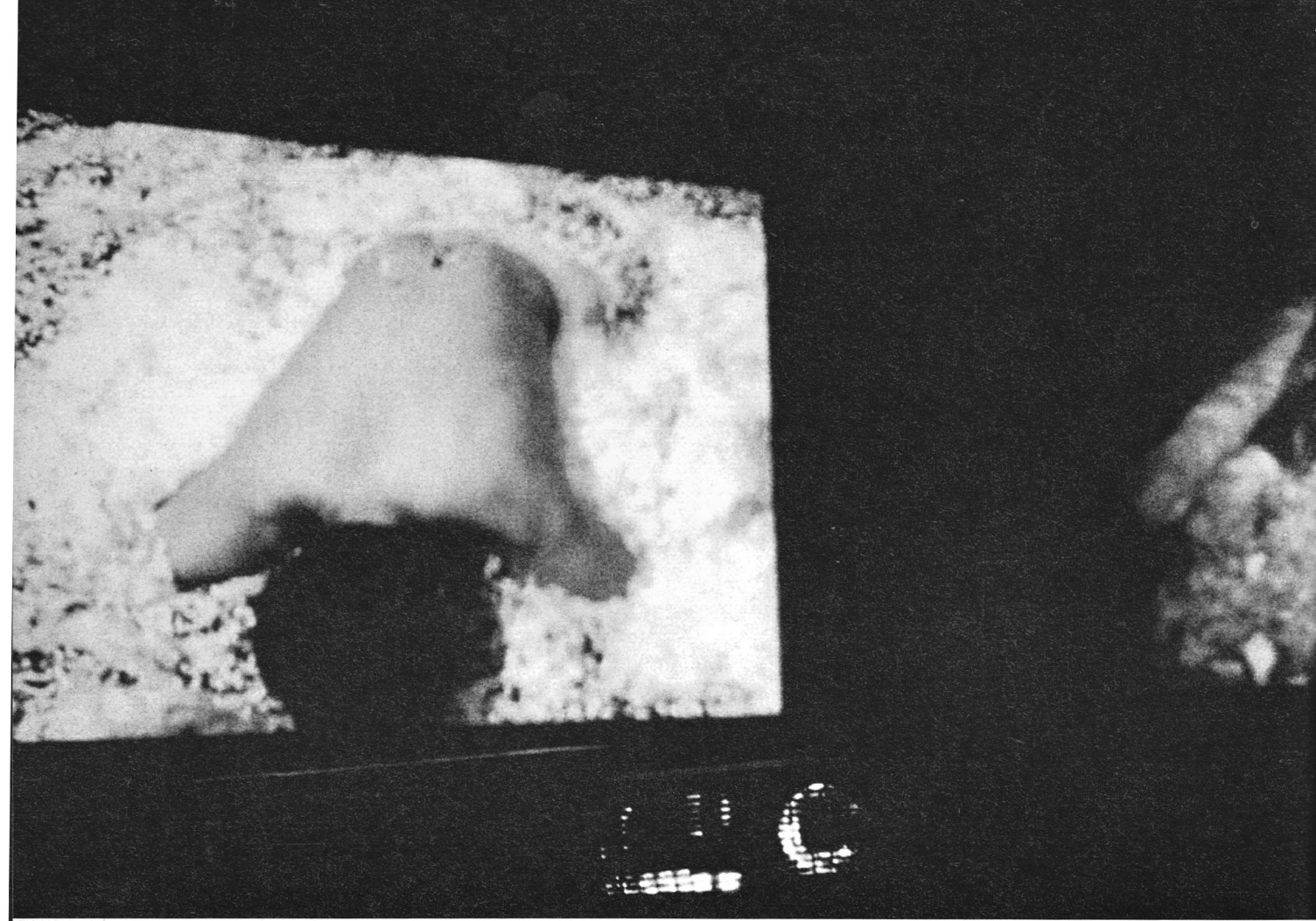
K7

Biti u polju urlika. Molitva koja je individualni moderni čin suočenja sa rubovima života. "K7": Kopljar na fonu teksta izgovarane poeme Allena Ginsberga postavlja svoje telo na *nulto mesto* egzistencije. Individualne mitologije se kodiraju i dovode do retorike ukletog umetnika. Pokušaj da se egzistencijalno indeksira upravo to mesto preko koga se ne može dalje ni u umetnosti ni u životu.



To be in a field of screams. The prayer is an individual, modern act of confrontation with the edges of life. "K7": with Allen Ginsberg's poem in the background, Kopljar situates his body at a *zero position* of existence. Individual mythologies are coded and developed into the rhetoric of a cursed artist. An attempt to place the existential index precisely onto the position from which one cannot go any further either in art or in life.

K7



Opis djela: Publika u dvorani gleda trostruku video-projekciju. Dvije rubne projekcije prikazuju za ovu priliku ranije snimljene crno-bijele video-zapise mog noćnog tamaranja šumom i ludovanja među krhotinama i otpadom u podrumu moje kuće. Srednja projekcija u boji prikazuje performans koji se u realnom vremenu prenosi iz susjedne prostorije. Tijekom performansa nepomično ležim u hrpi perja i pilula. Pozadinski zvuk je snimka poeme *Howl* Allena Ginsberga u interpretaciji samog autora.

Mit ukletog umetnika se sa razine narativa ("Vidio sam najveće umove svojega naraštaja razorene ludilom, kako gladuju histerično goli, kako se vuku crnačkim ulicama u osvit zore tražeći žestoki *fix*, hipstere andeoskih glava koji žude za drvenim nebeskim spojem sa zvjezdanim dinamom u strojarnici noći,..." iz Allen Ginsberg, *Urlik*) prenosi na pojedinačno telo aktuelnog umetnika koji se smešta u "postajanje" ukletim tu i sada. Bihevioralnost postaje znak za egzistenciju naspram mitske narativne priče koja ide iznad ili preko egzistencije. *Subjekt umetnika izloženog konkretnosti prostora i vremena* pokazuje se kao ime za razaranje *zgrade Bića*.



The description of the work: The audience watches a threefold video projection. Two side projectors show black and white video recordings, prerecorded for the occasion, of me wandering through the woods and acting crazy among the residue and garbage in my basement. The color projection in the middle shows the performance taking place in the real time in the room next door. During the performance I lie still in a pile of feathers and pills. The background sound is the recording of Allen Ginsberg reciting *Howl*.

The myth of a cursed artist is transferred from the narrative level ("I saw the greatest minds of my generation destroyed by madness, starving hysterically naked, dragging themselves through the negro streets at dawn looking for an angry fix, angelheaded hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night, ..." from *Howl*, by Allen Ginsberg) to the individual body of the artist who is placing himself into 'becoming' cursed here and now. Behavioral quality becomes a sign of existence against the mythical narrative which goes beyond or over existence. *The subject of an artist exposed to the concrete quality of the space and time* is shown as a name for the destruction of the *building-Being*.













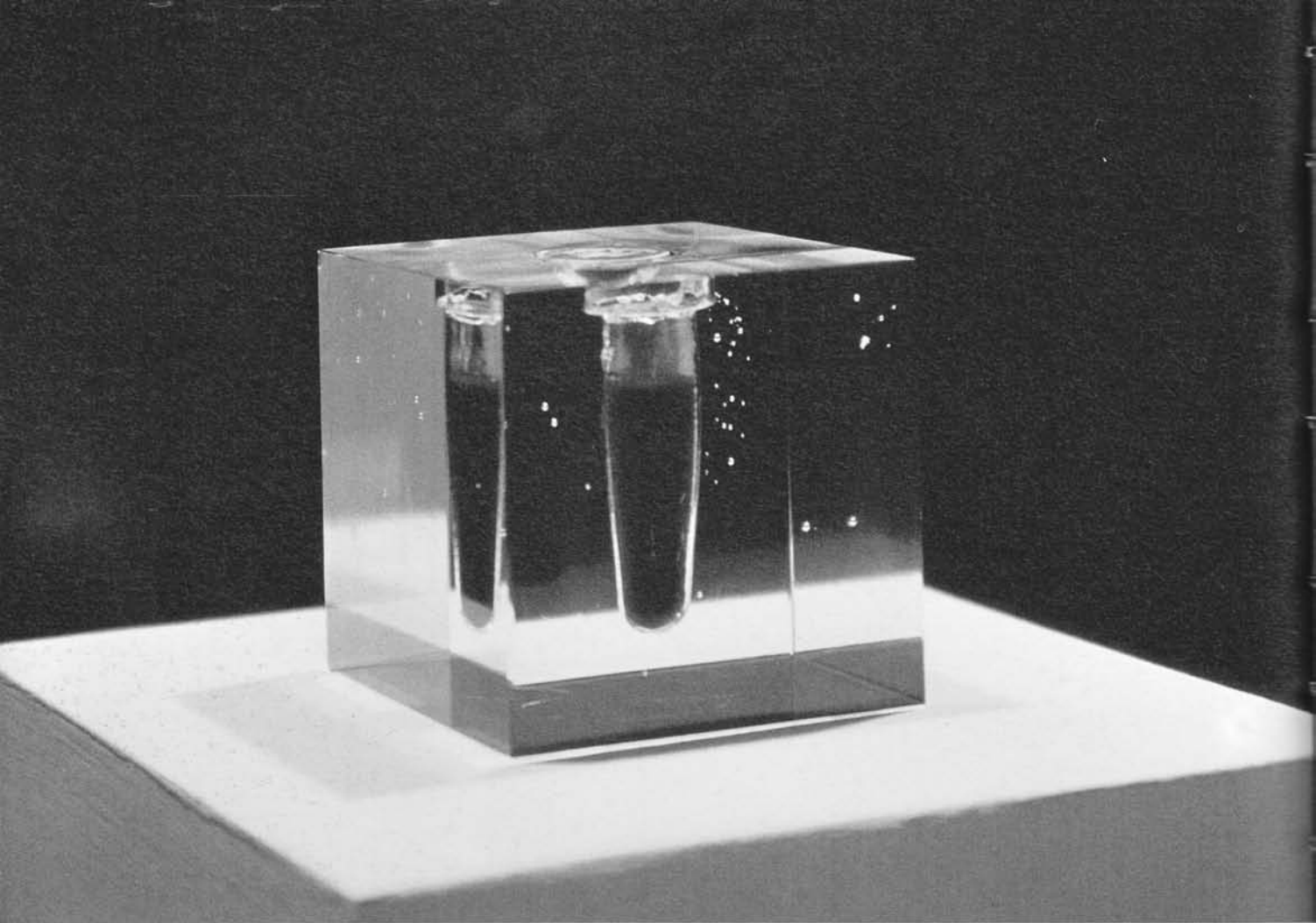
K8

Prezentovati krv kao tvar za monument. "K8": suočiti se bitnom stvari bez organa naspram živućeg tela sa organima. Fetišizacija i mitska konstrukcija ekskluzivnog uzorka.



To present the blood as a substance for a monument. "K8": to confront an important substance without organs to a living body with organs. Fetishization and mythical construction of an exclusive sample.

K8



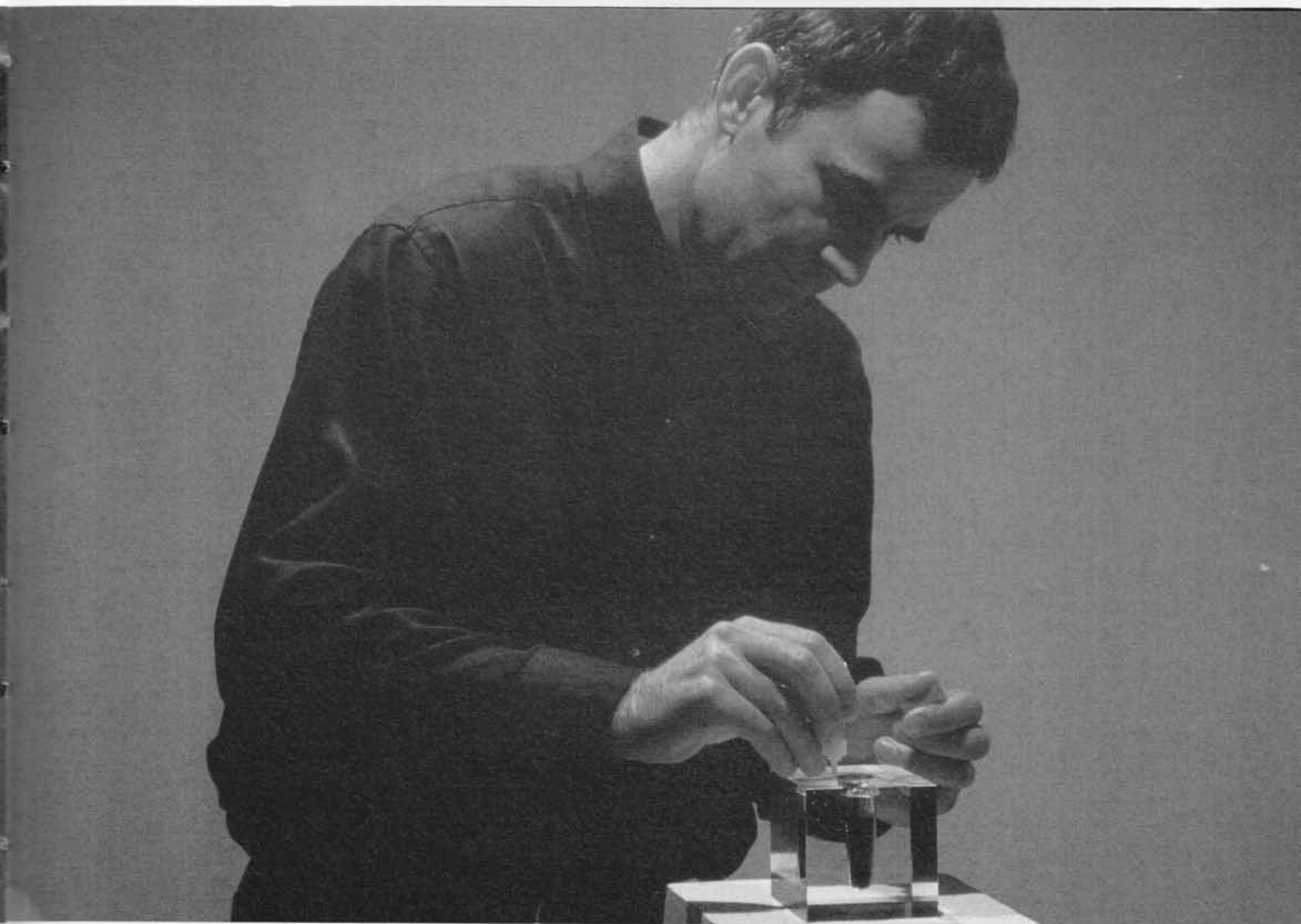
Opis djela: Medicinska sestra vadi mi krv iz vene i potom je ulijeva u spremnik za ovu svrhu napravljene kristalne kocke. Otvor spremnika zatvaram staklenim čepom i potom pečatim. Kocka ostaje izložena do kraja izložbe.



The description of the work: a nurse draws blood from my vein and pours it into a crystal cube container. I place a glass cap on the container and seal it. The cube remains on display until the end of the exhibition.



Jedna jednostavna, sasvim tipična operacija iz svakodnevice (milioni ljudi na ovoj planeti tokom jednog dana vade krv u zdravstvenim ustanovama) biva premeštena u ekskluzivni prostor umetničke institucije i time od "tehnokratskog medicinskog postupka" postaje *ritualizovani čin* u kome se *postajanje* i *biće* konfrontiraju. Ta konfrontacija ima simboličke parametre (svaka *igra* sa krvlju je simbolički situirana), ali za Kopljara te simboličke mogućnosti ostaju samo potencijalni znaci, dok on pažnju umetnika i čulnost posmatrača usmerava na čulno-telesnu iskustvenost odnosa sa krvlju.

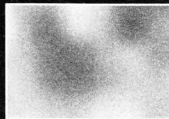
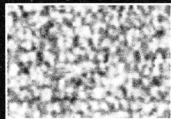


One simple everyday operation (millions of people give blood in health institutions on this planet every day) is transferred into an exclusive space of an art institution therefore transforming a "technocratic medical procedure" into a *ritualized act* in which *becoming* and *being* are confronted. The confrontation has symbolic parameters (every *play* with blood is symbolically situated), but for Kopljar those symbolic possibilities remain only potential signs. He directs the attention of the artist and the sensuality of the viewer to the sensual-bodily experience of the relationship with blood.

K9

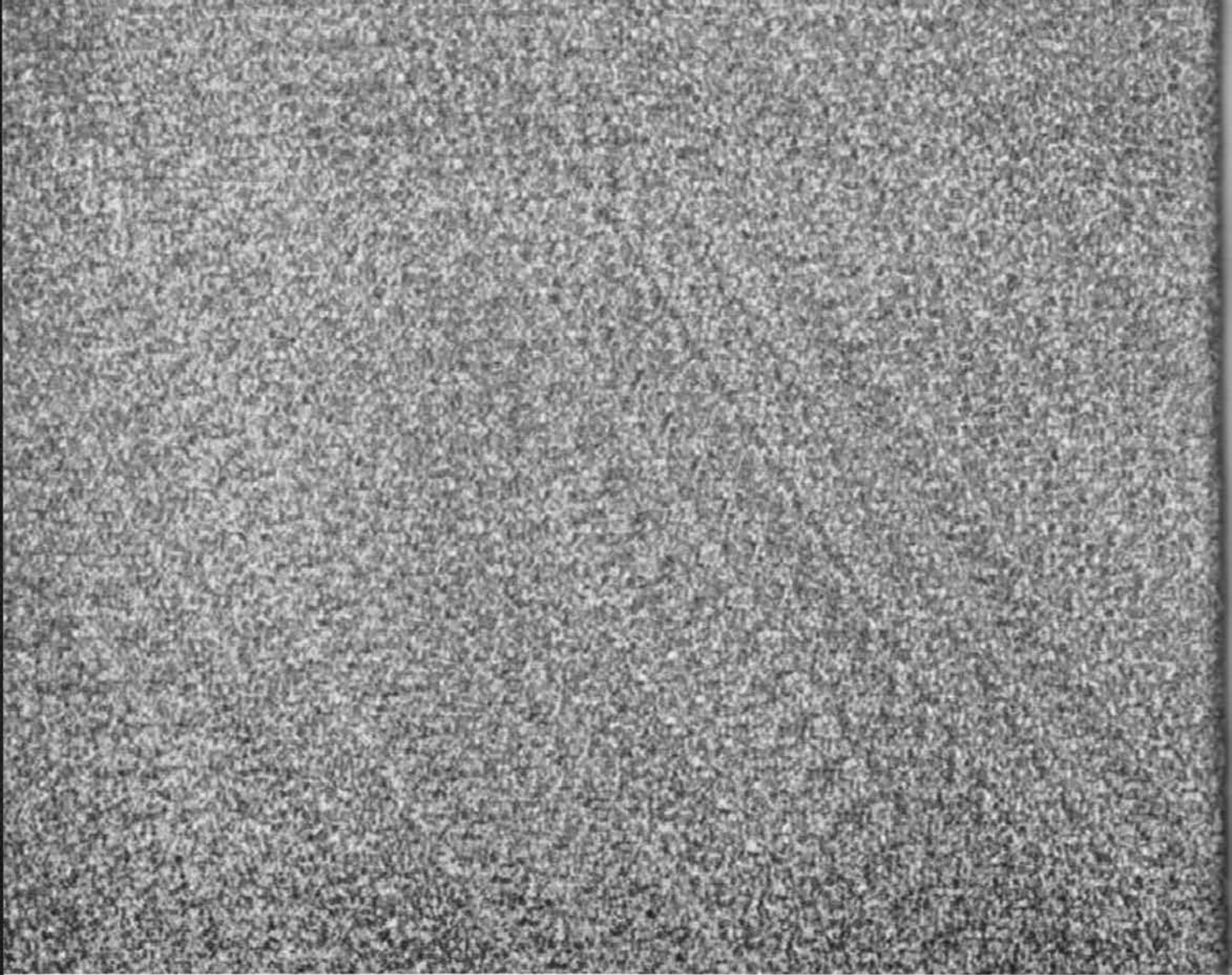
Pozirati/moliti u centru sveta. Mada, šta je centar sveta? "K9":

jedan retorički razrađeni položaj tela (telo kleči sa pognutom glavom i opuštenim rukama) biva uvođen u složeni fenomenalni i semantički kontekst mega-polisa (grada nad gradovima). Tranzicijski odnos individualnog tela i materijalnih institucija.



To pose/pray in the center of the world. But what is the center of the world? "K9": One rhetorically developed position of the body (the body in a kneeling position with a head bowed and arms relaxed against the body) is introduced into a complex phenomenal and semantic context of a mega-polis (the city of all cities). Transitional relationship between the individual body and material institutions.

K9



Opis djela: Na zid se projicira video-snimka akcije klečanja na izabranim lokacijama New Yorka kodirana unosom moje digitalizirane DNK formule. Projekciju prati monolog iz filma "Nostalgija" (1983), Andreja Tarkovskog u izvedbi Erlanda Josephsona. "Glas mog praoca progovara u meni. Ja ne mogu živjeti istovremeno u svojoj glavi i u svom tijelu. Zato ne uspijevam biti samo jedna osoba. Sposoban sam osjetiti se u beskonačno stvari istovremeno."

The description of the work: The projection on the wall is a video recording of a kneeling operation taking place on chosen locations in New York coded with an entry of my digitalized DNA formula. The projection is accompanied by a monologue from the movie "Nostalgia" (1983) by Andrei Tarkovsky performed by Erland Josephson. "The voice of my forefather speaks in me. I cannot live in my head and in my body at once. That is why I cannot be only one person. I feel myself in an endless number of things at the same time."

K9 COMPASSION



K9 COMPASSION



Istinsko zlo našeg vremena je što nema više velikih učitelja. Staza našeg srca prekrivena je sjenama. Potrebno je slušati glasove koji izgledaju beskorisni, u glave zauzete dugim, zaraženim cijevima, iscrpljujućim školama, mačevima, socijalnim navikama, treba ući brujanje insekata. Valja napuniti uši, oči svih nas idejama koje bijahu na početku velikog sna, netko mora viknuti da ćemo izgraditi piramide – nije važno ako ih ne izgradimo.



True evil of our time is that there are no more great teachers. The path of our heart is covered with shadows. It is necessary to listen to the voices which seem useless. The buzzing of the insects needs to enter the heads filled with long, infected pipes, exhausting schools, swords, social habits. Our ears and eyes need to be filled with ideas that existed in the beginning of the great dream, someone needs to shout out loud that we will build the pyramids – it does not matter if we don't.



Potrebno je hraniti želju. Moramo razvući dušu na sve strane kao da je plahta raširena do beskraja. Ako želite da svijet ide naprijed moramo se držati za ruke. Moramo se izmiješati, takozvani zdravi i takozvani bolesni. Ej, vi zdravi, što znači to vaše zdravlje? Sve oči svijeta gledaju u ponor u koji se zajedno strovaljujemo. Sloboda nam nije potrebna ako nemate hrabrosti gledati nas u lice, jesti s nama, piti s nama, spavati s nama. Upravo su takozvani "zdravi" oni koji su doveli svijet na rub katastrofe. Čovječe, slušaj, u sebi, vodu, vatru i onda pepeo. I kosti unutar pepela. Kosti i pepeo. Gdje sam kada nisam u stvarnosti, niti u svojoj mašti?



The desire needs to be fed. We must spread our soul to all sides as if it is a sheet extended to eternity. If we want the world to progress we must hold hands. We must mix among ourselves, all of us, the so-called healthy and the so-called sick. Hey, you healthy ones, what does it mean to be healthy? All the eyes of the world are looking into the abyss while all of us are falling into it. We do not need the freedom if you do not have the courage to look us into eyes, to eat with us, to drink with us, and to sleep with us. The so-called ones are those who brought the world to the edge of disaster. Man, hear the water, fire, and the ashes within yourself! And the bones within the ashes. The bones and the ashes. Where am I when I am neither in reality nor in my imagination?



Predlažem novi sporazum sa svijetom, od sada sunce sija noću, a u kolovozu sniježi. Društvo mora ponovo postati sjedinjeno, a ne ovako razbijeno u komadiće. Dovoljno bi bilo sagledati prirodu i shvatiti da je život jednostavan i da se treba vratiti nekadašnjem življenju. U onoj točki gdje ste krenuli pogrešnom stazom. Treba se vratiti na temeljne oblike života, ne prljajući vodu. Kakav je ovo svijet kada vam jedan luđak govori da se morate stidjeti. O majko, o majko! Zrak je ona laka stvar koja ti kruži oko glave i biva svjetlija kad se smiješ."



I propose a new agreement with the world, from now on the sun shines at night and it snows in August. The society must unite again, and not be shattered into pieces. It would be enough to look at nature and realize that the life is simple and that we should return to the old way of living. Return to that point where you took the wrong turn. We should return to the fundamental ways of living, without disturbing the water. What kind of a world this is when a nut tells you that you need to be ashamed of yourselves. Oh mother, oh mother! The air is that light thing circling around your head and becoming brighter when you laugh."

K9 COMPASSION "BROOKLYN BRIDGE"



When you walk the Brooklyn Bridge, you can see the Manhattan skyline from the water. The view is amazing. The bridge is a great place to walk and see the city. The water is so blue and the sky is so clear. It's a beautiful view of the city and the water. The bridge is a great place to walk and see the city. The water is so blue and the sky is so clear. It's a beautiful view of the city and the water. The bridge is a great place to walk and see the city. The water is so blue and the sky is so clear. It's a beautiful view of the city and the water.

K9 COMPASSION
"BROOKLYN BRIDGE"





K9 COMPASSION+



K9 COMPASSION+



Ovaj umetnički rad je otvoren mogućnostima suočenja sa *njim* (gradom gradova) u ovoj epohi (ne Atina, ne Aleksandrija, ne Rim, već New York). Grad kao centar savremene umetnosti, izraz dominacije globalnog neoliberalizma, grad materijalnih instrumentalnosti, grad-žrtva terorizma, grad-izvor kulturalnih, političkih i civilizacijskih hegemonija, grad intimnih kontakata sa samim gradom, susret sa samim sobom, grad preobražaja tela, grad postajanja telom, multikulturalni sistem gradova i svetova aktuelnosti, mesto metafizičkog propitivanja kroz materijalističke gestove, poligon operacije ka nedokučivom, suočenje individualnog i kolektivnog.



This work is open to possibilities of facing *it* (the city of all cities) during this epoch (not Athens, not Alexandria, not Rome, but New York). The city as the center of modern art, the expression of domination of global neoliberalism, the city of material instrumentalities, the city as the victim of terrorism, the city as the source of the cultural, political and civilizational hegemonies, the city of intimate contacts with the city itself, self-effacement, the city of body transformations, the city of embodiment, the multicultural system of cities and worlds of actualities, the place of metaphysical questioning through materialistic gestures, the testing ground for operations toward the unreachable, the individual facing the collective.



Svaka od ovih potencijalnosti nije predložena na konceptualni način (iskaza, stava, tumačenja, pisma), već na način lociranja samog tela-uzorka na mesto potencijalnosti. Locirajući sebe na mesto potencijalnosti, umetnik kao da pokušava da prekine nadređenost moći telom koje je jedini "zarez" u postojeće.



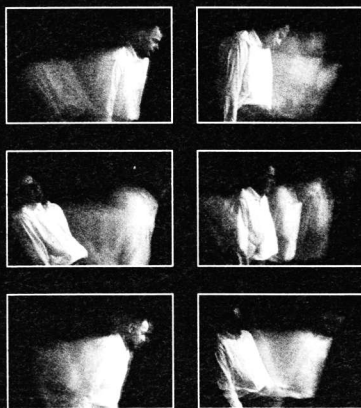
Each of these potentialities is not presented conceptually (statement, attitude, interpretation, letter), but by putting the body-sample itself in the place of potentiality. By locating himself in the place of potentiality, the artist seems to be making an attempt of putting an end to the superiority of power by using the body as the only “cut” into the existing.





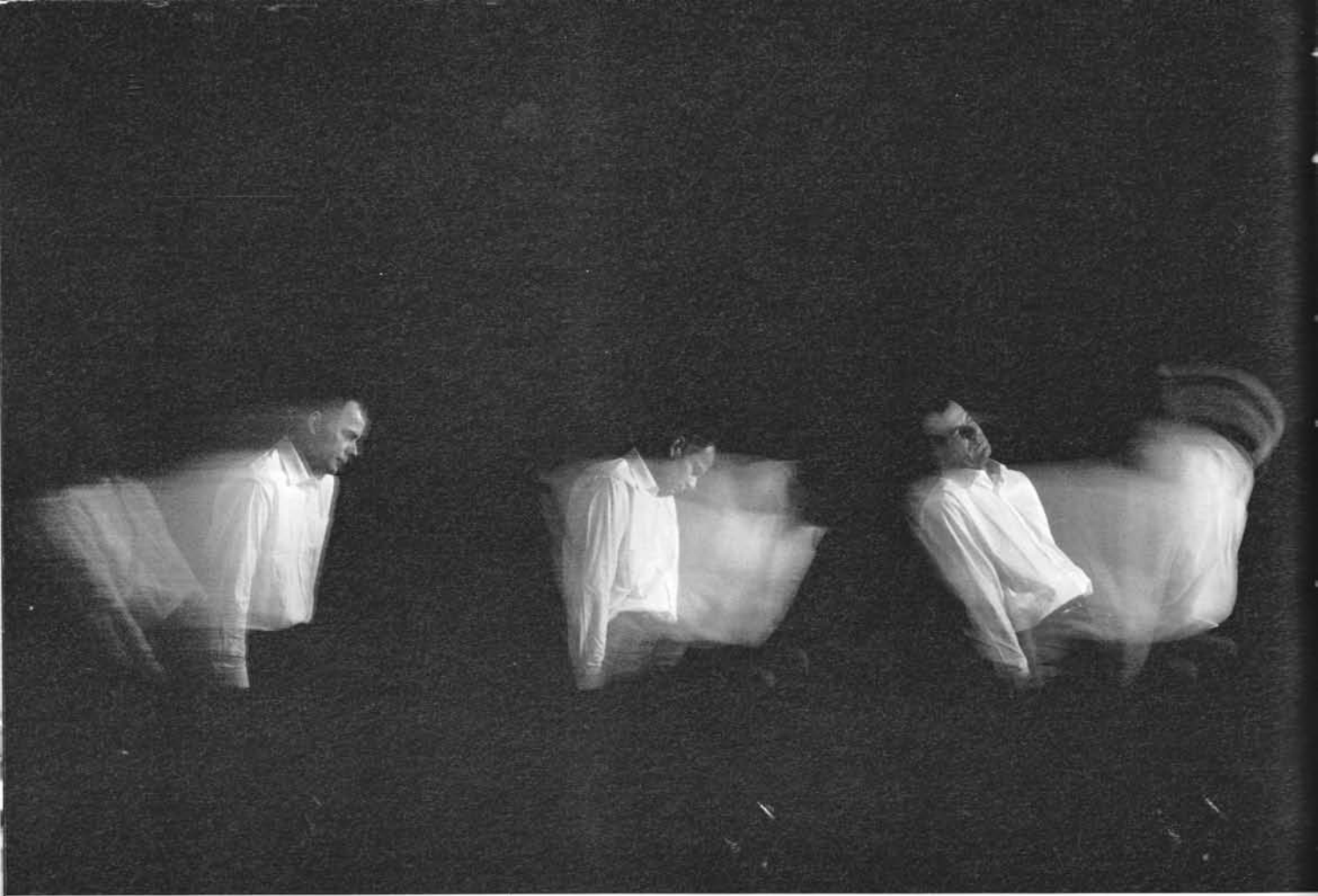
K10

**Ponavljjanje, monotonost, ponavljanje, prizivanje, oduzimanje
sublimnog i centriranje trivijalnog.** "K10": telo postaje svet kroz
ponavljanje kretanja tela.



Repetition, monotony, repetition, evocation, removal of the sublime and centering of the trivial. "K10": the body becomes the world through repetition of body movements.

K10



Opis djela: Šest izabranih snimki predstavlja moju višesatnu akciju ljuljanja na stražnjim nogama stolice. Snimke su otisnute UV printom na platno velikog formata. Široki, neutralni, crni rub naknadno je dodan rukom.

Jedna sasvim jednostavna i trivijalna radnja sa telom suočava nas sa prisutnošću. Prisutnost nije nešto sekundarno, već nešto u šta se mora prodreti da bi se postavilo pitanje o, na primer, Bogu. De-ontologizacija Boga nije u diskursu, već u repetitivnom telu koje hoće da se ontologizuje tu i sada. Upisati se na mesto. To htenje je problem, granica na kojoj se susreću pojavno telo i nekazivo biće, mada...



The description of the work: Six chosen recordings represent my hours-long action of swinging on the back legs of the chair. The recordings are imprinted with a UV print onto a large format canvas. Wide, neutral, black edge is later added by hand.

A completely simple, trivial action with the body confronts us with the presence. The presence is not something secondary, but something that needs to be penetrated into in order to ask a question, for example, about God. The process of de-ontologization of God does not lie within the discourse, but within the repetitive body that wants to be ontologized here and now. To inscribe itself into a place. This desire to be ontologized becomes a problem, a border on which the appearing body and the inexpressible being meet, even though...

Nekazivo i suočenje

Ali, ono o čemu još od samog početka treba voditi računa u vezi Kopljarovog umetničkog rada, jeste da efekat dela (performansa, instalacije) nije određen karakterističnom metafizičkom suprotnošću ili suprotstavljenošću nesaznatljivom, neizrecivom ili nekazivom. Efekat dela (*K2* ili *K9* ili *K9 Compassion*) jeste izveden iz pokazujućeg ili zastupajućeg odnosa umetnosti i sveta kroz telo u sasvim specifičnim materijalno-istorijskim uslovima i okolnostima (institucijama, aparatusima ili, nešto apstraktnije, kontekstima globalizacije, novog doba, epohe posle blokovske podele sveta, multikulturalnosti) centriranja ili decentriranja nekakve javne ili privatne "moći" ili "društvenosti". Drugim rečima, nesaznatljivo, neizrecivo ili nekazivo nisu efekti nekakvog *predljudskog haosa* ili *opšte-ljudskog kao prirodnog postojanja* kome umetnik teži ili iz koga umetnik proizlazi. To su društveno-materijalne tvorevine u određenim istorijskim i geografskim uslovima i okolnostima društvene borbe, to su načini regulisanja ili deregulisanja odnosa društva, umetnosti i tela. Zato, za njegovu umetnost nije temeljno pitanje *ono* o prirodi ili neprirodi nesaznatljivog, neizrecivog ili nekazivog, već je bitno pitanje o tome *šta* se, pod kojim uslovima i okolnostima i, svakako, s kojim pravom, proglašava za nesaznatljivo, neizrecivo i nekazivo u retoričkim pozama tela (telo prema drugom telu, na primer, u *K1*, ili telo prema institucijama grada u *K9 Compassion* i u *K9 Compassion+*). Diskurs Kopljarovog rada ne predočava se samo kao "to značenje" govora ili telesnog ponašanja, već kao materijalna regulacija, zabrana, otpor ili klasifikacija unutar društva:

Evo hipoteze koju bih večeras htio iznijeti da bih utvrdio poprište – ili možda vrlo privremenu pozornicu – rada koji obavljam: pretpostavljam da proizvodnju diskursa u svakom društvu kontrolira, selekcionira, organizira i redistribuira stanoviti broj procedura čija se uloga sastoji u tome da umanje njegove moći i opasnosti, da gospodare njegovim slučajnim zgodama, da izbegnu njegovu teskobnu zastrašujuću materijalnost.

Inexpressible and Confrontation

What needs to be taken into account from the very beginning regarding Kopljar's art is that the effect of the work (performance, installation) is not determined by a characteristic metaphysical opposition or by the opposition to what cannot be comprehended, uttered, or expressed. The effect of the work (*K2* or *K9* or *K9 Compassion*) comes out of the indicative or representational relationship between the art and the world through the body in entirely specific material-historic conditions and circumstances (institutions, apparatuses or, more abstractly, contexts of globalization, the new age, an after block-division of the world, multiculturalism) of centralization or decentralization of some kind of public or private "power" or "sociability". In other words, the incomprehensible, the unutterable or the inexpressible are not the effects of some kind of *pre-human chaos* or something *generally-human presented as a natural existence* the artist strives for or arises from. They are social-material constructs produced in specific historic and geographical conditions and circumstances of social struggle. They are the ways of regulating or deregulating the relationship between the society, the art, and the body. For this reason, the main question concerning his art is not *the question of nature or un-nature* of the incomprehensible, the unutterable or the inexpressible, but the question of *what*, under which conditions and circumstances, and, of course, under whose authority, is declared the incomprehensible, unutterable, and inexpressible in the rhetorical poses of the body (the body against another body in *K1*, or the body against city institutions in *K9 Compassion*, and in *K9 Compassion+*). The discourse of Kopljar's work is not presented only as "the meaning" of speech or bodily behavior, but as a material regulation, prohibition, resistance or classification within society:

Here is the hypothesis I wish to present tonight in order to set up the arena – or perhaps the very temporary stage – for the work I will perform: I presume that the production of discourse in every society is controlled, selected, organized, and redistributed by a certain number of procedures whose role consists of reducing its powers and dangers, mastering over its accidental manifestations, avoiding its uneasy, frightening material quality.

Diskurs, kao što je pokazala psihoanaliza, nije tek ono što razotkriva ili skriva želju, on je i objekt želje:

Jer diskurs – kao što nas povijest neprestano poučava – nije tek ono što izražava borbe i sisteme vladavine, već ono zbog čega i pomoću čega se vodi borba, moć koje se valja dočepati.

U Kopljarovom slučaju, to jeste borba između umetnosti i tela unutar konkretnog istorijskog i geografskog društva, to je borba za to ko će vladati ili upravljati *odnosom* umetnosti i tela. Ali, ta borba je u onoj materijalnoj i bitnoj dimenziji diskursa, zapravo, dimenziji postajanja događajem i slučajem. Zato, može se izneti teza da nekazivo, neizrecivo ili nesaznatljivo Kopljarovog izvođenja retoričkih figura tela ili retoričkih figura za telo nisu ono što jeste izvan ili naspram diskursa (diskurzivnih tvorevina, činova ili institucija), već da *jesu* tek kroz izvođenje (*performing*) tela naspram, protiv ili kroz efekte diskursa u polju čulnog ili iskustvenog bola, uživanja, presecanja, proticanja, izmenjivanja, preuzimanja i sukobljavanja. On se pokazuje. On udara. On kleči i moli. On je tu. On prima udarac. On se klanja. On daje krv. On leži usred zvuka. On je prešao granicu podnošljivosti. On je naspram nas. On razara. On konstruiše. On je naspram reprezenata moći. To "on" je materijalno upisano u protocima ili presecima protoka koje ćemo zvati gustinom egzistencije. Kako demokratizovati atome i molekule?

The discourse, as shown by psychoanalysis, does not merely reveal or hide the desire, it is also the object of the desire:

For the discourse – as the history repeatedly teaches us – is not merely an expression of struggles and systems of government, but it is also an instrument used in the struggle; it is the power worth possessing.

In Kopljär's case, it is a struggle between the art and the body within a concrete historic and geographic society; it is a struggle to determine who will rule or control the *relationship* between the art and the body. However, this struggle lies in the material and important dimension of the discourse, in fact, in the dimension of becoming an event and a case. Therefore, we can present a thesis saying that the inexpressible, the unutterable, and the incomprehensible in Kopljär's performances of the rhetorical figures of the body or the rhetorical figures for the body are not what stands outside or opposite to the discourse (discourse products, acts or institutions), but that they are simply through the performance of the body opposite, against or through the effects of the discourse in the field of sensory or experienced pain, enjoyment, cutting, flowing, exchanging, taking over, and confronting. He shows himself. He hits. He kneels and prays. He is here. He receives a blow. He bows. He gives blood. He lies in the middle of the sound. He crosses the border of the bearable. He stands opposite us. He destroys. He constructs. He stands against the representatives of power. This "he" is material, it is written into the flows or cuts of the flow which we will call the thickness of existence. How can we democratize atoms and molecules?

P.S.: Umetnik u epohi globalizma

Zlatko Kopljär je u najnovijim delima (performans, video, fotografske instalacije: *K9 Compassion*, 2003. i *K9 Compassion+*, 2005) izveo ključnu poziciju intervencije umetnika u svetu globalizma. On nije umetnik koji globalizuje svet time što dolazi iz imperijalne kulture, niti je umetnik koji se priključuje globalizujućem talasu, odnosno, nije alternativni medijski, net ili levičarski parainstitucionalni umetnik-terorista. On sebe pokazuje kao ne-ekspresivni indeks i, time, pokazatelj totalizujućeg talasa globalizma, pretvarajući planetu (velike svetske metropole) u poligon biopolitičkog indeksiranja reprezenata moći. On koristi "brisane tragove hrišćanstva" (u naslovu rada *K9 Compassion*, on referira na hrišćanski vokabular: samilost, molitva, poklonjenje, takođe i položaj njegove figure ukazuje na ideje "dostojanstvene pasivnosti", "moći nemoćnog", etc.). Na primer, u radu *K9* radio je sa punktuiranjem tačaka u New Yorku. Kopljär se paradoksalno koristio neodređenom potencijalnošću iščitavanja i kodiranja telesnog rituala (retoričkog postavljanja tela) u New Yorku. Klečao je ispred važnih građevina/institucija, tj. toposa moći. Njegovo klečeće telo bilo je pokazatelj u odnosu na New York kao centar političke, ekonomske, pa i umetničke moći. Ukazivao je, možda, na New York kao globalni model sveta, na New York kao objekt terorizma (promena vidljivosti New Yorka posle 11. septembra), na New York kao grad gradova, i kao... Kopljär suptilno i inteligentno koristi svoje retoričko telo (muškarca obučenog u crno odelo, u klečećem stavu bez izražavanja emocija) kao provokaciju u odnosu na neko bitno tamo i određujuće tada. To tamo i tada su toposi locirane moći nove Imperije (USA). Kopljär radom *K9 Compassion* razrađuje započeti koncept i ulazi u sistem prezentovanja globalnog kretanja umetnika po pokretnoj mapi strukturiranja i prezentovanja zastupnika moći. Prividno neutralnim, ali retorički pokaznim telom on provocira kod gledaoca složene simboličko-političke reakcije ka stvarnim, aktuelnim, fikcionalnim, istorijskim, geopolitičkim ili potencijalnim društvenim moćima. Izvedena su telesna pozicioniranja prema washingtonskom Capitolu, londonskom The United Kingdom Parliamentu, bruxelleskom European Parliamentu, moskovskoj Dumi i pekinškom Chinese Parliamentu. Kopljär radi sa nekom vrstom

In his most recent works (performance, video, photo installations: *K9 Compassion*, 2003 and *K9 Compassion+*, 2005) Zlatko Kopljär developed a key position of an artist intervention in the world of globalism. He is not an artist who globalizes the world by coming from an imperial culture, nor is he an artist who joins the globalizing wave, i.e. he is not an alternative media, web or leftist parainstitutional artist-terrorist. He presents himself as a non-expressive index and, therefore, an indicator of the totalizing wave of globalism, who transforms the planet (large world metropolises) into a testing ground for biopolitical indexation of the representatives of power. He uses "erased traces of Christianity" (in the title of the work *K9 Compassion* he refers to the Christian vocabulary: compassion, prayer, homage, also the position of his figure points to ideas of "dignified passivity", "power of the powerless", etc.). For example, in the work *K9* he worked with punctuating points in New York. Kopljär paradoxically used an undefined potentiality of reading and coding the bodily ritual (rhetorical positioning of the body) in New York. He kneeled in front of important buildings/institutions, i.e. centers of power. His kneeling body functioned as an indicator in relation to New York as a center of political, economic, and even artistic power. He was perhaps pointing to New York as a global model of the world, or as an object of terrorism (change in perception of New York after September 11), or as a city of cities, or as... Kopljär uses his rhetorical body in a subtle and intelligent manner (a man wearing black suit, in a kneeling position, not expressing emotions) as a provocation in relation to a relevant there and a determining then. These there and then are the centers of located power of the new Empire (USA). In *K9 Compassion* Kopljär further elaborates the concept and enters into the system of presenting the global movement of an artist on a moving map of structuring and presenting the representatives of power. By employing a seemingly neutral but rhetorically indicative body he tests his audience's complex symbolic-political reactions toward realistic, current, fictional historic, geopolitical or potential social powers. He performed bodily positionings against the Capitol Building in Washington, the United Kingdom Parliament in London, the European Parliament in Brussels,

P.S.: Artist in an Epoch of Globalism

dvostrukog "kognitivnog mapiranja": (a) mapirati svoje telo prema referentnim geopolitičkim (institucionalnim, arhitektonskim) punktovima, i (b) mapirati telo ili, čak "auru" institucija geopolitičkih centara moći. Pri čemu je *tehnika* kognitivnog mapiranja izvođenje reprezentacije individualnosti i subjektivnosti u odnosu na realne i imaginarne projekcije "onoga" što se iskušava, doživljava i saznaje kao ljudska stvarnost. U tom smislu, Kopljarov rad eksplicitno implicira poziciju umetnika novog egzistencijalizma.

the Duma in Moscow, and the Chinese Parliament in Beijing. Kopljar works with a certain kind of two-fold "cognitive mapping": (a) to map your body toward referential geopolitical (institutional, architectural) points and (b) to map the body or even an "aura" of institutions of geopolitical centers of power. Here the *technique* of cognitive mapping stands for the performance of the representation of individuality and subjectivity in relation to realistic and imaginary projections of "that" which is being tested, experienced and realized as human reality. In this sense, Kopljar's work explicitly implies the position of an artist of the new-existentialism.

Zlatko Kopljär

Rođen 05/03/1962. u Zenici, Bosna i Hercegovina.

Diplomirao 1991. godine slikarstvo na Accademia di Belle Arti u klasi prof. Zottija.

Član HDLU-a, HZSU-a.

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SAMOSTALNE IZLOŽBE

- 2005. MMSU Rijeka, Rijeka, Hrvatska
- 2005. MSU Zagreb, Zagreb, Hrvatska
- 2004. Galerija Otok, Dubrovnik, Hrvatska
- 2004. Gliptoteka HAZU, Zagreb, Hrvatska,
- 2003. "The Kitchen" New York, USA
- 2002. Galerija Miroslav Kraljević, Zagreb, Hrvatska
- 2002. Galerija Umjetnina Slavonski Brod, Hrvatska
- 2001. Lazareti Dubrovnik, Hrvatska
- 2001. Svetvinčenat, Hrvatska
- 2001. MM Centar, Zagreb, Hrvatska
- 2000. MM. Centar, Rijeka, Hrvatska
- 1999. Muzej, Slavonski Brod, Hrvatska
- 1998. Galerija Miroslav Kraljević, Zagreb, Hrvatska
- 1998. Manes, Praha, Češka Republika
- 1998. Galerija Kapelica, Slovenija
- 1997. Galerija Kapelica, Ljubljana, Slovenia
- 1997. Galerija Po Bota, Split, Hrvatska
- 1997. Galerija Racić, Zagreb, Hrvatska
- 1996. Galerija 761, Ostrava, Češka Republika
- 1996. Galerija Metelkova, Ljubljana, Slovenija
- 1996. Otvoreni prostor, Zagreb, Hrvatska
- 1996. Galerija Karas, Zagreb, Hrvatska
- 1995. Galerija Kraljević, Zagreb, Hrvatska
- 1995. Galerija PM, Zagreb, Hrvatska
- 1995. Galerija Karas, Zagreb, Hrvatska
- 1994. Galerija PM, Zagreb, Hrvatska
- 1994. Galerija Otok-Island, Dubrovnik, Hrvatska
- 1993. Gliptoteka HAZU, Zagreb, Hrvatska
- 1992. Galerija CEKAO, Zagreb, Hrvatska
- 1990. Galerija SC, Beograd, SCG
- 1990. Galerija Becić, Slavonski Brod, Hrvatska

D.O.B: 05/03/1962, Zenica, BiH
Education: Accademi di belle Arti Venezia (Italy)
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Zlatko Kopljar

ONE-PERSON SHOWS

- 2005. MMSU Rijeka, Croatia
- 2005. MSU Zagreb, Croatia
- 2004. Gallery Otok-Island, Dubrovnik, Croatia
- 2004. Gliptoteka HAZU, Zagreb, Croatia,
- 2003. "The Kitchen", New York, USA
- 2002. Gallery Miroslav Kraljević, Zagreb, Croatia
- 2002. Gallery of Art, Slavonski Brod, Croatia
- 2001. Lazareti, Dubrovnik, Croatia
- 2001. Svetvinčenat, Croatia
- 2001. MM Center, Zagreb, Croatia
- 2000. MM Center, Rijeka, Croatia
- 1999. Museum, Slavonski Brod, Croatia
- 1998. Gallery Miroslav Kraljević, Zagreb, Croatia
- 1998. Gallery Manes, Praha, Czech Republic
- 1998. Gallery Kapelica, Ljubljana, Slovenia
- 1997. Gallery Kapelica, Ljubljana, Slovenia
- 1997. Gallery Po Bota, Split, Croatia
- 1997. Gallery Racić, Zagreb, Croatia
- 1996. Gallery 761, Ostrava, Czech Republic
- 1996. Gallery Metelkova, Ljubljana, Slovenia
- 1996. Open space, Zagreb, Croatia
- 1996. Gallery Karas, Zagreb, Croatia
- 1995. Gallery Miroslav Kraljević, Zagreb, Croatia
- 1995. Gallery PM, Zagreb, Croatia
- 1995. Gallery Karas, Zagreb, Croatia
- 1994. Gallery PM, Zagreb, Croatia
- 1994. Gallery Otok-Island, Dubrovnik, Croatia
- 1993. Gliptoteka HAZU, Zagreb, Croatia
- 1992. Gallery CEKAO, Zagreb, Croatia
- 1990. Gallery SC, Beograd, Serbia and Montenegro
- 1990. Gallery Becić, Slavonski Brod, Croatia

SKUPNE IZLOŽBE

- 2004. 26. Biennale di Sao Paulo, Brazil
- 2004. Tactile Bosh, Cardiff, UK
- 2002. Here Tomorrow, Muzej suvremene umjetnosti, Zagreb, Hrvatska
- 2002. Coed Hills Rural Artspace, Cardiff, UK
- 2002. Prima, Split, Hrvatska
- 2002. Minuta šutnje, Galerija Miroslav Kraljević, Zagreb, Hrvatska
- 2001. Eternal Quest for Home, Poznan, Poljska
- 2000. Flick Project L.A., Croatia, Los Angeles, USA
- 2000. Borders Slavonski Brod, Hrvatska
- 2000. Ambience 90. Rijeka, Hrvatska
- 2000. Ambience 90. Sarajevo, Bosna i Hercegovina
- 1999. Zadar snova, Zadar, Hrvatska
- 1998. Knjiga i društvo, Zagreb, Hrvatska
- 1997. Javno tijelo, Zagreb, Hrvatska
- 1997. Malamut, performance festival, Ostrava, Češka Republika
- 1996. Otok-Island, Dubrovnik, Hrvatska
- 1995. Hrvatska fotografija, Zagreb, Hrvatska
- 1995. Zagrebački salon, Zagreb, Hrvatska
- 1995. Bienale mladih Rijeka, Rijeka, Hrvatska
- 1994. 34th Porečki Annale, Poreč, Hrvatska
- 1993. Zagreb-Copenhagen, Copenhagen, Danska
- 1993. 11th International Biennial of Small Sculpture, Murska Sobota, Slovenija
- 1993. 1st International Biennial of Graphic, Maastricht, Nizozemska
- 1993. Nova hrvatska umjetnost, Zagreb, Hrvatska
- 1993. Zagrebački salon, Zagreb, Hrvatska
- 1992. Croatian Art Now, Zagreb, Hrvatska

NAGRADE

- 2002. Franklin Furnace Grant for performance art 2002-2003, New York, USA

GROUP EXHIBITIONS

- 2004. 26. Biennale di Sao Paulo, Brasil
- 2004. Tactile Bosh, Cardiff, UK
- 2002. Here Tomorrow, The Museum of Modern Art, Zagreb, Croatia
- 2002. Coed Hills Rural Artspace, Cardiff, UK
- 2002. Prima, Split, Croatia
- 2002. Minute of Silence, Gallery Miroslav Kraljević, Zagreb, Croatia
- 2001. Eternal Quest for Home, Poznan, Poland
- 2000. Flick Project L.A. – Croatia, Los Angeles, USA
- 2000. Borders, Slavonski Brod, Croatia
- 2000. Ambience 90, Rijeka, Croatia
- 2000. Ambience 90, Sarajevo, Bosnia and Herzegovina
- 1999. Zadar of Dreams, Zadar, Croatia
- 1998. Book and Society, Zagreb, Croatia
- 1997. Public Body, Zagreb, Croatia
- 1997. Malamut, performance festival, Ostrava, Czech Republic
- 1996. Otok-Island, Dubrovnik, Croatia
- 1995. Croatian photography, Zagreb, Croatia
- 1995. Zagreb Salon, Zagreb, Croatia
- 1995. Bienale of Young Rijeka, Rijeka, Croatia
- 1994. 34th Poreč Annale, Poreč, Croatia
- 1993. Zagreb-Copenhagen, Copenhagen, Denmark
- 1993. 11th International Biennial of Small Sculpture, Murska Sobota, Slovenia
- 1993. 1st International Biennial of Graphic, Maastricht, Netherlands
- 1993. New Croatian Art, Zagreb, Croatia
- 1993. Zagreb Salon, Zagreb, Croatia
- 1992. Croatian Art Now, Zagreb, Croatia

AWARDS

- 2002. Franklin Furnace Grant for performance art 2002-2003, New York, USA

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- JENDRIĆ Dorotea, *Klečanje ispred svjetskih centara moći*, Večernji list, Zagreb, 2005.
- TOPIĆ Leila, *Suosjećanjem do pravednosti*, Vjesnik, Zagreb, 2005.
- TOPIĆ Leila, *Od Washingtona do Pekinga - na koljenima*, Vjesnik, Zagreb, 2005.
- KIŠ Patricia, *Izložba Kopljarovih fotografskih performansa pred parlamentima*, Jutarnji list, Zagreb, 2005.
- TOPIĆ Leila, *Artistička priprema dolaska u Novi Zagreb*, Vjesnik, Zagreb, 2005.
- ZEC Miroslav, *Čin poniznosti naspram globalne moći*, Novi list, Zagreb, 2005.
- KIŠ Patricia, *Svjetski uspjeh Grubića, Stilinovića i Kopljara*, Jutarnji list, Zagreb, 2005.
- LEFINGWELL Edward, *The Extraterritorial Zone*, Art in America, New York, 2005.
- BIANCHI Paolo, SCHIFF Hajo, *Kunsty im überfluss-überflüssige Kunst*, Kunstforum, 2004.
- ŽUPAN Ivica, *Predgovor u katalogu*, K10, Zagreb, 2004.
- MAMDIĆ Jelena, *Pečati psihomotorične energije*, Novi list, Zagreb, 2004.
- OŽEGOVIĆ Nina, *Hrvatsku će predstaviti u Sao Paulu performer koji izlaže krv*, Nacional, Zagreb, 2004.
- KINO Carol, *Report from Zagreb*, Art in America, New York, 2003.
- KRIŽIĆ ROBAN Sandra, *Vjesnik, Ovdje, danas, a vjerojatno i sutra*, Vjesnik Zagreb, 2002.
- MARAJANIĆ Suzana, *O potrebi da se radi*, Zarez, Zagreb, 2002.
- FRANCESCHI Branko, *Frame by Frame*, 2002.
- LENDVAJ Ana, *Zatvorio sam Muzej!*, Večernji list, Zagreb, 2002.
- DRAGOJEVIĆ Rade., *Presjek domaće suvremene likovne scene*, Novi list, Zagreb, 2002.
- RADAK Andrea, *Dvanaest tona umjetnosti*, Slobodna Dalmacija, Zagreb, 2002.
- TOPIĆ Leila, *Dijalog sa zaprekama*, Vjesnik, Zagreb, 2002.
- OSTOJIĆ Sunčica, *Otiskivanje prošlosti*, Vjesnik, kultura, Zagreb, 2002.
- JERMAN Željko, *Ljubavni pucanj u nepoznato*, Jutarnji list, Zagreb, 2002.
- CVETNIĆ Sanja, *Koliko vrijedi umjetnikova krv*, Novi Brodski list, Slavonski Brod, 2002.
- BOŽANIĆ Vesna Serdar, *Nadu zatvorio alarm Zlatka Kopljara*, Novi list, Split, 2002.
- VUKMIR Janka, *Minuta šutnje*, Miroslav Kraljević Gallery, Zagreb, 2002.
- CVETNIĆ Sanja, *Koliko vrijedi umjetnikova krv?*, Miroslav Kraljević Gallery, Zagreb, 2002.
- VINTERHALTER Jadranka, *Granice 2000*, Zarez, Slavonski Brod, 2000.
- FRANCESCHI Branko, *Ambient 90*, Miroslav Kraljević Gallery, Zagreb, 2000.
- CARL Katherine, *Ambient 90*, Miroslav Kraljević Gallery, Zagreb, 2000.
- VANĐURA Đuro, *Simbol novog doba*, Sv. Ivan Zelina Gallery, 1998.
- MARAJANIĆ Suzana, *Nezaraženo tijelo koje ukida ratio*, Frakcije, Zagreb, 1997.

STATAIL Vaclav, *Umelec*, Praha, 1997.

LJUBIČIĆ MITROVIĆ Danijela, *Brodani izvan Broda*, Becić Gallery, Slavonski Brod, 1998.

VIDULIĆ Sanjin, *Udri po galeriji*, Slobodna Dalmacija, Split, 1997.

CVETNIĆ Sanja, *Hranjivi krajolik*, Vijenac, Zagreb, 1997.

NIKITOVIĆ Spomenka, *Donesi hranu*, Večernji list, Zagreb, 1997.

CVETNIĆ Sanja, *Otok-Island*, Dubrovnik, 1996.

CVETNIĆ Sanja, *Sat letenja*, Galerija Karas, Zagreb, 1995.

NIKITOVIĆ Spomenka, *Okomite spine*, Večernji list, Zagreb, 1995.

GLAVAN Darko, *Ne trudim se baš sve objasniti*, Nedjeljna Dalmacija, 1995.

NIKITOVIĆ Spomenka, *Tri stotine igala*, Večernji list, Zagreb, 1995.

FRANCESCHI Branko, *336 puta vjerujem*, Miroslav Kraljević Gallery, 1995.

BLAGUS Goran, *Opčinjenost nestajanjem*, Vjesnik, Zagreb, 1995.

JENDRIĆ Dorotea, *Gdje bih bio da sam pametan*, Večernji list, Zagreb, 1994.

MAKOVIĆ Zvonko, *Prerađena materija*, 34. Annale – Poreč, 1993.

KOŠČEVIĆ Želimir, *Međunarodno bijenale male plastike*, Murska Sobot, 1993.

NIKITOVIĆ Spomenka, *Kopljari 10.000*, Večernji list, Zagreb, 1993.

KIPKE Željko, *I jesmo i nismo*, Gliptoteka Hazu, Zagreb, 1993.

GRUBIĆ Damir, *Failure*, Predgovor katalogu izložbi "Opasni prostori", Gliptoteka Hazu, Zagreb, Croatia, 20. 06.-14. 07. 1993.

KRIŽIĆ ROBAN Sandra, *Guljenje kože*, Danas, Zagreb, 1993.

DOMLIJANOVIĆ Željko, *Alarm Zlatka Kopljara*, Posavski Glasnik, Slavonski Brod, 1993.

QUIEN Enes, *Opasni prostori*, Gliptoteka Hazu, Zagreb, 1993.

KOVAČ Leonida, *Opasni prostori*, Kolo, Zagreb, 1993.

KESER Ivana, *Epiciikli in ostalo*, Failure or luck of courage, Mzin, Ljubljana, 1993.

MATIČEVIĆ Davor, *Ego East*, Umjetnički paviljon, Zagreb, 1992.

BOŽIČEVIĆ Hrvoje, *Ego East*, Umjetnički paviljon, Zagreb, 1992.

GLAVAN Darko, *Ego East*, Umjetnički paviljon, Zagreb, 1992.

BOŽIČEVIĆ Hrvoje, *Tri razglednice Zlatku Kopljaru*, Becić Gallery, Slavonski Brod, 1990.

BOŽIČEVIĆ Hrvoje, *Što danas umjetnik zapravo radi*, Studentski centar Gallery, Beograd, Jugoslavija, 1990.

TAGLIAPIETRA Franco, *Orioni obometrizzate*, Studentski centar Gallery, Beograd, Jugoslavija, 1990.

MARIČIĆ Duško, *Brodski likovni krug*, Becić Gallery, Slavonski Brod, 1990.

Miško Šuvaković

Miško Šuvaković je rođen 1954. u Beogradu. Bio je suosnivač konceptualističke Grupe 143 (1975-1980) i suosnivač i saradnik neformalne umetničke i teorijske institucije "Zajednica za Istraživanje Prostora" (1982-1989). Od 1988. član je Slovenskog estetičkog društva. Doktorirao je na Fakultetu likovnih umetnosti u Beogradu sa temom "Analitička filozofija i teorija umetnika" 1993. godine. Predaje estetiku i teoriju umetnosti na Fakultetu muzičke umetnosti i na Interdisciplinarnim postdiplomskim studijama Univerziteta umetnosti u Beogradu. Osnovao je kolegije: "Teorija digitalne umetnosti" i "Studije izvodačkih umetnosti" na Interdisciplinarnim postdiplomskim studijama Univerziteta umetnosti u Beogradu. Bio je ili jeste urednik časopisâ Katalog 143 (Beograd, 1975-1978), Mentalni prostor (Beograd, 1982-1987), Transkat-alog (Novi Sad, 1995-1998), Teorija koja Hoda (Beograd, od 2001), Razlika (Differance, Tuzla, od 2002), Anomalija (Novi Sad, od 2004). Objavio je knjige: *Scene jezika. Uloga teksta u likovnim umetnostima. Fragmentarne istorije 1920-1990* knj. 1 i 2, ULUS, Beograd, 1989.; *PAS TOUT - Fragments on art, culture, politics, poetics and art theory 1994-1974*, Meow Press, Buffalo, 1994.; *Prolegomena za analitičku estetiku*, Četvrti talas, Novi Sad, 1995.; *Pojmovnik moderne i postmoderne likovne umetnosti i teorije posle 1950*, SANU i Prometej, Beograd i Novi Sad, 1999.; *Point de Capiton. Eseji, fragmenti i meditacije o umjetnicima*, Izdanje Darko Šimičić i Božidar Raos, Zagreb, 2000.; *Paragrami tela/figure: Predavanja i rasprave o strategijama i taktikama teorijskog izvođenja u modernom i postmodernom performance artu, teatru, operi, muzici, filmu i tehnoumetnosti*, CENPI, Beograd, 2001.; *Anatomija angelov. Razprave o umetnosti in teoriji v Sloveniji po letu 1960*, ZPS, Ljubljana, 2001.; *Martek*, Meandar, Zagreb, 2002. (hrv.-engl.); *Impossible Histories*, The MIT Press, Cambridge MA, 2003.

Miško Šuvaković was born in 1954 in Belgrade. He was one of the founders of the conceptualist group *Grupa 143* (1975-1980) and a co-founder of the informal artistic and theoretic institution *Zajednica za istraživanje prostora* (*Community for the Investigation of Space*) (1982-1989). Šuvaković has been a member of the Slovenian Aesthetic Society since 1988. In 1993 he earned his PHD from the School of Art and Art History in Belgrade (dissertation topic, *Analytical Philosophy and Artist Theory*). He teaches aesthetics and theory of art at the School of Music at the University of Belgrade and at the Interdisciplinary Graduate Program at the University of Art in Belgrade. He designed two classes – *the Theory of Digital Art* and the *Studies in Performing Arts* – at the same university. Šuvaković was the editor of the following magazines: *Katalog 143* (Belgrade, 1975-1978), *Mentalni prostor* (Belgrade, 1982-1987), *Transkat-alog* (Novi Sad, 1995-1998), *Teorija koja hoda* (Belgrade, since 2001), *Razlika* (Tuzla, since 2002), *Anomalija* (Novi Sad, since 2004). His publications include: *Scene jezika. Uloga teksta u likovnim umetnostima. Fragmentarne istorije 1920-1990*, vol 1 and 2, ULUS, Belgrade, 1989; *PAS TOUT - Fragments of art, culture, politics, poetics, and art theory 1994-1974*, Meow Press, Buffalo, 1994; *Prolegomena za analitičku estetiku*, Četvrti talas, Novi Sad, 1995; *Point de Capiton - Eseji, fragmenti i meditacije o umjetnicima*, Darko Šimičić and Božidar Raos Edition, Zagreb, 2000; *Paragrami tela/figure: Predavanja i rasprave o strategijama i taktikama teorijskog izvođenja u modernom i postmodernom performance artu, teatru, operi, muzici, filmu i tehnoumetnosti*, CENPI, Belgrade, 2001; *Anomalija angelov. Razprave o umetnosti in teoriji v Sloveniji po letu 1960*, ZPS, Ljubljana, 2001; *Martek* (Croatian-English edition), Meandar, Zagreb, 2002; *Impossible Histories*, MIT Press, Cambridge, MA, 2003.

Miško Šuvaković

LOVE SHOTS



LOVE SHOTS

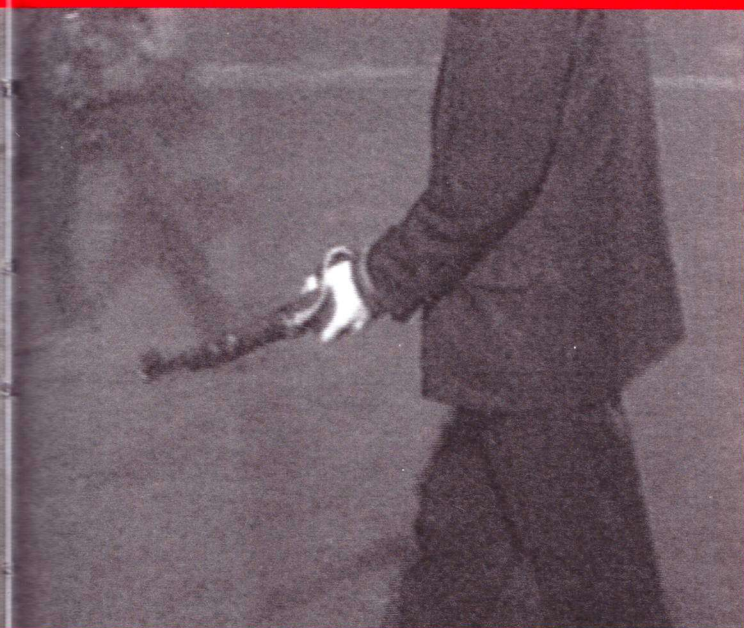




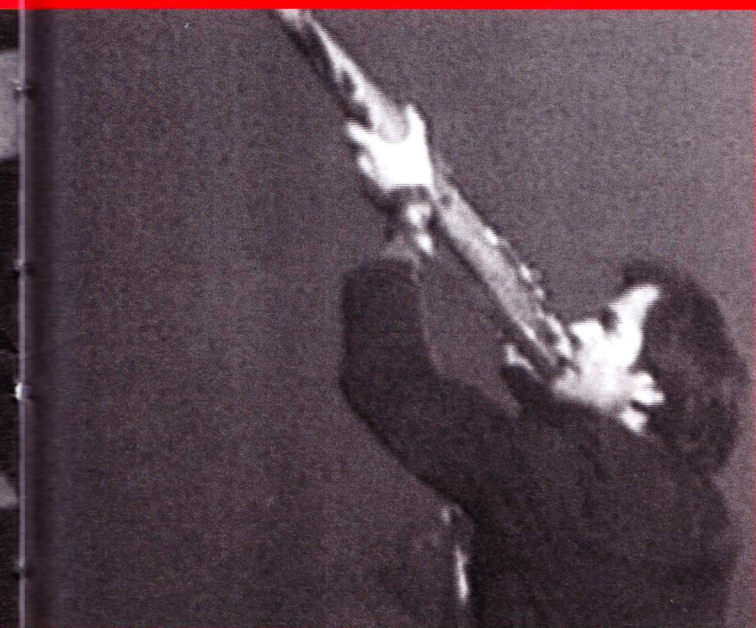






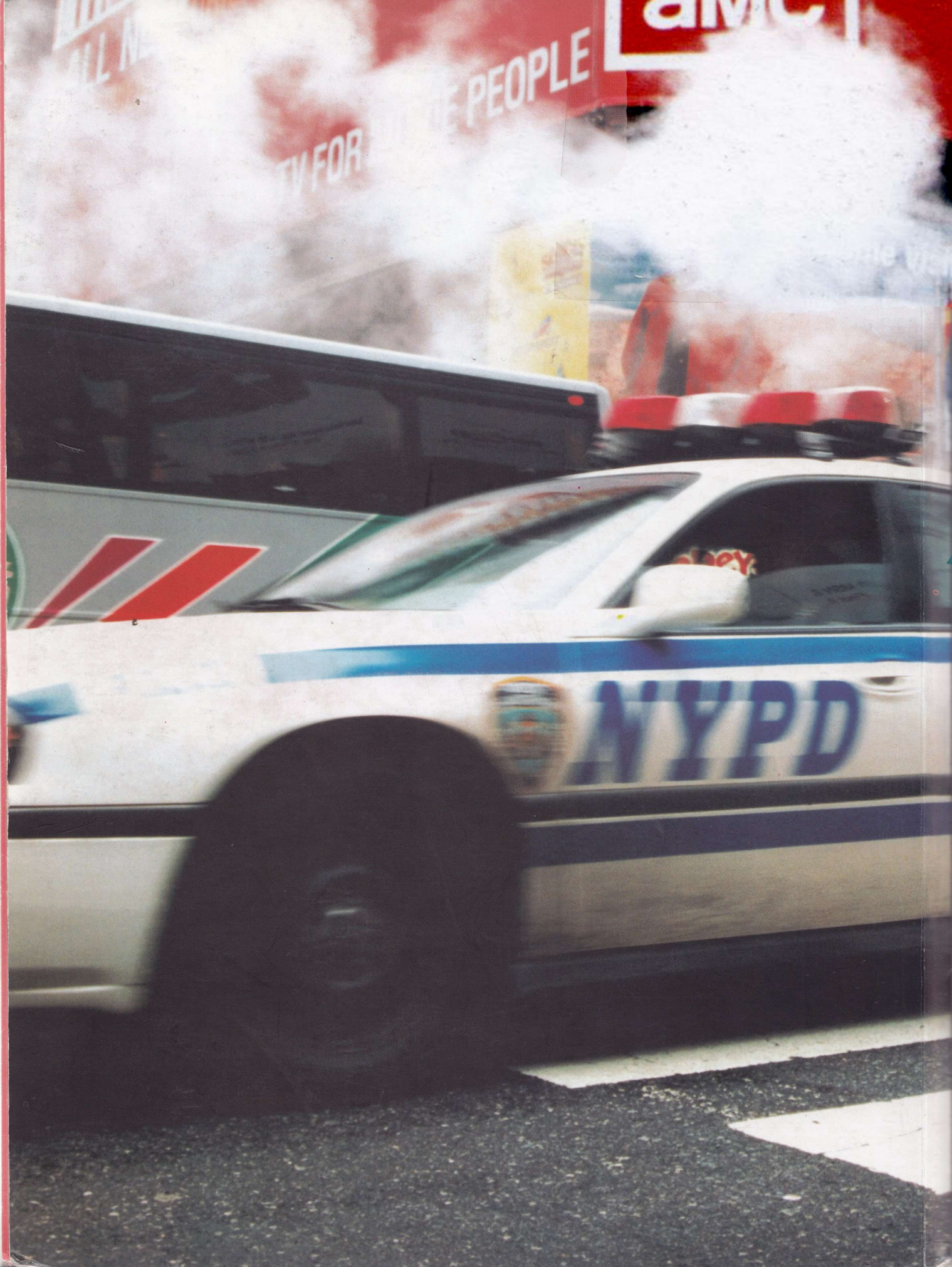






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meandar

K O P L J A R