ART IN CRITICAL CONFRONTATION TO SOCIETY

FROM CONSIDERATION TO COMMITMENT

ART IN CRITICAL CONFRONTATION TO SOCIETY

BELGRADE, LJUBLJANA,
SKOPJE, ZAGREB
/ 1990-2010 /

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INTRODUCTION

Text: **Editorial board**

The two decades that have passed since the last large exhibition of Yugoslav art (Yugoslav *Documents*, Sarajevo, 1989) have seen the breakup of the former federation and the formation of new states following the wars of the 1990s, followed by the initiation of the democratization, transition and European integration of the countries in the region. The devastating events of the last decade of the 20th century had direct and indirect impact on contemporary art and culture, having destroyed the shared environment and the exchange of experiences, as well as similarities and differences between members of several generations of artists. The consequences of this destruction can still be felt.

The specific features of the political, economic, social and cultural frame that followed the post-Yugoslav countries through their transition have led to the severing of the former ties between the capitals of the republics, and contacts, collaborations and exchanges have been reduced to sporadic exceptions. The interruption in communication, isolation and fear of influences from the East and West (depending on the geographic position of the cities) are dominant practices in most countries once assembled under the acronym SFRY. If we choose to neglect the uninterrupted links between the crime organizations and the fast-recovering relations between zealous entertainment workers, we find that contemporary artists and cultural workers from the independent cultural scene, in addition to activists, were the ones that did not recant the common past, and whose mutual interests were an indisputable fact. Despite being oriented towards the first neighbours, collaborations within this field have still not become part of systemic

and continuous processes, due to the dominant closed-door policies. This has also influenced our awareness of the development of cultural and art scenes in surrounding. Unfortunately it is not that we are unfamiliar solely with events in neighbouring yards, since our local context also featured the absence of records and analyses, as well as critical reflections on cultural and artistic practices. The contemporary cultural and art scene (regardless of whether the subject is fine arts, theatre, film, music or any other art) has so far (considering the past 20 years) not been significantly processed, with few exceptions. This book is our small contribution to filling these gaps, at least in the field of contemporary visual art.

The book was created as part of the regional project *Let's Talk Critic Arts* which was initiated by the cultural portal SEEcult.org (the SEEcult.org Civic Association) from Serbia, in collaboration with the Artservis.org portal (SCCA, Center for Contemporary Arts – Ljubljana) from Slovenia, Forum Skopje from Macedonia, and the Kulturpunkt.hr portal (Alliance of Associations Clubture and Kurziv – Platform for Matters of Cultural, Media and Society) from Croatia, with support from the European Cultural Foundation (ECF). Through various forms of public events the project reviewed critical practices in culture, art and media. In addition to roundtables and public interviews which were held in Belgrade, Ljubljana, Skopje and Zagreb, interviews and articles were published on the partner portals during the duration of the project. We conclude the project with this publication which explores practices of critical contemporary fine arts – practices of research, progressive and experimental actions by contemporary fine artists from the 1990s to the present, in four countries in the region – Croatia, Macedonia, Serbia and Slovenia. These are practices which focus on issues such as identity aspects (national, cultural, religious, ethnic), workers' rights, social integration of minorities, global market fluctuation trends and its impact in the local context, unscrupulousness of capital, the position of women, spatial devastation, art institution system issues, and many others.

The publication maps out and theoretically reviews critical and research practices, and contemporary fine arts practices oriented towards the contemporary civilization moment, which have been active in the context of the independent cultural scene since the 1990s, but which have also been present in the institutional frame. The authors provide only drafts of the political, social, economic and cultural changes of the local contexts, through four segments, due to a lack of space. Each segment focuses on the practices and context of a given country, i.e. the capital as the primary focus, and in addition to the introductory word by the authors, it includes interviews (with authors,

theorists, curators, organizers...) who contribute to the recording of these artistic practices based on their experience, work and knowledge.

The segments deal with the Belgrade, Ljubljana, Skopje, and Zagreb scenes. All the authors devised their approaches in an effort to present the fruitful and creative production of these cities, to the greatest extent possible. The authors involved in the creation of this publication are **Jasna Jakšić**[1] (Croatia), **Nebojša Vilić** (Macedonia), **Vesna Tašić**[2] (Serbia), and **Miha Colner** and **Nika Grabar** (Slovenia). It is important to point out that the authors of the segments faced a gruelling task – how to tell the story of a period on only 50 pages (which was predefined for every segment), and how to select only four protagonists for every city, among the many protagonists of the art scene? The authors applied different criteria – they strived to select precisely those respondents who could provide a cross-section of the discipline development, some were selected because their work is a paradigmatic of critical and socially engaging practices, while some were inescapable authoritative and creative minds... We believe that in selecting 16 voices we provided a possible cross-section of the events in the contemporary fine arts scenes of Belgrade, Ljubljana, Skopje, and Zagreb from the 1990s to the present, but it is certainly not the final or only one. We discussed contemporary visual art through the works and experiences of **Igor Grubić, Sanja Iveković, Andreja Kulunčić** and **Darko Šimičić** (Croatia), **Stevan Vuković, Milica Tomić, Danilo Prnjat** and **Živko Grozdanić Gera** (Serbia), **Neven Korda, Marko Peljhan, Marija Mojca Pungerčar** and **Maja Smrekar** (Slovenia), and **Bojan Ivanov, Zoran Poposki, Mira Gakina** and **Žaneta Vangeli** (Macedonia).

We consider the publication to be a type of platform that we are making available to the public, with the wish to encourage further collecting and evaluation of art and cultural endeavours in the past 20 year in these four cities, as well as in those that could not be included in this project (for financial reasons). The book was conceived as a multilingual publication in electronic form, so we present it in English, in addition to the local languages (Croatia, Macedonian, Serbian and Slovenian), as consider it important in order for the international public to have better insight into contemporary artistic practices in post-Yugoslav cities.

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1 In collaboration with Tihana Bertek, Maja Gujinović, Ana Kovačić, Srđan Latrezom, Petar Novak, Tino Novak, Tamara Sertić and Leda Sutlović.

2 In collaboration with Vesna Milosavljević and Miroljub Marjanović.

Mladen Stilinović, ***Sutra,*** 1975, (2006) i ***Piet Mondrian, Kompozicija u crvenom, plavom i žutom,*** 1983. Izložba ***Umjetnost uvijek ima posljedice***, WHW, Zagreb, 2010. Foto: Ivan Kuharić.

SVE JE POVEZANO

IZVANINSTITUCIONALNI KONTEKST KRITIČKIH PRAKSI

[1]

Piše: **Jasna Jakšić**

Početak ratnih devedesetih na likovnoj sceni tek osamostaljene Hrvatske i njezina glavnoga grada označit će upad Hrvatskih obrambenih snaga, paravojnog ogranka Hrvatske stranke prava, u prostor Hrvatskog društva likovnih umjetnika u nekadašnjem Starčevićevom domu na istoimenom trgu 13. rujna 1991. U Galeriji proširenih medija, izložbenom prostoru medijske sekcije HDLU-a, još je stajala izložba Antuna Maračića, njezina tadašnjeg voditelja, *Ambijent*, dok je u pripremi bila prigodna izložba *Hrvatski umjetnici za mir* koja je galeriju pretvorila u kratkotrajni otvoreni atelje[2]. Prostor

1 Nastanak zagrebačkog bloka bio je praćen s dva otvorena javna razgovora o suvremenoj vizualnoj umjetnosti (1990. - 2010.) koja su u rujnu 2010. Marko Golub i Vesna Tašić vodili s mnogobrojnim sudionicima koji su se odazvali našem pozivu i pomogli nam na taj način da se prisjetimo i rasvijetlimo pojedine događaje i duh vremena. Stoga se ovdje posebno želimo zahvaliti svima koji su doprinijeli našim razmišljanjima i utjecali neposredno i na ovu publikaciju, a među njima su: Ivana Bago, Aleksandar Batista Ilić, Marijan Crtalić, Ana Dević, Dejan Dragosava Ruta, Igor Grubić, Dejan Kršić, Andreja Kulunčić, Siniša Labrović, Nenad Romić, Sabina Sabolović, Branka Stipančić, Klaudio Štefančić, Emina Višnić, Janka Vukmir, Vesna Vuković...

2 Tu će izložbu Maračić postaviti u Galeriji Studentskog centra kao prvu izložbu za svog kratkotrajnog mandata, prije što preuzme Galeriju Zvonimir pri Ministarstvu obrane, nekadašnju Galeriju doma JNA, koju će voditi do 1998.

proširenih medija, kasnije Galerija PM, u predratnom je vremenu djelovao kao alternativno umjetničko okupljalište, kako autorica i autora iz kruga *nove umjetničke prakse* sedamdesetih godina, tako i njezinih nastavljača u Radnoj zajednici umjetnika Podroom. U polivalentni prostor Galerije su, prema riječima Vlade Marteka, zavirivali i nekadašnji članovi grupe Gorgona[3]. Među njima su bili i kustosi nekadašnje Galerije, danas Muzeja suvremene umjetnosti, ali i njihovi mlađi kolegice i kolege koji su sudjelovali u formiranju i institucionalizaciji *nove umjetničke prakse.*

Veliki *hommage* nasilno i nasreću tek privremeno ugasloj Galeriji PM godinu dana kasnije, u jesen 1992., priredila je grupa umjetnika objedinjena pod imenom EgoEast, koja se nalazila u organizacijskom odboru *23. Salona mladih.* No, ratni je *Salon*, odnosno njegov žirirani dio, barem ako je suditi po katalogu, djelovao tek poput popratnog događaja projekta *EgoEast: Hrvatska umjetnost danas*[4], održanog u Umjetničkom paviljonu u jesen 1992., unutar kojeg se članovi grupe pozicioniraju prije na zagrebačkoj nego na nacionalnoj umjetničkoj sceni, a da bi istu nastojali označiti na izmijenjenoj karti Europe. Ivana Keser[5] u zaključnom eseju ispisuje narativ hrvatske umjetnosti druge polovice 20. stoljeća koji se kreće od Eksperimentalnog ateljea (EXATA 51), preko Gorgone, *nove umjetničke prakse* i *Nove slike*, da bi završio s Galerijom proširenih medija, u čijem su se ambijentu formirali i izlagačkoj djelatnosti u posljednjoj godini njezina djelovanja pristupili upravo članovi grupe EgoEast[6] i umjetnici koje prepoznaju u „generacijskom ključu"[7]. Medijski posredovane stvarnosti, podvučene naglašenom tradicijom avangarde i neoavangarde na koju se autori oslanjaju na temelju (ali ne isključivo) lokalne povijesti umjetnosti, svoju će kritičku recepciju i čitanje dobiti upravo u radovima ove generacije umjetnika, koji samosvjesno istupaju kao nositelji novog naraštaja i nastoje „unutar stanovitog kontinuiteta poslijeratne umjetnosti 'malih

3 Martek, Vlado (2001.) „Galerija proširenih medija", u *PM 20 godina: 1981. – 2001.* Zagreb: HDLU, 2001, str. 23.

4 Jedan od uvodnih tekstova u katalogu potpisuje Davor Matičević, tadašnji ravnatelj Muzeja suvremene umjetnosti.

5 Keser, Ivana (1992.) „Kronologija", u *EgoEast: hrvatska umjetnost danas.* Zagreb: „Ego East Project", HDLU Zagreb, SHDLU, str. 49-56.

6 Ivana Keser, Aleksandar Ilić, Ivica Franić, Željko Božičević, Davor Pavelić.

7 Ante Alivojvodić, Damir Babić, Simon Bogojević Narath, Sandro Đukić, Žarko Jovanovski, Zlatko Kopljar i Igor Kuduz. Vidi: Keser, Ivana (1992.) „Kronologija", u *EgoEast: hrvatska umjetnost danas.* Zagreb: „Ego East Project", HDLU Zagreb, SHDLU, str. 56.

Postav izložbe ***Ego East: Hrvatska umjetnost danas, 23. Salon mladih,*** HDLU, Umjetnički paviljon, 1992. Foto: Darko Strosser. Fotografija je reproducirana građa, vlasništvo HAZU-a.

naroda' zaključiti može li se dolaskom novih generacija umjetnika u njihove sredine, na uvjetno rečeno sličnim duhovnim i stvaralačkim koordinatama njihovih prethodnika, dakle 'energijom' kontinuiteta, dokazati postojanost i pripadnost europskom kulturnom ozračju"[8].

Integraciji hrvatske umjetničke scene u međunarodne mreže, nadasve u kontekstu umjetnosti europskog istoka i zemalja s kojima je dijelila socijalističku prošlost, tijekom devedesetih godina posebno je pridonio Soros centar za suvremenu umjetnost – SCCA, osnovan 1993. godine. Prva direktorica bila je Branka Stipančić, do tada kustosica Muzeja suvremene umjetnosti u Zagrebu, koja je osnivanju zagrebačkog Centra pristupila na poziv Suzanne Mészöly iz SCCA Budimpešta. Kao suradnike, Branka Stipančić pozvala je Jadranku Vinterhalter, Janku Vukmir i Darka Šimičića. Osnovni model organizacije uključivao je ured s umjetničkom arhivom o lokalnoj sceni, kao i publikacijama srodnih centara, te dodjelu stipendija i potpora, distribuciju informacija o studiju i studijskim boravcima u inozemstvu i organizaciju godišnjih izložbi. Kako je prvi SCCA djelovao u suradnji s ključnom mađarskom institucijom za suvremenu umjetnost Mûcsarnok, prvotno je planirano da i zagrebački Centar djeluje pri Muzeju suvremene umjetnosti, u čijim se prostorima kratko i zadržao. No, tijesna suradnja nije zaživjela, iako je u prostorima MSU-a 1994. održana prva godišnja izložba *Riječi i slike*[9]. Široko postavljena koncepcija izložbe omogućila je pregled verbovizualne produkcije

8 Božičević, Hrvoje. *Eurogeist vs. EgoEast*, ibid. str. 18

9 Usp. *Riječi i slike,* Zagreb: SCCA, 1994.

u Hrvatskoj od šezdesetih do devedesetih godina 20. stoljeća, uz niz novonastalih, recentnih radova koji su se vrlo izravno referirali na još uvijek aktualnu ratnu zbilju. Prema svjedočanstvima protagonista tadašnjih likovnih zbivanja, Institut otvoreno društvo - Hrvatska i SCCA dodjelom potpora i stipendija financijski su olakšali i osigurali izlaganje i produkciju umjetnosti koja je izlazila izvan vrlo usko shvaćenih tradicionalnih okvira[10]; razrađeni sustav stipendija omogućio je boravak umjetnika u Sjedinjenim Američkim Državama putem *ArtsLink* programa, kao i kolanje informacija među umjetničkim sredinama povezanima SCCA centrima, što se pokazalo posebno dragocjenim za područje Istočne Europe[11]. Posebno je bila naglašena izdavačka djelatnost, pa tako SCCA objavljuje monografije Grupe šestorice autora i rad *Moja godina 1977.* Željka Jermana. Važno je naglasiti da je upravo zahvaljujući djelovanju SCCA jedna povijesna sekvenca umjetnosti u Hrvatskoj, i, na kraju, u javnom prostoru grada Zagreba, ponovno zaživjela i omogućila generacijski prijenos[12].

U TEKSTU *NOVE MREŽE NOVIH MEDIJA* KLAUDIO ŠTEFANČIĆ POVIJEST NOVOMEDIJSKE UMJETNOSTI U HRVATSKOJ DEVEDESETIH LOCIRA U KRUGU MREŽA, A NE UMJETNICA I UMJETNIKA, POLAZEĆI OD POLITIČKOG AKTIVIZMA, TOČNIJE ANTIRATNE KAMPANJE KOJA JE 1991. POKRENULA GLASILO *ARKZIN*

Među manifestacijama službene kulture, koje su se održavale pod visokim pokroviteljstvom političkih struktura, kao što je to, primjerice, bila Skupština Grada Zagreba, uloga Igora Zabela kao selektora *33. Zagrebačkog salona* 1998. predstavljala je iskorak koji nije bio

10 Vidi intervjue s Darkom Simičićem (str. 26 - 36) i Andrejom Kulunčić (str. 48 - 36).

11 Tako će i izložbe *Budućnost je sada: ukrajinska umjetnost 90-ih i The Baltic times*, koje je Branka Stipančić kokurirala s Tihomirom Milovcem u Muzeju suvremene umjetnosti, nastati u najvećoj mjeri zahvaljujući istraživanju i informacijama koje je omogućila mreža SCCA.

12 Vidi intervju s umjetnikom Igorom Grubićem (str. 62 - 77).

tek simbolički. Kao predstavnik institucionalne slovenske scene, Zabel[13] je utjelovio ulogu stranca, ali istodobno i vrsnog poznavatelja lokalnih umjetničkih zbivanja. U svom uvodnom tekstu ističe liniju hrvatske avangardne umjetnosti koja se ostvaruje na ulici i na javnim mjestima, u društvenom prostoru, u novinama, knjigama, u formi kratkotrajnih privremenih predmeta ili situacija, i naglašava da je gradski prostor neodvojiv od umjetnosti koja se ostvaruje u kontekstu grada[14]. Prema tome, *Zagrebački salon* 1998. za uporište ima upravo protokonceptualnu i konceptualističku praksu umjetnosti šezdesetih i sedamdesetih godina, od anti-časopisa Gorgona do izložbi-akcija Grupe šestorice autora i urbanih intervencija iz vremena *nove umjetničke prakse.* Na tom je tragu i vjerojatno najpoznatiji rad tog *Salona*, izložen i nagrađen kao rad anonimnog umjetnika: *Crni peristil* kojeg je u Splitu izveo Igor Grubić[15]. Iste godine Grubić u suradnji s Autonomnom tvornicom kulture (ATTACK) i grupom umjetnika izvodi u javnom prostoru jednodnevnu akciju *Knjiga i društvo - 22%*, ukazujući na pogubne posljedice oporezivanja knjige porezom na dodanu vrijednost u iznosu od 22%. Akcije su zaposjele prostore od galerijskog, javnog i knjižarskog prostora, u formi *ad hoc* umjetničke organizacije koja je okupila nekoliko generacija umjetnika koji su tada djelovali u Zagrebu. Ta će akcija, prema riječima Marka Goluba, okupiti sve aktere nezavisne kulturne scene[16].

U tekstu *Nove mreže novih medija* Klaudio Štefančić povijest novomedijske umjetnosti u Hrvatskoj devedesetih locira u krugu mreža, a ne umjetnica i umjetnika, polazeći od političkog aktivizma, točnije Antiratne kampanje koja je 1991. pokrenula glasilo *Arkzin.* U Zagrebu je 1992. uz pomoć nizozemskih i njemačkih hakera pokrenut *Zamir Transitional Net* ili *Zamir*[17], kako bi se povezali građani i mirovni aktivisti s područja

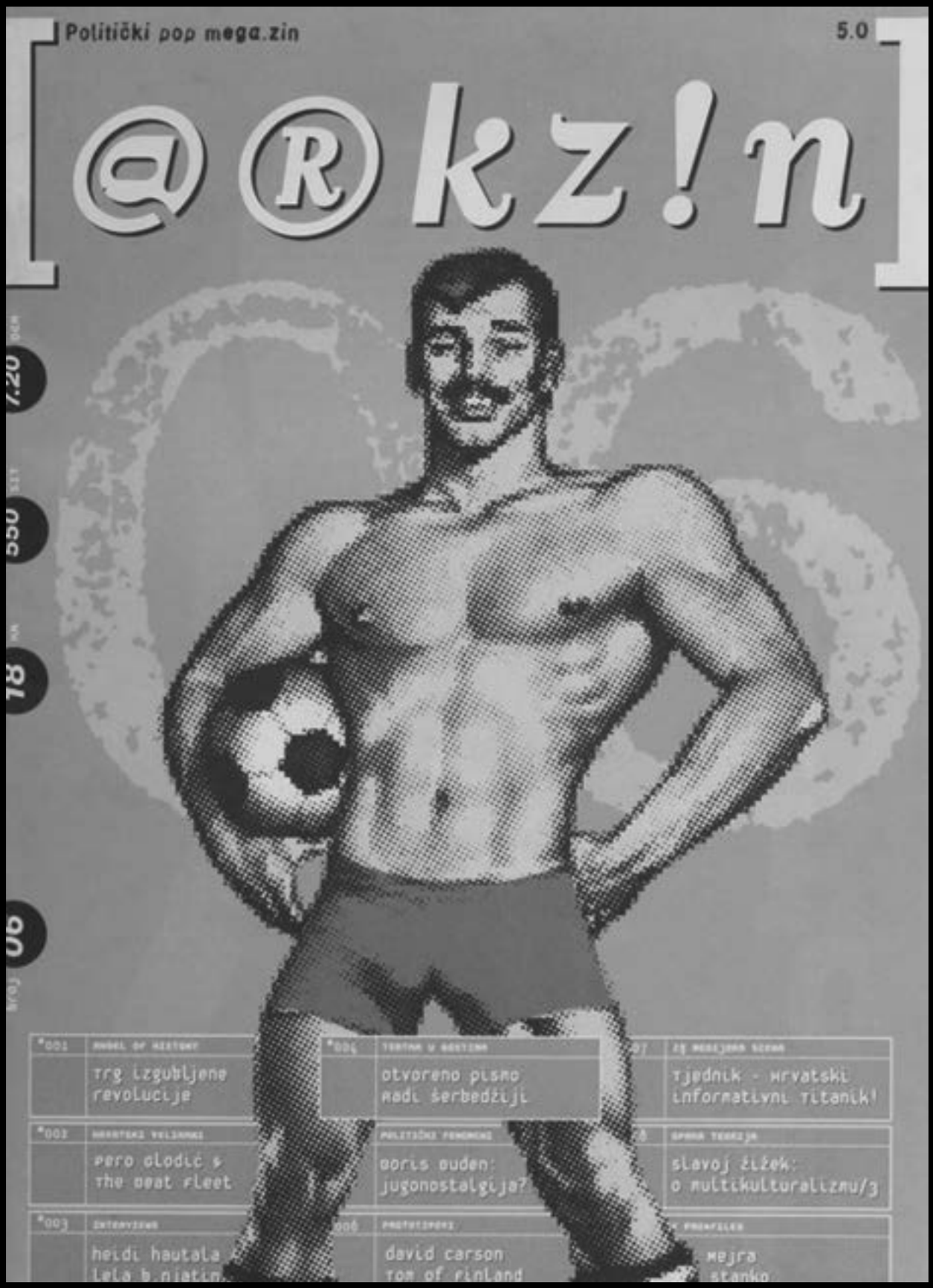
13 Igor Zabel radio je kao kustos u Modernoj galeriji u Ljubljani.

14 Zabel, Igor (1998.) „Gradski krajolik“. U: *33. Zagrebački salon.* Zagreb: HDLU.

15 Vidi intervju s Igorom Grubićem, str. (str. 62 - 77).

16 „Međutim, činjenica je da su se tada na jednom mjestu našli svi budući glavni protagonisti urbane scene pa će mnogi tvrditi kako je upravo ovim projektom sve započelo“. Golub, Marko (2004.) „Obrnuto ispričana priča: uzroci urbane scene Zagreba“, *Život umjetnosti, časopis za suvremena likovna zbivanja.* 38(4)73. Zagreb: Institut za povijest umjetnosti, str. 30.

17 Tome je prethodila primjena BBS (Bulletin Board System) programa koji je korisnicima iz zaraćenih zemalja među kojima su bile prekinute telefonske linije omogućio komunikaciju preko BBS mreže: razmjenu poruka, vijesti i datoteka, povezivanje putem telefonskih linija.



Arkzin, br. 6 (104/105), 1998.

bivše Jugoslavije[18]. U krugu aktivista oko *Zamira* i fanzina, a kasnije časopisa *Arkzin*, iz zagovaranja slobodnog pristupa Internetu, u vremenu kada je nadzor mlade države nad tradicionalnijim medijima prilično zadirao u građanske slobode, uspostavljaju se mreže i nehijerarhijske strukture koje će omogućiti promjenjivost, prilagodljivost i održivost nezavisne kulturne scene u Zagrebu. Njezini se počeci u vrijeme olovnih devedesetih vežu upravo uz Antiratnu kampanju i Institut otvoreno društvo, da bi nakon 2000. i promjene Zakona o udrugama 2001. doživjela intenzivan rast, što se iznimno pozitivno odrazilo na kulturni život glavnoga grada Hrvatske u posljednjih desetak godina.

Od političkog dvotjednika *Arkzin* u drugoj polovici devedesetih, točnije od 1997., postaje *pop-kulturni megazin*, „hibridni magazin u kojem su se politika, kultura, teorija i umjetnost križali, miješali i preklapali na način na koji hrvatska medijska scena nije bila navikla“[19]. Sintagmu radikalnog dizajna *Arkzin* je zaslužio uvođenjem elemenata verbovizualnog eksperimenta, hiperteksta, tiskarskom interpretacijom računalnog sučelja i „prljavim medijima”. Dekonstruktivistički dizajn radikalno politiziranog sadržaja u tom je kontekstu značio jedinstvo forme i sadržaja. Teoriju taktičkih medija, koji, na tragu dadaističkih, nadrealističkih i situacionističkih postupaka, spajaju umjetnost i aktivizam, subvertirajući zatečeno stanje, i pružaju otpor vladajućim mehanizmima, *Arkzin* je provodio u djelo u pismu i slici, u formi i sadržaju. Multimedijalni institut (mi2) i net.kulturni klub mama svoje djelovanje započinju 1999., odnosno 2000. Djelovanju Instituta, čiji je intenzitet varirao u proteklom desetljeću, treba pripisati ključne događaje u sferi novih medija i umjetničkog aktivizma u izdavaštvu, izložbenoj djelatnosti, organizaciji festivala i umjetničkoj produkciji, posebno u prvih nekoliko godina njegova postojanja. Na području vizualnih umjetnosti važno je istaknuti ulogu mi2 u aktualizaciji medijske umjetnosti, bilo s pogledom u povijesno naslijeđe Novih tendencija na kojem se temeljila izložba *I am Still Alive* kustosa Darka Fritza održana u svibnju 2000. u Galeriji PM ili u suvremenu računalno generiranu umjetničku produkciju. Arkzin u suradnji s Multimedijalnim institutom i HDLU-om u kasno proljeće 2000. organizira izložbu *Što, kako i za koga povodom 152. godišnjice Komunističkog manifesta*, koju kuriraju Nataša Ilić, Ana Dević i Sabina Sabolović. Izložba se otvoreno bavila komunističkim naslijeđem, zapasavajući sfere ekonomije i politike u izložbenom prostoru burne povijesti na jednom od gradskih kontroverznijih trgova. Uz reinterpretaciju komunističkog manifesta,

18 Štefančić, Klaudio (2008.) „Nove mreže novih medija: medijska umjetnost”, *Kontura art magazin*, 18/97. Zagreb: Art magazin Kontura d.o.o. str. 19-21.

19 Ibid.

Goran Trbuljak, ***Star i ćelav, tražim galeriju,*** izložba ***Riječi i slike,*** SCCA - Zagreb, 1994. Foto: Boris Cvjetanović Ljubaznošću Instituta za suvremenu umjetnost, SCCA - Zagreb.

Priprema postava ***26. salona mladih,*** HDLU, 5. paviljon zagrebačkog Velesajma, 2001.

ponudila je i novo čitanje djela lokalne povijesne konceptualističke prakse uz radove iz konteksta medijskog aktivizma. Naziv izložbe njezine će autorice Ana Dević, Nataša Ilić i Sabina Sabolović[20] uzeti za moto i ime svog kustoskog kolektiva Što, kako i za koga / WHW. Prvom, naknadno gledano čak i manifestnom, izložbom, održanom kao dio programa Galerije proširenih medija, kolektiv je postavio smjernice kojih se nastavio držati: kontekstualizacija hrvatske umjetnosti unutar prostora bivše Jugoslavije i Istočne Europe, ali i na globalnoj razini; rasprava o komunističkoj prošlosti, ali i perspektivi; te kritička kontekstualizacija odnosa političke i ekonomske moći. Taj je diskurs široko i raskošno razrađen upravo na *11. Istanbulskom bijenalu*, čijim je kuriranjem WHW radno proslavio deset godina vlastitog djelovanja, meandrirajući između institucionalne pozicije i kritike, umjetničke predanosti kritici te jasne geopolitičke utemeljenosti ovdje i sada. Usprkos brojnim međunarodnim projektima, među kojima je i izložba *Collective Creativity*, održana 2005. u Kunsthalle Fridericianum u Kasselu, WHW će među svojim izložbama isticati, primjerice, *Projekt Broadcasting: posvećeno Nikoli Tesli* (2002.), održan u Tehničkom muzeju u Zagrebu i projekt *Normalizacija: posvećeno Nikoli Tesli* (2006.), ili komornu, „zatvorenu" izložbu Vojina Bakića postavljenu u Galeriji Nova[21], kojom svoje djelovanje usmjerava na „muzejsku građu"[22]. Zadiranje u teritorij institucije i čitanje umjetničkog rada izvan utopijske autonomije i u njemu na prvi pogled nelagodnom kontekstu gotovo je kazališno dovedeno do vrhunca (barem iz lokalne pozicije) prilikom izložbe *Umjetnost uvijek ima posljedice*, održane u sklopu *Subversive film festivala 2010.* – izložba je postavljena u denacionaliziranoj gornjogradskoj Palači Kulmer u kojoj je više od 50 godina djelovala nekadašnja Galerija, danas Muzej suvremene umjetnosti. Konačno, kustoski kolektiv WHW izbornik je ovogodišnje prezentacije Republike Hrvatske na *Venecijanskom bijenalu.*

[BLOK] Lokalna baza za osvježavanje kulture[23] osnovana je 2001. i usred ljeta pokrenula je *UrbanFestival. Festival* je, prema izjavama organizatora, pokrenut kako bi se oživjela podugačka „sezona kiselih krastavaca" u zagrebačkom kulturnom životu. *Festival* za pozornicu uzima gradske ulice, trgove, četvrti (uz suradnju s ponekom institucijom), i

20 Kolektivu se 2001. priključuje Ivet Ćurlin.

21 WHW vodi Galeriju Nova od 2003.

22 Vidi: http://www.kulturpunkt.hr/i/kulturoskop/418/ (15. siječnja 2011.).

23 Među osnivačima BLOK-a bili su Miroslav Jerković, Sonja Soldo, Dea Vidović, Emina Višnić i Vesna Vuković .

BIOPOLITIČKO POIMANJE (NE SAMO) LJUDSKOG TIJELA I NJEGOVA ODNOSA PREMA TEHNOLOGIJI – OD NORMIRAJUĆE DO HEDONISTIČKE ILI EMANCIPATORSKE PARADIGME, VELIKE SU TEME KOJE KONTEJNER OTVARA VEĆ JEDNO DESETLJEĆE

pogled na posljednjih 10 godina njegova djelovanja detektira velik broj gradskih prostora i situacija u koje su uvedeni novi sadržaji. Medijski određen upravo na *site-specific* poetiku, u neizostavno hibridnim formama intervencija u javnom prostoru, *UrbanFestival* je kroz deset godina svog postojanja u gradske prostore, koje sve više zagušuje vizualna sprega krupnog kapitala i proštenja, doveo mobilne i prilagodljive forme nomadskih umjetnosti. Od prvih godina *Festivala,* kada su u njemu sudjelovali autori čije su intervencije u javnom prostoru dio korpusa nacionalne povijesti umjetnosti, poput Tomislava Gotovca ili Vlaste Delimar, [BLOK] je iz godine u godinu infiltrirao umjetnost u gradsko tkivo i živote građana. Na manje spektakularnoj razini to čini i nizom prezentacija i predavanja *Mikropolitike*, kojima je doveo dvadesetak umjetnika/ca i teoretičara/ki da govore o dugoročnim projektima nastalima u društvenoj zajednici, koji iniciraju, kako im i sam zajednički nazivnik govori, promjene *odozdo.*

Kontejner, Biro suvremene umjetničke prakse, svoj postanak veže uz *26. Salon mladih,* još jedan institucionalni događaj koji je značajan za nezavisnu kulturnu scenu: *Salon mladih* će te godine useliti u 5. paviljon zagrebačkog Velesajma u formi kontejnerskog grada[24]. Organizacijom festivala *Break 21* u Ljubljani naredne godine Biro počinje s radom[25]. Upravo će rad na tom festivalu usmjeriti još neosnovanu udrugu u jasnom djelovanju: *body arta* i prepletanja umjetnosti i tehnologije. Biopolitičko poimanje

24 Kustosi salona bili su Vuk Ćosić, Slaven Tolj, Jurij Krpan, Zoran Roško i Michal Koleček, a organizaciju su vodile Olga Majcen i Sunčica Ostoić, koje su Biro suvremene umjetničke prakse i osnovale, dok postav potpisuje Platforma 9,81. Vidi Bago, Ivana, Majcen Linn, Olga, Ostoić, Sunčica (ur.) (2010.). *Kontejner: curatorial perspectives on the Body, science and technology.* Zagreb: Kontejner, str. 62.

25 Ibid, 94.

U SLIJEPOJ ULICI INSTITUCIONALNIH POLITIKA NASTAJE DeLVe, *DIY* INSTITUCIJA, NEHIJERARHIJSKA PRESLIKA KUSTOSKOG ODJELA GALERIJE MIROSLAV KRALJEVIĆ

(ne samo) ljudskog tijela i njegova odnosa prema tehnologiji – od normirajuće do hedonističke ili emancipatorske paradigme, velike su teme koje Kontejner otvara već jedno desetljeće. Od 2004. Biro svoj program provodi uglavnom kroz tri festivala: *Device art* – posvećen robotici i izradi umjetničkih objekata/tehničkih pomagala, *Touch me* koji tehnologiju predstavlja kao pojačivač osjeta te *Ekstravagantna tijela*, čije je drugo izdanje nedavno predstavljeno, a koje reafirmira drugost i drugačijost, kako tijela tako i uma. Precizno postavljena platforma djelovanja ne ostavlja prostora da se Kontejner ograniči na lokalno ili regionalno djelovanje: ono je od samog početka usmjereno na međunarodne autore i međunarodnu publiku. Lokalni element nosi *Device_art* i *DIY lab*, kao pokušaj implementacije određenih segmenata tehnološke umjetnosti na hrvatsku scenu upravo putem produkcije i podrške određenom, nedovoljno zastupljenom segmentu umjetničkog djelovanja[26].

Nastanak i djelovanje Instituta za trajanje, mjesto i varijable (DeLVe[27]), koji djeluje posljednje tri godine, vezan je uz Galeriju Miroslav Kraljević[28], koju od 2004. vodi Antonia Majača, jedna od osnivačica Instituta, i u čijem su radu sudjelovale sve članice kolektiva. Tijekom jubilarne, ali i za program Galerije prekretničke, 2006. godine među

26 S druge strane, Kontejner će performansu u hrvatskoj umjetnosti, jake tradicije, posvetiti izvedbenu antologiju tijekom *Performance studies internatonal 2009*. Vidi Bago, Ivana, Majcen Linn, Olga, Ostoić, Sunčica (ur.) (2010.). *Kontejner: curatorial perspectives on the Body, science and technology*. Zagreb: Kontejner, str. 102-111.

27 Osnivačice Instituta za trajanje, mjesto i varijable su Ivana Bago i Antonia Majača, dok su u istraživačkim projektima DeLVe-a do sada sudjelovale i studentice povijesti umjetnosti Ana Kovačić i Jelena Pašić.

28 Galerija, nazvana po prerano preminulom slikaru iz vremena moderne, djeluje u sklopu Kulturno umjetničkog društva INA od 1987. Pod vodstvom Branka Franceschija etablirala se kao jedna od najznačajnijih galerija devedesetih, a naziv joj je odredio usud da se bavi „mladim" autorima.

programskim usmjerenjima našli su se upravo i umjetnički projekti koji su preispitivali njezin status i ulogu[29]: kontekst u kojemu je nastala, transformaciju od kulturno-umjetničkog društva nekadašnjeg socijalističkog giganta i korporativnog prototipa do segmenta korporativnih komunikacija sadašnje multinacionalne kompanije. U takvim okolnostima iz Galerije nastaje nezavisni kustoski kolektiv, kao naličje institucije[30]. U slijepoj ulici institucionalnih politika nastaje *DIY* institucija, nehijerarhijska preslika kustoskog odjela. Iz rakursa kritike institucija Majača i Ivana Bago kuriraju i *29. Salon mladih: Salon revolucije (2008.)*[31], u još jednom institucionalnom okolišu koji se ne voli tako nazivati – Galeriji proširenih medija i Hrvatskom društvu likovnih umjetnika s početka naše priče. Prema njihovim riječima, Institut za trajanje, mjesto i varijable/DeLVe osnovale su upravo kako bi osigurale utočište od javne izloženosti unutar medija izložbe i njegovale forme bavljenja umjetnošću koje su bliže istraživanju a izvan dimenzija spektakla: one intimnije, procesualnije, poput predavanja, seminara, performativnog čitanja i *close-reading* postupaka[32]. DeLVe, uz dvogodišnje izdanje godišnje umjetničke manifestacije *Spaport* u Banja Luci, *Gdje se sve tek treba dogoditi/Where everything is yet to happen* (2009./10.) potpisuje i posljednje izdanje godišnje izložbe Hrvatskog fotosaveza, *Neither From Nor Towards*, a u suradnji s [BLOK]-om organizira višegodišnji program predavanja i seminara *Mikropolitike* o društveno angažiranim umjetničkim i kustoskim praksama.

Može li se reći da se suvremena umjetnost u posljednjih dvadeset godina u Zagrebu uglavnom događala, stvarala i izlagala izvan institucija? Ili da je poticaj za njezino izlaganje u institucijama nerijetko dolazio izvana? Ako jest, kakvom i kojem institucionalnom sustavu oponira? Kakav *mainstream* predstavlja Muzej suvremene umjetnosti, koji je sedamdesetih godina generirao *novu umjetničku praksu*, a čija je povijest u proteklih dvadeset godina bila u znaku borbe za projekt, gradilište, izgradnju, i konačnog otvorenja na samom izmaku (pred)izborne 2009.? Koliko su izložbe u organizaciji Muzeja s institucionalne strane mogle potaknuti interese o kojima je

29 Bago, Ivana. „Činjenica da postoji institucionalna kritika važnija je od onoga što bi o njoj moglo biti napisano", u *Život umjetnosti* (XLI/2007.), 80-07. Zagreb: Institut za povijest umjetnosti, str. 21.

30 Kolektivi kao naličja institucionalnog djelovanja nisu nepoznanica u ovim krajevima, dovoljno je sjetiti se Gorgone.

31 *29. Salon mladih: Salon revolucije.* Zagreb: Hrvatsko društvo likovnih umjetnika, 2008.

32 *Život umjetnosti*, 85/29., str. 71.

Ahmet Öğüt, ***Devrim (Revolucija),*** 2005. ***Salon revolucije,*** HDLU, Zagreb, 2008.

ovdje bilo govora ili s njima polemizirati – poput, primjerice, izložbe *Konstruktivizam i kinetička umjetnost* iz 1995., koja je potaknula interes za Nove tendencije; zatim izložbe Katarzyne Kozyre u organizaciji MSU-a, održane u Umjetničkom paviljonu 2001., ili izložbe *Neprilagođeni: konceptualističke strategije u hrvatskoj umjetnosti* iz 2002., nažalost nikada prikazane u Zagrebu, ili pak pregleda scene iz međunarodnog rakursa - *Here*

Ray Lee, ***Sirena***. Projekt ***Touch Me,*** Kontejner. Tvornica Jedinstvo, Zagreb, 2008.

tomorrow, održane 2002[33]. Koja je pozicija Hrvatskog društva likovnih umjetnika? Koliko je HDLU tradicionalno povezan sa salonskim manifestacijama s jedne strane a koliko s institucionalno vaninstitucionalnom, barem u povijesnoj perspektivi, Galerijom proširenih medija s druge strane? Nemaju li neke važnije gradske galerije, poput spomenute Galerije Miroslav Kraljević, ili Galerije Nova, ali i Galerije Vladimir Nazor, barem djelomično auru "nezavisnih"? Daleko od toga da bi se moglo uzeti kao pravilo, ali povijest institucionalne i vaninstitucionalne kulture u kontekstu suvremene umjetnosti nerijetko okuplja iste prostore, osobnosti, i baštini iste priče. Samo je ponekad teško odrediti koja bi strana bila lice, a koja naličje.

Sugovornici u intervjuima koji slijede su umjetnici, bivši i sadašnji, iza kojih stoji višegodišnje iskustvo umjetničkog i organizacijskog rada u zagrebačkoj sredini. Primijetit ćete da im se umjetnički i radni staž proteže najmanje na posljednjih petnaestak godina: to smo učinili kako bismo dobili što cjelovitije osobne vizure rada i djelovanja od 1990., i iz tog razloga nismo mogli uvrstiti neke vrlo zanimljive i aktivne autorice

33 Izložbu je kurirala Roxana Marcocci, kustosica MOMA-e u New Yorku, i kustosica nadolazeće retrospektive Sanje Iveković u tom muzeju.

Reinigungsgesellschaft, ***Kravlji prosvjed, (u)mjesto granice, UrbanFestival 09,*** [BLOK], Zagreb, 2009.

najmlađe generacije, poput Nives Sertić, Ive Kovač i Dine Rončević. Svakako treba još istaknuti da je broj umjetnica i umjetnika koji su zastupali i branili kritičke pozicije u hrvatskoj umjetnosti u posljednjih dvadeset godina pozamašan – ograničeni prostor dopustio bi nam tek nabrajanje – no, oni su u najvećoj mjeri uključeni u navedene izložbe i publikacije, ili su ih naši sugovornici spomenuli. S druge strane, uvodni se tekst iscrpio u prezentaciji konteksta nezavisne scene, budući da se čini kako je tijekom proteklih desetak godina umjetničku samoorganizaciju zamijenila kustoska koja plete mreže (ili gradi platforme) kritičkog djelovanja. Upravo zbog toga su nam iznimno dragocjena svjedočanstva Sanje Iveković, autorice svjetskog glasa, koja od sedamdesetih godina zauzima beskompromisnu kritičku poziciju po pitanju rodne problematike i pozicija moći; zatim Darka Šimičića, velikog znalca i nekadašnjeg člana Radne zajednice umjetnika Podroom i sudionika umjetničkih zbivanja u Zagrebu od sedamdesetih godina naovamo, iza kojeg je i rad u Soros centru za suvremenu umjetnost. Andreja Kulunčić i Igor Grubić pripadnici su generacije koja je početkom devedesetih trebala stupiti na scenu, no čiji se zapaženiji nastup dogodio u drugoj polovici devedesetih godina. Iznimno socijalno angažirani, različiti u strategijama i medijima, no sa jasno izraženim zahtjevom za boljim i pravednijim društvom, i s tvrdoglavom upornošću da, pripustivši umjetnost u život i život u umjetnost, odgovorno promijene sebe, okolinu, a, zašto ne, i svijet?

INTERVJU S DARKOM ŠIMIČIĆEM

PREMA PROMJENAMA

Razgovarale: **Tihana Bertek i Ana Kovačić**

Vaše djelovanje na zagrebačkoj likovnoj sceni veže se uz *novu umjetničku praksu.* Nalazite se u skupini umjetnika okupljenih oko Podrooma i Galerije PM, da biste kasnije djelovali kao koordinator programa SCCA 1990-ih. Bavili ste se avangardnim časopisima i izdavaštvom te ste prije nekoliko godina radili u Muzeju suvremene umjetnosti kao arhivski tehničar i stručni suradnik. Kako biste vi pozicionirali vlastito djelovanje?

Počeo sam kao dvadesetogodišnjak koji je bio jako zainteresiran za likovnu umjetnost. Upisao sam studij ekonomije, no više sam vremena provodio obilazeći izložbe. Već 1977./'78. sam počeo upoznavati neke umjetnike. Prvo sam upoznao Željka Jermana i Vlastu Delimar. Nekako se dogodilo da je u to vrijeme Podroom počeo s radom. Sigurno

Darko Šimičić asistira Željku Jermanu pri realizaciji otiska tijela u pijesku. Retrospektivna izložba Grupe šestorice autora, SCCA - Zagreb, HDLU, Zagreb, 1998.

sam bio na prvoj izložbi, vidio sam plakate u knjižari pa sam otišao pogledati. Prostor je bio tako mali da tko god bi ušao, odmah bi se družio s umjetnicima, nije bilo nikakve distance. Pozvao sam Mladena Stilinovića i ostale iz Grupe šestorice da naprave izložbu-akciju na Ekonomskom fakultetu u travnju 1979., i to mi je bio prvi posao u vezi umjetnosti. Ubrzo mi je Jerman ponudio da izlažem svoje radove u Podroomu, pa sam sudjelovao na nekim izložbama-akcijama, a kasnije sam izlagao i u Galeriji PM. S izlaganjem vlastitih radova sam prestao početkom 1980-ih, a interes za likovnu umjetnost vodio me u drugom smjeru. Paralelno s tim aktivnostima počeo sam skupljati radove umjetnika i prikupljati dokumentaciju o njihovu radu. Kada je 1993. osnovan SCCA, Branka Stipančić, tadašnja ravnateljica, pozvala me da se pridružim. U to vrijeme sam radio u banci, a nekako se istovremeno dogodilo da mi je Branko Franceschi rekao da mu je netko otkazao izložbu u Galeriji Miroslav Kraljević i pitao me bih li mu ja u roku od deset dana mogao naći zamjenu. Predložio sam da mu posudim nešto iz svoje kolekcije pa neka napravi izložbu, na što je on iste sekunde pristao. Tako sam 1993. postavio izložbu Vlade Marteka, Mladena Stilinovića i Vlaste Delimar. U SCCA-u sam radio do prije četiri ili pet godina, nakon čega sam radio honorarno nekoliko godina u MSU-u u arhivu. To je moja profesionalna povijest. Znači, od nekakvog umjetničkog djelovanja to je prelazilo u druge forme, ali je umjetnost uvijek bila u fokusu u različitim oblicima.

Početkom 2011. godine u galeriji Miroslav Kraljevič je održana izložba radova Vlade Marteka pod nazivom *Poezija u akciji*. Dio izložaka koje smo tamo mogli vidjeti posuđen je iz vaše kolekcije. Kako ste ju započeli? Postoji li koncept? Ciljevi?

Družeći se s umjetnicima, počeo sam skupljati njihove radove, iz čega je na kraju ispala dosta dobra kolekcija. Tu su radovi Grupe šestorice autora, Mangelosa, Vlaste Delimar i drugih umjetnika. Prvi radovi u mojoj kolekciji bili su sa izložbe–akcije na Ekonomskom fakultetu koje su mi umjetnici poklonili. Ubrzo nakon toga kupio sam nekoliko knjiga Mladena Stilinovića. Paralelno s radovima skupljao sam i dokumentaciju, kataloge, pozivnice, časopise. Uvijek su mi se svi smijali kad bih na izložbama uzimao po dva-tri kataloga. Volio sam to skupljati, iz toga sam učio, a na kraju se pokazalo dragocjenim jer imam jako dobar arhiv koji mi je kasnije olakšao posao. Radove sam skupljao u svom stanu koji je bio pretrpan i to je dugo vremena zapravo bilo jedino mjesto, osim kuća umjetnika, gdje su se ti radovi mogli vidjeti. Kad smo 1998. radili retrospektivu Grupe šestorice, radio sam kronologiju njihova djelovanja i većinu materijala sam pronašao upravo u svom arhivu. Neki umjetnici ne čuvaju apsolutno ništa - ni radove, a kamoli kataloge. To je aspekt skupljanja arhivskog materijala koji me doveo do zadnjeg

profesionalnog posla u arhivu MSU-a i ovoga što danas radim kao *free lancer.* Radove iz kolekcije često posuđujem za izložbe, ovdje i u inozemstvu. I dalje sam kolekcionar, samo sam krenuo drugim smjerom jer nemam novaca za nove akvizicije - sada pasionirano skupljam knjige s područja avangarde i neoavangarde. Imam biblioteku čija su glavna tema knjige umjetnika, to me oduvijek zanimalo.

ZANIMLJIV JE FENOMEN DA SU U POSLJEDNJIH 20 GODINA HRVATSKI UMJETNICI PRISUTNI NA GLOBALNOJ UMJETNIČKOJ SCENI VIŠE NEGO IKAD PRIJE. BILI SU PRISUTNI NA TRI POSLJEDNJE *DOCUMENTE*. IZLAGALI SU SLAVEN TOLJ, IVAN KOŽARIĆ, SANJA IVEKOVIĆ, ANDREJA KULUNČIĆ, MLADEN STILINOVIĆ I LADISLAV GALETA, ŠTO POKAZUJE DA JE GLOBALNI INTERES USMJEREN NA SVE UMJETNIČKE GENERACIJE

Kao protagonist zbivanja na zagrebačkoj likovnoj sceni od 1970-ih godina, vidite li kontinuitet takvih djelovanja na sceni od osamostaljenja zemlje do danas te kako gledate na umjetničko pozicioniranje svoje generacije posljednjih 20 godina? Gdje su, ako uopće, tijekom tih 20 godina bili stvarani rezervati progresivnih umjetničkih praksi kakvi su nekad bili Galerija SC, Podroom, Galerija PM i drugi?

Puno stvari se promijenilo. Međutim, ne uvijek na zadovoljavajući način. Uvijek sam se nadao da će se stvari promijeniti u pozitivnom smjeru, odnosno da će se ideje širiti i da će se, bez obzira na to što je Hrvatska mala sredina, neke stvari pojavljivati i u drugim gradovima. No, one se u tim sredinama pojave pa se brzo ugase. Nažalost, isto je i u Zagrebu. Puno je pozitivnih inicijativa zamrlo ili nestalo. Političke promjene koje su se dogodile 1990-ih jasno su se odražavale i na polju kulture, i dobre i loše. Zanimljiv je fenomen da su u posljednjih 20 godina hrvatski umjetnici prisutni na globalnoj umjetničkoj sceni više nego ikad prije. Bili su prisutni na tri posljednje *Documente.* Izlagali su Slaven Tolj, Ivan Kožarić, Sanja Iveković, Andreja Kulunčić, Mladen Stilinović i Ladislav Galeta, što pokazuje da je globalni interes usmjeren na sve umjetničke generacije. No, nije dobro što se to nije dogodilo zahvaljujući radu naših kustosa već

DANAS SU SE RAZVILE NOVE GENERACIJE KOJE GLEDAJU NA CIJELI SVIJET DRUGAČIJE

Vlado Martek, Sven Stilinović, Darko Šimičić, Boris Demur, Željko Jerman, Mladen Stilinović, ispred Doma HDLU za vrijeme retrospektivne izložbe Grupe šestorice autora, Zagreb, 1998.

Vlado Martek, Sven Stilinović, Darko Šimičić, Boris Demur, Željko Jerman, Mladen Stilinović, ispred Doma HDLU za vrijeme retrospektivne izložbe Grupe šestorice autora, Zagreb, 1998.

prvenstveno zahvaljujući angažmanu samih umjetnika. To su umjetnici koji su zaista fokusirani na svoj rad i koji su to iskoristili na najbolji mogući način. Sanja Iveković će uskoro imati veliku samostalnu izložbu u MoMA-i, ali za nju neće biti previše interesa iz naših institucija, niti će se ova sredina previše angažirati da je istakne kao svog kulturnog predstavnika. Uvijek sam govorio da je najveće kritičare njemačke kulture, Beuysa i Fassbindera, država financirala baš zbog te kritike – a kod nas nije sposobna artikulirano podržati ni svoje apologete, osim što će ih bezočno obilato financirati.

KRITIČKI ASPEKT I U POLITICI I U KULTURI U 1990-IMA ODVIJAO SE U TEŠKIM UVJETIMA RATNOG I TRANZICIJSKOG VREMENA. PRVIH NEKOLIKO GODINA SCENA JE BILA VRLO OGRANIČENA, A DJELOVANJE ZNATNO OTEŽANO. U TO SE DOBA NA SCENI POJAVLJUJU NEKI VRLO INTRIGANTNI UMJETNICI

Soros Centar za suvremenu umjetnost u Zagrebu osnovan je 1993. godine u okviru Instituta Otvoreno društvo – Hrvatska i mreže SCCA centara u zemljama Istočne Europe. S vremenskim odmakom, možete li prepoznati ulogu i važnost djelovanja SCCA-a tijekom devedesetih godina?

Ono što je za SCCA bilo bitno i zbog čega je osnovan je da se olakša problem tranzicije na polju kulture i umjetnosti. Osnovan je u svim istočnoeuropskim državama po istim principima, s istim budžetima. Meni je rad u Centru puno pomogao jer mi je otvorio mogućnost da vidim kakva je situacija u drugim sredinama, od Baltika do Balkana, gdje se vidjelo da je Hrvatska, i tadašnja Jugoslavija, u nekim situacijama bila svjetlosnim godinama udaljena od nekih drugih sredina koje su danas u relativno boljoj poziciji od nas. Mislim da je SCCA puno napravio, pogotovo kad se sjetim godišnjih izložbi, komunikacije sa svijetom, nagrada, stipendija ili subvencija za izložbe i knjige. SCCA je postavljao kriterije mimo lokalnih pravila igre i bio direktna veza prema vanjskom svijetu umjetnosti. Posao smo obavljali transparentno, recimo, pri dodjeli donacija ili u natječajima za izložbe. Zahvaljujući nekim programima unutar SCCA-a, veliki broj umjetnika i kulturnih djelatnika boravio je u Sjedinjenim Američkim Državama, što je sigurno imalo dugoročni pozitivni efekt. Uvijek smo podržavali mlađe generacije

umjetnika, ali smo 1998. godine organizirali retrospektivu Grupe šestorice, što je bio pokušaj revalorizacije njihova rada sa aspekta javnog djelovanja, dakle modela izložbi-akcija koje su oni radili dvadesetak godina ranije. Ta je izložba oživjela interes za njihov rad, putovala je u nekoliko gradova, napravljen je veliki katalog, objavljeno nekoliko knjiga, restaurirani su i objavljeni njihovi filmovi itd. Mislim da smo mi bili jedini SCCA koji je napravio retrospektivu nekome. Ono što mi je žao još danas je što u generalnom planu SCCA-a nije bilo mogućnosti da imamo vlastiti galerijski prostor - naime, ispostavilo se da nam je to uvijek nedostajalo. Da smo imali neki prostor za produkciju izložbi, siguran sam da bi se još više napravilo.

Kako je društveno-politička klima prve polovice 1990-ih godina utjecala na suvremenu likovnu umjetnost, posebice onu koja je bila kritički intonirana?

Kritički aspekt i u politici i u kulturi u 1990-ima odvijao se u teškim uvjetima ratnog i tranzicijskog vremena. Prvih nekoliko godina scena je bila vrlo ograničena, a djelovanje znatno otežano. U to se doba na sceni pojavljuju neki vrlo intrigantni umjetnici, pri čemu posebno mislim na umjetničko djelovanje Slavena Tolja, ali i njegov društveni angažman koji je imao dugoročne pozitivne posljedice na kulturnu scenu. Istovremeno, na sceni se pojavljuju umjetnici poput Tome Savić-Gecana, čiji su radovi paradoksalno i spektakularni i nevidljivi, a sredinom 90-ih Andreja Kulunčić počinje s radom na svojim karakterističnim eksplicitno socijalno angažiranim djelima.

Možete li napraviti usporedbu između 1990-ih i prvog desetljeća ovog stoljeća? Kako su promjene u globalnom, nacionalnom te lokalnom kontekstu utjecale na umjetničku likovnu produkciju i scenu u Zagrebu? Kako su se strategije promijenile?

Danas su se razvile nove generacije koje gledaju na cijeli svijet drugačije i koje žive u sadašnjosti, ne zanima ih posebno prošlost i ne brinu pretjerano o budućnosti. Scena je sasvim drugačija od traumatičnih 1990-ih, situacija je otvorena na konceptualnom, ekonomskom i geopolitičkom planu. No, ne mislim da je nešto olakšano time što se može izlagati bilo gdje u svijetu ili naći sponzora i nešto napraviti. Smatram, dapače, da je teže jer treba biti koncentriraniji na sam rad i njegovu distribuciju. Ono što mogu navesti kao pozitivno je činjenica da je u posljednjih deset godina došlo do povezivanja koje nije ni političko ni financijsko, već se odvijalo na konceptualnoj razini, kroz djelovanje umjetnika, kritičara i kustosa. Ovdje mislim konkretno na kustoski kolektiv

WHW koji zauzima poziciju oslobođenu od svih lokalnih predznaka, i prvi put imamo situaciju da su kritičari i kustosi iz naše sredine prisutni na globalnoj sceni. Situacija se otvorila na više razina, a na nama je da ispravno i pravodobno reagiramo i iskoristimo interes koji postoji. No, teško je predvidjeti što će biti za deset godina. Prije je zapadna slika bila nešto drugačija, njihov pogled nije sezao ovako daleko, i mi kao mala sredina zapravo možemo biti vrlo zadovoljni u kojoj smo mjeri prisutni.

DEVEDESETE SU SE IZRAZITO NEGATIVNO ODRAZILE NA DJELOVANJE MUZEJA SUVREMENE UMJETNOSTI, SAV KAPITAL NJIHOVA RADA OD ŠEZDESETIH NADALJE NEPOVRATNO JE IZGUBLJEN

Kada je riječ o likovnoj produkciji u Zagrebu, možemo reći da su 1990-e godine bile prilično neujednačene. Možete li unutar takvog diskontinuiteta prepoznati važnija događanja, i ako da, po čemu ih valja pamtiti? Kroz koje je sve značajne mijene prošla umjetnost od 1990-ih do danas?

Situacija je u 1990-ima bila vrlo nestabilna, svašta se događalo. Nisam siguran da mogu sumirati, to bi zahtijevalo puno više razmišljanja i kopanja po materijalima i memoriji. Činjenica je da se ova kulturna sredina grčevito pokušavala konsolidirati isključivo kao nacionalna ili nacionalistička no, na sreću, nije se u tome uspjelo. Najveći uspjeh je što se lokalna kultura ipak uspostavila kao kozmopolitska, premda i danas postoje jaki otpori prema takvom usmjerenju. Devedesetih je tadašnji direktor Moderne galerije Igor Zidić napravio izložbu *Nova hrvatska umjetnost* koja je bila vrlo dobra jer je uključila i najmlađe generacije umjetnika. Ta još i danas izrazito konzervativna ustanova tada je prihvatila umjetnike drugačije orijentacije, prepoznavši da i oni pripadaju korpusu hrvatske umjetnosti.

Devedesete su se izrazito negativno odrazile na djelovanje Muzeja suvremene umjetnosti, sav kapital njihova rada od šezdesetih nadalje nepovratno je izgubljen. Izvan Zagreba posebno je važan rad Slavena Tolja u Dubrovniku. On je bitno promijenio scenu i pokazao moć i nemoć alternative. Posredno, njegovo djelovanje omogućilo je ili

barem olakšalo pojavu novih inicijativa poput kustoskih kolektiva WHW, Kontejnera i drugih pojedinaca i grupa. Ukratko, od 1990-ih je definitivno vidljivo da su institucije u krizi i da je situaciju izvukao niz pojedinaca, umjetnica i umjetnika i tek nekoliko kritičara i kustosa.

Na koji su način osamostaljenje Hrvatske i rat te tranzicija utjecali na protočnost umjetnosti u regiji u posljednjih 20 godina?

Početkom rata sve su komunikacije prekinute i to je potpuno razumljivo. Naravno, prve su se veze otvorile prema Ljubljani, kasnije prema Sarajevu, a tek desetljeće kasnije prema Beogradu i Novom Sadu. Prve veze uspostavila je nezavisna scena, a tek znatno kasnije situacija je normalizirana i na službenoj razini. Međutim, mnoge privatne veze nikad nisu ni prekidane. Ispričat ću vam svoju priču. Upoznao sam Miška Šuvakovića 1989. godine u Zagrebu preko Stilinovića, i tada smo se počeli družiti i dopisivati. Nakon toga smo se sreli 1991. u Beogradu, no kako je počeo rat, nismo se ponovno vidjeli do 1996. Sastajali smo se u Ljubljani ili u Mađarskoj. Sve to vrijeme bili smo u neprekidnoj komunikaciji preko pisama i slali smo si knjige. Telefoni tada nisu radili, pisma su putovala po tjedan dana, morali smo komunicirati kao da živimo u 19. stoljeću. Ipak, bila je to obojici terapija, nužnost, bijeg od traumatičnih događaja. Uskoro nakon što se moglo normalno putovati Šuvaković je često pozivan u Zagreb i danas je ovdje prisutan preko knjiga, predavanja i izložbi koje je organizirao. Bez imalo pretjerivanja mogu reći da je njegova prisutnost na hrvatskoj sceni vrlo dragocjena i da se već može govoriti o generaciji umjetnika i kritičara koji su se odgajali na njegovim tekstovima i predavanjima.

Kada je riječ o hrvatskoj kulturnoj politici, ona prije svega podržava javne kulturne institucije, pa je većina kulturnog pogona u zemlji i glavnom gradu subvencionirana. Smatrate li da je ovaj model održiv ili bi bilo potrebno provesti reformu kulturnog sustava?

Mi jesmo mala i samodopadna kulturna sredina koja teži imati svoj Louvre ili Bilbao, svojeg Warhola ili Picassa. Kulturna politika podržava mrtve modele iz doba prije impresionizma. Sve se događa onako kako se to sviđa autokratskim djeliteljima novca. Njihov osobni ukus mjerilo je sveukupne politike. Činjenica je da ako imamo jedno ministarstvo i nekoliko bogatijih gradova koji su jedini financijeri, nužno će doći do

situacije da ne mogu svi dobiti sredstva, a velika većina novca odlazi uzalud. Jedini način da se to riješi je da se kultura počne financirati iz različitih izvora. Jednom sam slušao predavanje o američkom modelu financiranja koji je bitno drugačiji od našeg. Predavačica je rekla kako je bolje imati sto donatora koji daju po tisuću dolara nego imati jednog donatora koji daje sto tisuća dolara. U tome je ključ svega. Ako imaš jednoga koji daje lovu – uvijek će se dogoditi greška. Ako imaš jedan muzej suvremene umjetnosti – uvijek greška, jer će taj muzej nužno biti i najbolji i najgori. Ponavljam zapravo Martekove riječi iz zlatnog doba Galerije PM kad je rekao da je PM i najbolja i najgora galerija – najbolja zato što ima dobre izložbe, a najgora zato što umjetnici jedino tamo mogu izlagati. Kod nas su prisutni užasni monopoli - kesa je kod jednog gazde, da se tako izrazim, a to nikako nije dobro.

Vidite li potencijal za pozitivne promjene? Hoće li situacija krenuti na bolje?

Promjena će biti, samo ne znam koliko vremena trebamo pričekati – pet, deset ili pedeset godina. Nema velikog prostora za privatna ulaganja. Nedostaje nam kompletna galerijska infrastruktura, a to znači i galeristi, koji rade vrlo važan posao, i kolekcionari koji neće samo patiti za nedostižnim Bukovcem, nego će se odvažiti na nešto važnije i radikalnije. Korporativni sektor nije se pojavio niti će se pojaviti ako ne budu postojali odgovarajući preduvjeti. Ako ne dođe do decentralizacije financiranja, teško da će se situacija promijeniti. Možda sve ne bi bilo tako tragično da ne živimo u državi koja je užasno neučinkovita. Sustav je takav da ne olakšava ni komunikaciju ni planiranje, a o trogodišnjim projektima da i ne govorimo. Sve su to problemi koji se reflektiraju na samu umjetničku produkciju i način rada.

Na koji biste način povezali umjetničke i kulturne prakse ranijih desetljeća s današnjim funkcioniranjem polja koje se određuje terminom nezavisna kultura? Mogu li se u praksama iz prošlosti prepoznati određene preteče današnjeg djelovanja ove scene?

Važne godine svog života proveo sam s Jermanom, Mladenom i Svenom Stilinovićem, te Martekom, i danas s ponosom ističem da sam imao ekskluzivno školovanje jer su me podučavali najbolji umjetnici. Upravo Grupa šestorice može biti uzorni preteča nezavisne prakse. Model je bio krajnje jednostavan: ako nisu mogli izlagati u galeriji, izlagali su na ulici. Njihov omiljeni materijal bio je papir A4, dakle, za produkciju rada nisu trošili novce. I naravno, etika je bila daleko važnija od estetike. S Grupom šestorice

Vlado Martek i Darko Šimičić na otvorenju Martekove samostalne izložbe, Galerija SKC, Beograd, 1987.

dogodila se jedna vrlo bitna stvar: na scenu je stupila umjetnička ekipa, od kojih je samo jedan umjetnik imao likovno obrazovanje. Demur je u to vrijeme studirao na Akademiji, a ostali su ili studirali na drugim fakultetima ili su napustili školu. Oko njih su se okupljali ljudi koji su ubrzo počeli izlagati u Podroomu i kasnije u PM-u koji je djelovao unutar okvira HDLU-a. Međutim, PM je dobiven zahvaljujući tome što je HDLU prvi put u svojoj povijesti primio neprofesionalne umjetnike – što je bitna činjenica jer se na taj način seizmički prodrmalo tu temeljito konzervativnu ustanovu. Ništa se nije srušilo, ništa se nije uništilo, no neki su pomaci ipak učinjeni. Današnju nezavisnu scenu vidim zapravo kao nastavak tog djelovanja. Nezavisna scena nastupa na isti način – ako ne možemo to i tu, možemo nešto drugo – postoji jasna težnja prema situaciji promjene. Naravno, danas se to odvija u donekle drugačijim oblicima, no ideja je identična. U tome vidim poveznicu, i, na kraju krajeva, to se vidi po tome što je, imam dojam, danas interes za rad tih umjetnika iz 1970-ih veći nego što je bio ikad ranije. Njihova iskustva se slušaju, i to je dobro, jer oni govore o oslobađajućem efektu koji se proizvodi takvim djelovanjem. A na kraju, iz te nezavisne situacije, nezavisne scene, ima najpozitivnijih primjera – ponovno bih spomenuo Slavena, WHW i druge koji predstavljaju ono najbolje što nezavisna kultura kod nas danas nudi.

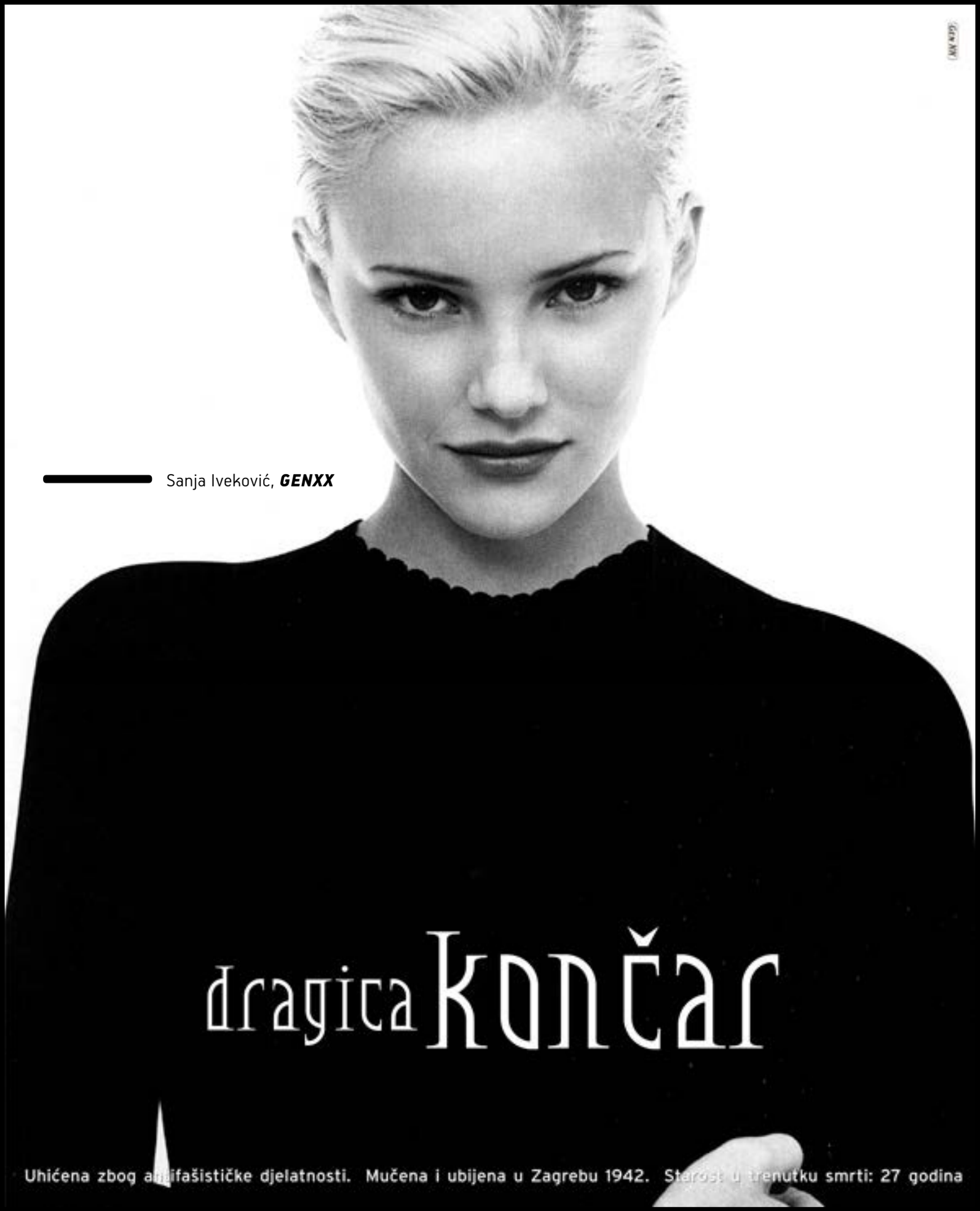
INTERVJU SA SANJOM IVEKOVIĆ

U DŽEPOVIMA OTPORA

Razgovarale: **Tina Novak i Leda Sutlović**

***Nova umjetnička praksa* označava novo poimanje umjetnosti u smislu dematerijalizacije umjetničkog rada, demokratizacije i socijalizacije umjetnosti, propitivanja funkcije umjetnosti i društvene uloge umjetnika, kritike postojećeg sustava kulture i umjetnosti te osvajanja i osmišljavanja novih modela udruživanja umjetnika/ca. Jedan od takvih modela samoorganiziranja umjetnika/ca je i djelovanje Radne zajednice umjetnika Podroom, radnog i izložbenog prostora koji, između 1978. i 1981. godine, okuplja ključne protagoniste *nove umjetničke prakse*. Kako biste ocijenili tadašnje institucionalne strukture i uopće društveno-kulturni kontekst unutar kojih započinje vaše umjetničko djelovanje, te kakav je bio položaj umjetnika/ca u okvirima socijalističke Jugoslavije?**

U samoupravnoj socijalističkoj Jugoslaviji zakonska regulativa je nominalno štitila status samostalnog umjetnika kao kulturnog radnika čiji javni rad država smatra korisnim za zajednicu: ako je dokazao da je izlagao na samostalnim ili grupnim izložbama, umjetnik


Sanja Iveković, GENXX
dragica končar
Uhićena zbog antifašističke djelatnosti. Mučena i ubijena u Zagrebu 1942. Starost u trenutku smrti: 27 godina

je mogao aplicirati Komisiji za dodjelu statusa, što mu je onda garantiralo zdravstvenu zaštitu i radni staž, dakle, neku penziju. Drugim riječima, nama nije bio uvjet da zaradom od prodaje umjetničkog djela na tržištu dokažemo da smo „profesionalni“ umjetnici, kao što je to slučaj danas. Bilo je dovoljno da smo primljeni u društvo hrvatskih umjetnika. Sjećam se da su moji prijatelji umjetnici na kapitalističkom Zapadu bili zapanjeni da nešto takvo postoji. No, to je značilo da su domaće institucije umjetničkog sustava bile moćne i zato su umjetnici imali dobre razloge za lokalnu „institucionalnu kritiku“. Jedan od naših zahtjeva je bio da imamo pravo biti plaćeni za svoj rad kao i svi oni koji su sudjelovali u umjetničkom sustavu. Raša Todosijević je to sjajno formulirao u svojem manifestu *Ko profitira od umetnosti a ko pošteno zarađuje.* Kada smo Dalibor Martinis i ja odlučili pokrenuti Podroom, naša motivacija je bila da pokušamo krenuti korak dalje i da jednom političkom akcijom promijenimo položaj umjetnika koji su primorani surađivati s institucijom. Zato smo u prvom broju časopisa kojeg smo tiskali u Podroomu predložili ideju „ugovora“ koji bi bio garancija mogućeg drugačijeg odnosa između umjetnika i institucije.

Od početka vašeg umjetničkog djelovanja nastupate iz feminističke pozicije, kritički preispitujući odnose moći, medijski konzumeristički prostor simboličke konstrukcije stvarnosti i rodnih odnosa, rodnih identiteta, te medijske reprezentacije žena. U sustavu koji proklamira tzv. rješenje ženskog pitanja, kako dolazi do vaše artikulacije feminističkih stavova?

Ja sam se s feminističkom umjetnosti prvi put srela na prvoj europskoj izložbi video umjetnosti *Trigon '73.* u Grazu, na kojoj je sudjelovala Valie Export, kao i veći broj američkih umjetnica. Tako sam vidjela radove Linde Benglis, Joan Jonas, Trishe Brown, Hermin Freed.... Godinu dana poslije sam u Lausannei na drugoj međunarodnoj izložbi *Impact Art –Video Art* vidjela video radove Eleanor Antin, Marthe Rosler, Yvonne Rainer... I u stranim umjetničkim časopisima, u *Flash Art-u, Artforum-u, Avalanche-u,* koji su mi došli pod ruku, o feminističkoj umjetnosti se već raspravljalo. Sve je to bilo vrlo inspirativno i ja sam na svojoj drugoj samostalnoj izložbi izložila radove u kojima sam željela preispitati i vlastitu žensku poziciju. Dakle, ja sam prvo počela s praksom, teorija je došla kasnije. Teoretski sam se počela obrazovati na sastancima sekcije *Žena i društvo* koja je bila formalno organizirana unutar Društva sociologa Hrvatske, a osnovala ju je grupa feministkinja nakon famozne međunarodne feminističke konferencije *Druga Žena: žensko pitanje?*, koja je održana 1978. u beogradskom SKC-u. Za mnoge žene koje su sudjelovale na toj konferenciji taj je skup imao značaj onog famoznog „klika“.

NAMA NIJE BIO UVJET DA ZARADOM OD PRODAJE UMJETNIČKOG DJELA NA TRŽIŠTU DOKAŽEMO DA SMO „PROFESIONALNI“ UMJETNICI

Sanja Iveković, ***Ženska kuća,*** Muzej suvremene umjetnosti i Autonomna ženska kuća Zagreb, 2002.

KAD SAM SE VRATILA U HRVATSKU, APLICIRALA SAM KOMISIJI ZA DOBIVANJE STATUSA SAMOSTALNOG UMJETNIKA I BILA SAM ODBIJENA. BILO MI JE REČENO DA MOJ BORAVAK U INOZEMSTVU DOKAZUJE DA NISAM DOBAR PATRIOT

Za mene je također bio jako važan susret s Urlike Rosenbach koja je te godine gostovala u zagrebačkoj GSU-i i s kojom sam ostala prijateljica. Mislim da je iste godine u istoj galeriji izlagala Annette Messager čiji su me se rani radovi jako dojmili.

S nastupom demokratskih promjena 1990-ih dolazi i do bujanja nacionalističkog diskursa i repatrijarhalizacije društva, dok je u umjetnosti preferiran samo jedan kanon – onaj koji doprinosi ponovnom rođenju nacije. Iz tog razdoblja poznat je slučaj *Vještica iz Rija*, tj. javni progon autorica koje su kritički propitivale društveno-političku zbilju. Kako su opisane okolnosti 1990-ih utjecale na vaš rad i jeste li i sami doživjeli sličan oblik „progona“ poput spomenutog slučaja?

Na sreću, ja nisam imala tako traumatično iskustvo kao neke moje prijateljice koje su bile proglašene vješticama, ali i sama sam doživjela neke neugodnosti. Radila sam kao grafički dizajner u izdavačkom poduzeću Grafičkog zavoda Hrvatske ali kad je počeo rat, bila sam na studijskom putovanju u Kanadi te se nisam vratila na vrijeme u Hrvatsku da budem „pobrojana“. Dobila sam otkaz. Kad sam se vratila u Hrvatsku, aplicirala sam Komisiji za dobivanje statusa samostalnog umjetnika i bila sam odbijena. Bilo mi je rečeno da moj boravak u inozemstvu dokazuje da nisam dobar patriot. Učinilo mi se da me nova vlast želi upisati u disidente, međutim, na to nikako nisam htjela pristati. Ostala sam i sljedeće sam se godine ponovno natjecala i dobila status. Kao ni mnogi drugi, nisam htjela pristati na disidentski status, neaktivnost, povlačenje i nesudjelovanje. S druge strane, budući da je nacionalistički diskurs uistinu bio sveprisutan, nisam bila sklona tome da izlažem u državnim institucijama. Počela sam surađivati sa ženskim nevladinim organizacijama, koje su se tada počele formirati i u čijem osnivanju sam osobno i sudjelovala. Jako mi je značajna bila suradnja s *Arkzinom*, tim važnim „džepom otpora“ u kojem sam objavljivala svoju seriju *GENXX*.

U fokusu vašeg rada nalaze se teme koje su u javnom diskursu bile marginalizirane: 1990-ih problematizirate prešućivano antifašističko naslijeđe, slom socijalizma i posljedice kapitalističkog sustava (*Nada Dimić File*, *Ponos*, *Lost and Found*), ali i nevidljivost žena u povijesti i javnoj memoriji/naraciji 1990-ih (*GENXX*, *Tko su bile sestre Baković*), a kasnije nasilje protiv žena (*Ženska kuća*). U kontrastu situaciji iz ratnih devedesetih, a u kontekstu umjetničke scene, kako ocjenjujete liberalizaciju početkom 2000. i kasnije? Koje su se konkretne promjene dogodile, a koje su povoljno djelovale na zagrebačku umjetničku scenu te kako je sve to utjecalo na vaš rad?

Antifašističko nasljeđe nije bilo samo prešućivano u „olovnim" 1990-ima, već je to bila tema koja je bila doslovno zabranjena. Sjećam se da sam za *Zagrebački salon* koji je imao temu *Grad* 1998. predložila kustosu Igoru Zabelu projekt *Nada Dimić* koji je uključivao intervenciju na fasadi zgrade bivše tvornice. On se idejom oduševio ali svi pokušaji da se privoli upravitelja nove kompanije Endi International na pristanak propali su. Tek nakon izbora 2000. godine, kad su socijaldemokrati došli na vlast, mogla sam realizirati projekt u suradnji sa kustosicama iz tima WHW, koje su ga uključile u svoju izložbu *Što, kako i za koga povodom 152. obljetnice komunističkog manifesta.*

Promjene koje su nastupile 2000. omogućile su veće polje djelovanja umjetnicima koji se počinju sve više baviti kritičkom praksom. Na Zapadu, gdje je povijest takve prakse duža, postojala je bojazan da će to biti samo jedan trend kojeg će zamijeniti neki drugi, što bi tržištu umjetnina kao snažnom regulatoru na sceni jako odgovaralo. S obzirom na to da kod nas tržište još nije utjecajno, takva opasnost nije realna. Poslije 2000. pojavljuju se na civilnoj sceni mnoge organizacije koje djeluju u području kulture. One se umrežuju i to je neka garancija da će se prostori kritičke prakse širiti i dalje.

Projekt *Ženska kuća*, započet 1998., funkcionirao je kao *work in progress* i zapravo je primjer konkretnog zagovora društveno angažiranog projekta u umjetnosti, kojeg ste razvijali u nekoliko zemalja, surađujući sa ženskim skloništima i ženskim/feminističkim organizacijama. Koliko je umjetniku važan ili potreban aktivizam da bi djelovao politički i/ili angažirano?

Rad u i sa ženskim nevladinim organizacijama smatram vrlo važnim dijelom svoje edukacije. Ženske grupe su u procesu izgradnje civilne scene u Hrvatskoj imale izuzetan značaj jer su se putem njih promovirali i drugačiji oblici organiziranja i drugačiji oblici artikuliranja vlastitih interesa od onih koji su u *mainstreamu* ili od onih koji su zadani

Sanja Iveković, ***Nada Dimić File,*** izložba ***Što, kako i za koga povodom 152. godišnjice Komunističkog manifesta,*** WHW, Arkzin, HDLU i MI2, Zagreb, 2000.

društvenom regulativom. Slažem se s tezom da su upravo ženske grupe zaslužne za pokretanje procesa demokratizacije. Naime, ženske inicijative su bile prve autonomne inicijative koje su se organizirale izvan postojećih institucija, poput socijalističkog saveza ili sindikata, izvan saveza žena, izvan partije. Meni je ta suradnja bila dragocjeno iskustvo jer sam sudjelujući u nekima od njih počela mijenjati i sadržaje i metode svog umjetničkog rada. O nasilju nad ženama nisam na primjer prije ništa znala jer ta tema u mom umjetničkom krugu nikad uopće nije bila prisutna.

Možete li prepoznati umjetnika ili umjetnicu izrazito feminističkog senzibiliteta, nekoga u kome vidite natruhe vlastitog izričaja? Možete li izdvojiti neke radove umjetnika i umjetnica mlađe generacije u kojima prepoznajete aktivan i kritički pristup svijetu?

Ne mogu reći da dovoljno poznajem najmlađu generaciju, ali pretpostavljam da ima umjetnica takvog senzibiliteta, budući da kod nas već neko vrijeme postoje ženski studiji, feministički aktivizam, pa i kolegiji koji se bave rodnim temama na pojedinim fakultetima. Dakle, feminizam nije nešto strano, neobično ili nepoznato. Vjerujem da i umjetnici i umjetnice akceptiraju feminističko nasljeđe, kako međunarodno tako i lokalno, a nadam se i da to nije više zanemarena tema ni na akademijama.

U Galeriji Nova krajem 2010. i početkom 2011. postavljena je izložba na kojoj ste predstavljeni zajedno s Ivanom Piceljem i Davidom Maljkovićem. Izložba je uokvirena temom preispitivanja socijalističkog modernizma i njegovih kritičkih dosega i umjetničkih mogućnosti, pri čemu su izložena tri vaša rada: *Struktura* iz 1976., *Novi Zagreb* iz 1979. i zvučna instalacija *Kako smo rušili ogradu u Varšavskoj* iz 2010. Koji bi bio zajednički nazivnik tim radovima, i ima li kritičkog potencijala u umjetnosti danas?

Jako mi je drago da su kustosice uvrstile rad koji je zapravo zvučni zapis prosvjeda u Varšavskoj, na kojem sam i sama sudjelovala. Urednica radijske emisije *Slika od zvuka*, Evelina Turković, pozvala me da napravim jednu zvukovnu sliku za potrebe emisije, i tako sam imala priliku realizirati taj audio rad. Rušenje ograde u Varšavskoj je za mene uistinu bio najvažniji događaj prošle godine i kad su me novinari pitali da istaknem najvažniji kulturni događaj u 2010., rekla sam da su to po meni akcije Prava na grad i aktivnosti oko Varšavske. Drugi radovi, *Struktura* i *Novi Zagreb*, koji su isto na izložbi, nastali su u 1970-ima kada su takve inicijative bile nezamislive. No, i onda i danas nastojala sam reagirati kritički na kontekst u koji sam uronjena, bilo da se radi o modernističkom „gridu“ (u slučaju *Strukture*) ili o svakodnevnom političkom ritualu (kod *Novog Zagreba*).

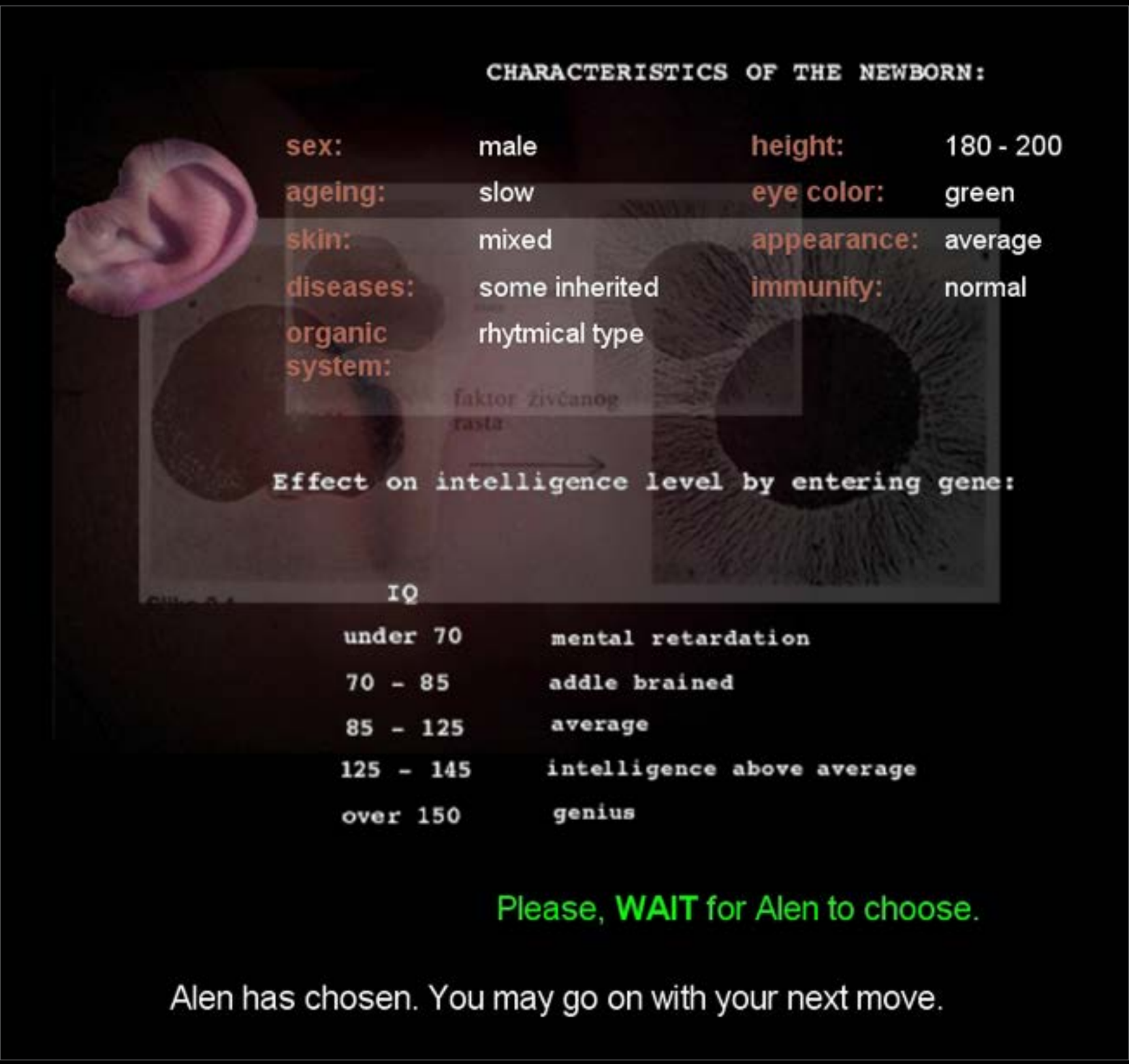
INTERVJU SA ANDREJOM KULUNČIĆ

STVARANJE MOSTOVA

Razgovarale: **Petra Novak i Tamara Sertić**

Početkom devedesetih studirala si u Beogradu i Budimpešti te putovala po Bliskom istoku i Latinskoj Americi. Sredinom devedesetih dolaziš u Zagreb. Možeš li nam opisati atmosferu koja te u Zagrebu dočekala? Kako se tadašnje stanje nacije odražavalo na umjetničku scenu (i obrnuto)?

Fakultet sam završila 1994. godine, nakon ukupno 7 godina studiranja. Tijekom prvog dijela studija u Beogradu bavila sam se crtežom i skulpturom, a tijekom drugog u Budimpešti ambijentalnim instalacijama. Negdje pred kraj studija počela sam tražiti mogućnost samostalne egzistencije i funkcioniranja, kao i smisao bavljenja umjetnošću, prvo u Jordanu i Siriji, nakon toga godinu dana po zemljama Južne Amerike, i konačno u Zagrebu. Kad sam došla u Zagreb, nisam poznavala umjetničku scenu, niti sam uspjela u nju ući - bila je potpuno hermetična. Tek sam nakon 2-3 godine počela razumijevati što se događa. U tom periodu nije bilo toliko izložbi i mogućnosti, tako da sam se tek sudjelovanjem na prvoj skupnoj izložbi, na *Biennalu mladih* u Rijeci 1997. godine,



Andreja Kulunčić i koautori, ***Zatvorena zbilja - embrio,*** 1999. - 2000., multidisciplinarni umjetnički projekt, http://embryo.inet.hr

MULTIDISCIPLINARNOST VIDIM KAO MOST PREMA RAZLIČITIM ZNANJIMA, ISKUSTVIMA I NAČINIMA RAZMIŠLJANJA - BIOLOGA, SOCIOLOGA, FILOZOFA, PROGRAMERA – IZ ČEGA SINERGIJOM STVARAMO NOVO ZNAČENJE

uključila u scenu. Tada postajem vidljiva, i počinjem razumijevati i prepoznavati glavne aktere i događanja. Nešto prije toga, 1996. godine, unutar Sorosevog *ArtsLink* programa dobila sam stipendiju za New York i Minneapolis, što je iz moje perspektive bila odlična prilika, jer je zbog rata i svega što se dogodilo svako djelovanje bilo otežano. Nije bilo ni putovanja niti novaca za veće projekte. Iz Amerike sam donijela i svoj prvi kompjuter i iskustvo spajanja na Internet, a stekla sam i bazično znanje izrade web stranica. Otvoreno društvo Hrvatska, kao dio mreže Sorosevih fondacija, omogućavalo je i besplatne sate recimo *Photoshopa* i drugih softvera ovdje u Zagrebu. Sve se to sada čini banalnim, ali je u to vrijeme mogućnost dolaska do kompjutera i vještina potrebnih za to otvorilo mogućnost daljnjeg rada i za mene je bilo prijelomno iskustvo.

Izjavila si da je projekt *Zatvorena zbilja – embrio* prvi rad s kojim si uspjela izaći iz zategnute situacije sa sobom i okolinom. O kojim je to zategnutim situacijama riječ i kako si iz njih uspjela izaći? Odnosi li se to na iskorak prema interdisciplinarnoj suradnji i Internetu?

Embrio je startao 1997., ali je tek 1999. došao na Internet. Bio je već koncipiran i na mreži 1997., ali trebalo je još par godina da ga upogonim – jer je tada, kao što sam već istaknula, sve bilo zatvorenije, čak i u odnosu prema drugim strukama. Osim toga, bila sam i mlađa, ljudi me nisu poznavali, pa mi je bilo teže naći suradnike za projekt. Ljudima je tada ideja embrija, igre, Interneta... izgledala čudna, bili su nepovjerljivi. Želja mi je bila da rad bude odmaknut od svakodnevnih tema koje su nas okruživale, ali da ima veze sa društvenom zbiljom i da privuče ljude koji nisu u umjetnosti. Tako sam počela raditi multidisciplinarne radove s ljudima koji su unutar svojih disciplina jaki. Multidisciplinarnost vidim kao most prema različitim znanjima, iskustvima i načinima razmišljanja - biologa, sociologa, filozofa, programera – iz čega sinergijom

Andreja Kulunčić, ***NAMA - 1908 zaposlenika, 15 robnih kuća,*** izložba ***Što, kako i za koga povodom 152. godišnjice Komunističkog manifesta,*** WHW, Arkzin, HDLU i MI2, Zagreb, 2000.

stvaramo novo značenje. *Embrio* je bio prvi projekt u kojem sam primijenila takav pristup, a kombinacija Interneta, rada na projektu koji ima nekoliko faza, budžetiranja, osnivanja neprofitne organizacije, kao i rada s većim brojem suradnika, došla je zajedno s multidisciplinarnim procesom.

Što to sve Internet pruža, a drugi mediji ne? Koja je važnost Interneta unutar tadašnje zategnute društveno-političke situacije koju si opisala?

Ambijentalne instalacije nisam mogla financijski pokriti, jer je to fizički i prostorno bilo zahtjevno, tako da se kompjuterski ekran pretvorio u moj atelje - tehnički je to bilo najjednostavnije i najjeftinije, zapravo, u tom trenutku i jedini mogući izbor. Danju sam radila kao web dizajner u jednom studiju, a noću kao umjetnica. Takav život je bio fizički zahtjevan, ali je pružao mogućnost i egzistencije i umjetničkog rada. Internet mi je pomogao i u uspostavljanju kontakata, ne samo s ljudima izvan Hrvatske, s kojima sam radila na projektima ili komunicirala poslovno, nego i s prijateljima s kojima sam odrastala, studirala, a koji su bili negdje u inozemstvu. Radila sam na Internetu jer mi je sve drugo bilo financijski nedostižno, a ne zato što je to bio moj prvi izbor, moja velika želja ili moja velika konceptualna ideja. Polako su u moje radove ulazili i drugi mediji komunikacije s publikom, kao što su recimo *billboardi. NAMA - 1908 zaposlenika, 15 robnih kuća* iz 2000. prvi je rad s kojim sam iskoračila u taj medij.

U svaki od projekata nastojiš uključiti širok krug suradnika (građane, radnike, marginalne skupine) i istraživača (sociologe, socijalne radnike, filozofe, liječnike...). Koje dimenzije obuhvaća pojam participativnosti, tj. na kojim se sve razinama očituje, kako definira rad i kako se s vremenom razvijao?

Razlikujem multidisciplinarne i socijalno angažirane radove. Multidisciplinarne projekte, kao što su *Zatvorena zbilja - embrio, Distributivna pravda* i najnoviji *Kreativne strategije*, sama budžetiram preko udruge. Kroz aplikacije tražim novac, razvijam projekt u segmentima, honoriram ljude koji sudjeluju, pa je neka vrsta glavne producentske i organizacijske uloge projekta moja. Kod ovih drugih radova, gdje sam pozvana da izlažem, „samo“ sam umjetnik, odnosno netko se drugi bavi produkcijom i organizacijom, što je u procesu rada velika razlika.

Kod multidisciplinarnih projekata ne iznosim svoj stav, recimo ne govorim što mislim o genetskom inženjeringu unutar *Embrija* ili koje je društvo ili teorija za mene pravedna kod *Distributivne*. Cilj mi je pružiti posjetiteljima mogućnost da izgrade svoj stav kroz aktivnu participaciju u projektu. Važno mi je proširiti njihovu svijest o društvu danas, i dati im priliku da budu kreativniji, bilo u odnosu prema genetskom inženjeringu, prema pravednosti ili prema svojim svakodnevnim životnim strategijama. Neodgovornost često proizlazi iz nerazumijevanja stvari. Kada ih počneš razumijevati, onda vjerujem da se budi i odgovornost prema društvu u kojem živiš.

Projekti kao što su *NAMA, Austrians only, 1 franak = 1 glas*, određeni su kustoskim konceptom teme, kao i produkcijskim okvirom izložbe. Kod tih radova angažiram se za određenu skupinu ljudi, radim s njima i pokušavam im dati oruđe, neku vrstu alata, s kojima će ojačati svoju poziciju. Znači, ne samo ukazati na recimo azilante, ljude koji rade na crno ili radnice bez posla, i čekati pomoć od drugih, nego njih same osnažiti kroz alat koji zajedno kreiramo. U tom smislu su participanti kod multidisciplinarnih projekata svi posjetitelji koji žele igrati igru na Internetu, ispunjavati anketu, sudjelovati u diskusijama ili dati intervju, a kod socijalno angažiranih radova su participanti određena skupina ljudi koja je na neki način marginalizirana u društvu. Kod potonjih se zauzimam za radnika, protiv sam načina na koji se tretiraju ilegalni imigranti u Švicarskoj ili Bosanci u Sloveniji itd. Ne pokušavam biti posrednik, nego uključenima nastojim omogućiti da direktno sudjeluju, a da se pritom ne izlože opasnosti.

Socijalno angažirani radovi su često istraživački na samom početku procesa. Krećem od toga što pronalazim društvene probleme mjesta u koje sam pozvana, kao i razloge koji te

Andreja Kulunčić, ***1 franak = 1 glas,*** Zürich, rujan 2007. - rujan 2008.

probleme generiraju. Za istraživanje mi je često potrebna pomoć stručnjaka (sociologa, psihologa ili socijalnog radnika). Potom se krećemo iz već poznate i istražene pozicije, ako je ima, ili zajedno provedemo svoje istraživanje kao pretfazu projekta. Recimo, kod rada *Austrians only* otkrili smo da je udruga latinoameričkih žena iz Linza godinu dana prije napravila veliko istraživanje o načinu na koji se poslodavci odnose prema kućnim pomoćnicama. Na to sam istraživanje oslonila svoj rad. Ne usudim se doći negdje i raditi paušalno, nego radim sa postojećim istraživanjima ili organiziram svoja. Najčešće su to ankete i sociološka istraživanja, a rjeđe teorija, zbog toga što su stvari kojima se bavim vrlo konkretne i egzaktne – konkretni problemi i konkretni ljudi. U socijalno angažiranim radovima teorijska podloga mi ne može na taj način pomoći, za razliku od multidisciplinarnih projekata. Cijela *Distributivna pravda* naslonjena je na teoriju distributivne pravednosti. Znači, potpuno je drugačija metodologija, ciljevi, način rada, participacija sudionika. Kod socijalno angažiranih gledatelj treba osvijestiti problem i svoju ulogu u tome, on ne participira direktno. Recimo, ako si Švicarac i loše tretiraš svoju kućnu pomoćnicu koja je iz Bolivije, trebaš osvijestiti što radiš i preispitati svoj odnos, dok su ilegalni imigranti kroz projekt *1 franak = 1 glas* bili pozvani da participiraju jednim svojim frankom – poklonom za renoviranje švicarskog parlamenta koji ne priznaje njihovo postojanje.

ŠTO SE TIČE DESTABILIZACIJE INSTITUCIJE AUTORA, REKLA BIH DA JU NE DESTABILIZIRAM, NEGO JU OSNAŽUJEM

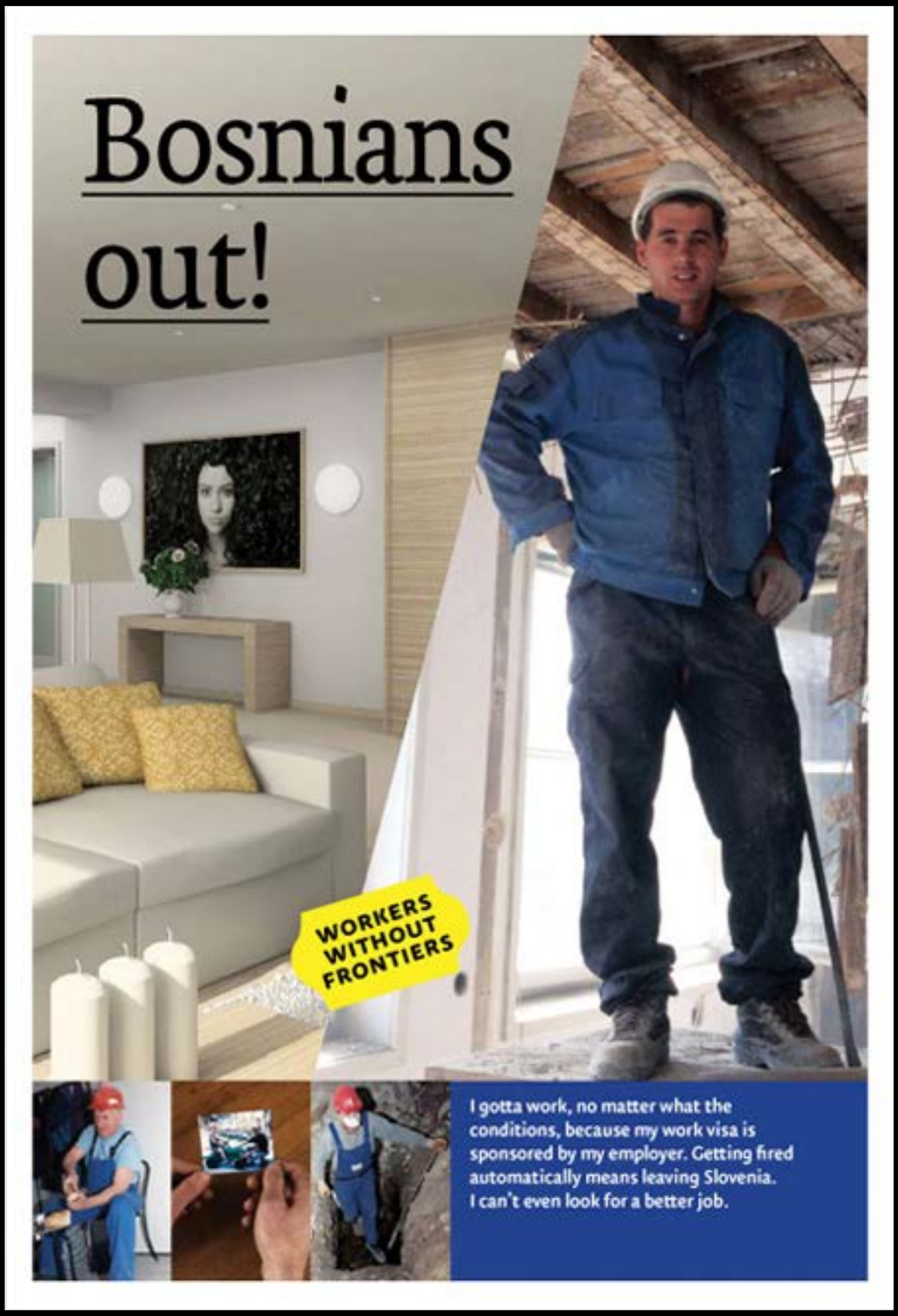
Svoje djelovanje opisuješ kao stvaranje mostova, a sebe kao svojevrsnu rukovoditeljicu projekta. U kojoj mjeri takvim postupkom destabiliziraš instituciju autora? Koliko je takva dimenzija bitna za tvoj rad?

Dajem okvir projektu u kojem svatko dobije segment na kojem samostalno radi. Pazim da ništa ne dominira, da se svi mogu uklopiti, da funkcioniraju i zajedno i odvojeno. Da bih došla do točke susreta i krenula u suradnju, prethodno puno razgovaram sa suradnicima o temi projekta. Ovakav mi je pristup vrlo uzbudljiv i zanimljiv, uvijek puno i naučim. U trenutku kada svi načelno razumiju onog drugog koji je ušao u projekt, tada započinje prava suradnja. No, svatko ostaje u svom polju znanja, što je po meni bit multidisciplinarne suradnje. Smatram da ne mogu biti i programer, i dizajner, i sociolog i filozof, ni po znanju niti po načinu na koji vidim svijet oko sebe. Različita čitanja koja se unose u projekt veliko su bogatstvo koje izvana izgleda kao jedinstvena cjelina. Osim toga, moj „zadatak“ je i da tako stvorena cjelina komunicira s posjetiteljima na izložbi.

Što se tiče destabilizacije institucije autora, rekla bih da ju ne destabiliziram, nego ju osnažujem. Mislim da puštanje ne znači destabilizaciju i odricanje od autorstva, nego mijenja oblik autorstva. Za mene je autorstvo suradnja. Kad vidim da ljudi s radošću, koncentracijom i interesom sudjeluju i dolaze do nečeg novog te kad kasnije u svoj posao unose nešto od tog obogaćenja koje smo zajedno izgradili - to je za mene autorstvo.

Usude li se organizacije/institucije biti kritične ili umjetnik mora prilagođavati svoj rad onima koji ga produciraju i koji ga prikazuju u svojoj galeriji/muzeju?

Kako kada. U Hrvatskoj nisam naišla na problem „cenzure“, jer se uglavnom nude prazni zidovi galerije u kojima izlažeš što već imaš. Institucije ne sudjeluju, ili vrlo rijetko, u produkciji, a nema ni sponzora koji će se „ljutiti“ ako napraviš nešto što je kritički ili politički obojeno. Kod nas se ne odvajaju novci da budeš kritičan, da uzdrmaš, ne javljaju se ideje da bi se neke promjene zaista mogle napraviti ili barem propitati kroz umjetnost. Na zapadu Europe je situacija drugačija, odvajaju se novci za velike projekte jer su svjesni da umjetnici mogu otvoriti pitanja, drugačije komunikacije, postaviti situacije dijaloga nekog važnog društvenog problema na novi način, i spremni su se založiti za to. Naravno, ne uvijek i ne svi, pogotovo ne ako je riječ o privatnom sponzoru. Baš iz tog razloga što omogućavaju velike produkcije, i mogućnosti cenzure su prisutnije nego kod nas.



Andreja Kulunčić, ***Bosanci van!,*** Moderna galerija, Ljubljana, 2008.

SVAKI PUT KADA DOBIJEM POZIV, POKUŠAVAM PROCIJENITI HOĆE LI KUSTOS/ICA IĆI DO KRAJA ILI SAMO GLUME DA ŽELE DRUŠTVENE PROMJENE

Misliš li da to polako dolazi i u Hrvatsku? Možda kroz zadnjih 10 godina?

U umjetnosti još ne. U drugim stvarima možda. Vani shvaćaju da svaki telefon ili *billboard* trebaš platiti, i spremni su izdvojiti novac. No, ima situacija u kojima se ne ide do kraja. Mnogi će u nekom trenutku reći: „Dobro, sada ćemo se vratiti u galeriju i to izložiti". Onda se ljutim i borim za nastavak projekta, jer rad nije zbog galerije, nego zbog ljudi s kojima se radi. Svaki put kada dobijem poziv, pokušavam procijeniti hoće li kustos/ica ići do kraja ili samo glume da žele društvene promjene, a zapravo bi rado bili dio nekog značajnog muzeja, *mainstream* sustava ili neke elitističke priče, koju trenutno „kritiziraju". Ali opet, ljudi smo, a ljudi se mijenjaju. Možda su i oni na početku mislili ići do kraja, pa su se s vremenom predomislili... Poštujem što je rad u galeriji, ali to mi nije najvažnije. Važnije je što se događa izvan galerije, prema korisnicima kojima je rad posvećen. Tada možemo početi govoriti o nekoj promjeni.

Možeš li prokomentirati razlike između rada u inozemstvu i rada u Hrvatskoj? U tom kontekstu, na koje sve načine mjesto radnje određuje projekt?

Distributivna pravda je projekt osmišljen kao kostur na koji se u svakoj zemlji nadodaje novi materijal, kao recimo kada dodajete glinu na kostur buduće skulpture, te ona tako raste. Sve je u nekom odnosu i nema veze o kojoj zemlji se radi. Međutim, čitanje problema pravednosti bilo je potpuno različito od zemlje do zemlje. *Embrio* funkcionira na sličan način - bilo je zanimljivo u Indiji razgovarati o genetskom inženjeringu, jer njima vjera to pitanje otvara na jedan posve drugačiji način nego nama. U tom smislu radovi funkcioniraju na isti način, ali su pristupi temi i način dijaloga različiti.

Međutim, moji radovi koji su socijalno angažirani uronjeni su u društveni kontekst u kojem nastaju. Dakle, *NAMA* se ne može postaviti u Austriji, niti *1 franak = 1 glas* u

SVAKI PUT TRAŽIM NOVE NAČINE IZRAŽAVANJA, OVISNO O PROBLEMU O KOJEM GOVORIM, ALI I O PROSTORU U KOJEM GOVORIM I O PUBLICI U TOM PROSTORU. MEDIJ U KOJEM RAD NASTAJE JE TAKOĐER „JAVNI PROSTOR“

Hrvatskoj. U različitim projektima čak je i metodologija rada drugačija. Gdje god da radim, uvijek se pitam na koji način mogu pozvati ljude na komunikaciju. Nažalost, mogu raditi samo tamo gdje me pozovu, a uglavnom me zovu bogatije i kritici otvorenije zemlje. Rado bih radila recimo u Kini na pitanju društvene osviještenosti, ali to, čini se, još dugo neće biti moguće.

Kada je pak riječ o budžetiranju, smatram da što si iskusniji u radu i imaš složenije projekte iza sebe, trebaš i veću produkciju. Međutim, kod nas nema razumijevanja, pa tako i dalje provodim puno vremena na parcijalnom budžetiranju projekata. Upravo je pitanje kulturne politike produciranja radova unutar vizualne umjetnosti kod nas meni problematično. I dalje je na snazi puno puta kritizirana politika „cvjetanja 1000 cvjetova“ - odnosno produciranja puno malih radova, od kojih na koncu ni jedan ne može napraviti stvarnu promjenu. Voljela bih dobiti povjerenje temeljeno na dosadašnjem radu – povjerenje da treba puno više novaca za ovu vrstu projekata i da će projekt biti upravo onakav kako sam razložila u aplikaciji.

Što je za tebe javni prostor i što za tebe znači u njega istupiti kao pojedinac, a što kao umjetnik? Djeluješ li sada lakše u javnom prostoru nego prije nekoliko godina, 1997. ili 2000. godine?

Javni prostor su i Internet, novine, galerije, trgovi, kupovni centri... Svaki put tražim nove načine izražavanja, ovisno o problemu o kojem govorim, ali i o prostoru u kojem govorim i o publici u tom prostoru. Medij u kojem rad nastaje je također „javni prostor“, bilo da se radi o radiju, *billboardu*, akciji na cesti ili Internetu. Međutim, između toga da sam korisnik i toga da pokušavam mijenjati taj prostor vidim razliku. Kada ga samo koristim, mogu zaključiti nešto u sebi, ali ne djelujem javno na licu mjesta. U svakodnevnom

Andreja Kulunčić, ***Austrians only, Festival of Region,*** Gornja Austrija, 2005.

korištenju prostora su male i meni nezadovoljavajuće oscilacije djelovanja. Kada želim djelovati jače, onda to oblikujem kroz umjetnost. Prije je djelovanje u javnom prostoru bilo vidljivije, dok je danas prostor zagušen, svega je previše, pa je i za javno djelovanje potrebno tražiti uvijek nove strategije. Ljudi žele ograničiti slike, vijesti, zvukove, reklame koje dnevno konzumiraju, pa ih stoga filtriraju. Na tebi je da uđeš u taj filtar, odnosno spektar značenja koji prolazi do primatelja.

Kako vidiš poziciju umjetnika s Balkana, Ex-Yu, Istočne Europe? Postoji li bolja topografija?

Nije isto jesi li iz Poljske ili Mađarske, a obje su zemlje povijesno iz Istočnog bloka. To su drugačije zemlje i različite povijesti ljudi. Nije više pitanje Istočne Europe, nego je pitanje političkih i povijesnih blokova prije socijalističke povijesti. Drugo je pitanje što se misli pod pojmom „umjetnost Europe“ – naime, danas se razgovara o umjetnosti u širim blokovima, Europe, Indije, Kine, SAD-a, nije više aktualno pitanje Balkana ili Ex-Yu, što je dobro.

Što se topografije tiče, smatram da postoji bolja. S ovakvom metodologijom rada lakše je biti dio ekonomski razvijenije zemlje koja je socijalno osviještena, i zbog komunikacije s gledateljima i zbog mogućnosti financiranja. Naravno da se slažem da je ovdje, u Argentini ili Kini ova vrsta projekata potrebnija, ali sama potreba nije dovoljna, mora postojati svijest za tom potrebom i od strane državnih i gradskih struktura koje to mogu omogućiti. Osvijestiti stvarnost koja nas okružuje je složen proces, i šteta je umjetnost marginalizirati u tom procesu.

Trenutno si zaposlena na ALU-u i radiš s budućim mladim umjetnicima. Kako vidiš svoju ulogu u obrazovanju mlađih generacija umjetnika? Kako obrazovne institucije utječu na stvaranje tzv. scene?

Vidim sebe kao starijeg kolegu, a ne kao nekoga tko ih formira, jer mi se to čini „opasnim“. U moje vrijeme se govorilo da te akademija prvo pet godina formira, a onda ti treba još toliko da se toga riješiš, pa se trudim ne upasti u tu matricu. Pokušavam im otvoriti što više toga, ali ne i kvalificirati, kao i prenijeti ono što sam u poslu naučila tijekom godina rada na projektima i izložbama te im na taj način skratiti put. Ipak nije svakome potrebna ista vrsta iskustva, što je naravno i realna situacija – pa se trudim

Andreja Kulunčić i koautori, ***Distributivna pravda,*** multidisciplinarni projekt, 2001. - 2005., http://www.distributive-justice.com

procijeniti gdje tko stoji i što bi mu pomoglo u razvoju. Bavim se projektnom nastavom, što znači da im pokušavam pomoći oko razvoja njihovih projekata i ideja na osnovu njihove inicijative i rada. Čini mi se važnim da studenti preuzmu odgovornost za svoj *curriculum*, i da u šumi informacija i mogućnosti pronađu ono što ih zanima i što će im koristiti. Odnosno, da se tijekom studija osamostale, jer za razliku od nekih drugih struka, u umjetnosti si prvenstveno oslonjen na sebe.

Igor Grubić, ***Anđeli garavog lica,*** Muzej savremene umetnosti Beograd, 2006. Foto: Jasenko Rasol

INTERVJU S IGOROM GRUBIĆEM

ODGOVORNOST TREBA BITI U SVAKOM NAŠEM ČINU

Razgovarali: **Maja Gujinović, Jasna Jakšić i Srđan Laterza**

Rad s kojim ste privukli veliku pozornost je *Crni peristil*, ilegalna akcija izvedena u Splitu 1998. u spomen na 30 godina raniju intervenciju skupine umjetnika koja će naknadno postati grupa *Crveni peristil*, ali i kao odraz, zrcalo tadašnjeg stanja u Hrvatskoj. U vašoj biografiji stoji da ste se umjetnošću počeli baviti 1996. Što je u vašem radu prethodilo *Crnom peristilu* i na koji vas je način ta akcija odredila?

Sredinom osamdesetih u srednjoj školi počeo sam se baviti fotografijom. Početkom devedesetih radio sam portrete umjetnika i reprodukcije njihovih radova za kataloge izložbi, a sredinom devedesetih konceptualne fotografije, *land art* intervencije, *site specific* performanse, kolaže. Zbog strahota rata i ekstremno nacionalistički nabrijane situacije u zemlji, pitao sam se gdje je moja odgovornost u svemu. Kako sam već duže vremena fluktuirao našom malom umjetničkom scenom, spoznao sam da se tu uvijek kreće jedan te isti krug ljudi. Razmišljao sam kako bi umjetnost mogla izaći

Igor Grubić, ***Crni peristil,*** Split, 1998. Foto: Feđa Klarić.

iz galerijskih prostora i doprijeti do onih koji ne idu u galerije, ostaviti neki utjecaj na javnost u smislu činjenja neke konkretne promjene, makar i na mikro razini, da potakne drugoga da oslobodi svoj glas i krene djelovati... Već 1997. godine htio sam izvesti akciju *Crni peristil*, ali sam uvidio da će puno jači odjek biti na 30. obljetnici 1998. i odlučio sam strpljivo čekati. Također, 1997. sam pisao nešto poput manifesta svog umjetničkog djelovanja i na tim principima sam nastavio bazirati svoj daljnji rad, a to su prije svega: izlazak u javni prostor, nastojanje da djelovanjem činim dobrobit zajednici u kojoj živim tako da ukazujem, pokrećem diskusiju ili nudim rješenja za neke probleme, i da uključujem druge u kreativne procese. Kada sam uvidio koliki je u javnosti odjek projekata *Crni peristil* i *Knjiga i društvo - 22%* te njihov konkretan utjecaj, to je definitivno potvrdilo daljnji tijek mog umjetničkog djelovanja.

Iste godine s Autonomnom tvornicom kulture organizirate akciju *Knjiga i društvo* - 22 %, kojom istupate protiv primjene poreza na dodanu vrijednost na knjige.

Igor Grubić, ***Sjećanje na knjigu, Knjiga i društvo - 22%,*** Zagreb, 1998. Foto: Marko Ercegović

U periodu poslijeratne ekonomske krize, kada su sve statistike pokazivale veliki pad prodaje knjiga (bilo je jasno da si normalan čovjek s malom plaćom ne može priuštiti kupovinu knjige), namjera mi je bila osmisliti događaj koji će pokrenuti javnu raspravu o problematici donošenja PDV-a na knjige. Iako sam akciju u cijelosti organizirao sam, bilo mi je bitno uključiti ATTACK! kao tada jedine predstavnike alternativne kulture mladih. Njihova pomoć se sastojala u tome da sam naknadno (par mjeseci kasnije) preko njihove udruge dobio sredstva od američke ambasade za troškove organiziranja i tiskanja kataloga. Također sam pozvao na sudjelovanje tada najznačajnije umjetnike svih generacija, u čijem sam rukopisu bio prepoznao angažirani izričaj. Protest protiv PDV-a na knjige bio je snažan ujedinjeni istup nezavisne umjetničke scene, kakav se do tada nije dogodio. Progovarajući likovnim jezikom, uspjeli smo dobiti veliku medijsku pozornost. Čini mi se da smo nakon toga svi osvijestili da u takvom zajedničkom kreativnom djelovanju prema van postoji snaga, kao i da takve strateške akcije mogu dovesti čak i do neke ozbiljne društvene promjene. U ovom slučaju se uz istovremeni pritisak izdavača i književnika koji su također reagirali ubrzo dogodilo ukidanje PDV-a na knjige.

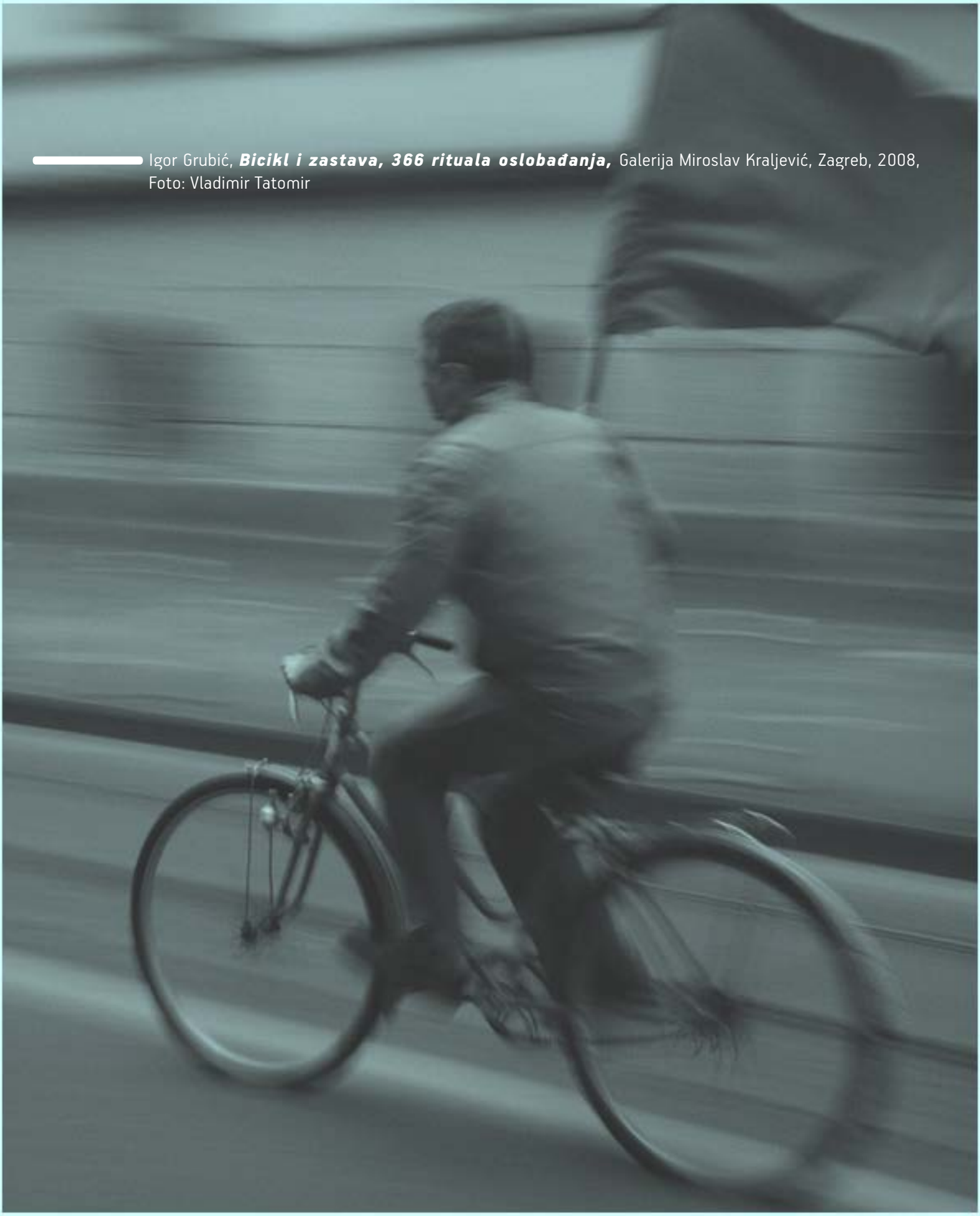
Igor Grubić, ***Marame i spomenici, 366 rituala oslobađanja,*** Galerija Miroslav Kraljević, Zagreb, 2008.

U JEDNOJ I DRUGOJ AKCIJI KORISTIO SAM GERILSKE STRATEGIJE BOMBARDIRANJA INFORMACIJAMA SA SVIH STRANA. *NO-KI-TEKA* AKCIJU ZAPOČEO SAM KRAJEM '97. I NASTAVIO PUNIH POLA GODINE, DIJELEĆI LETKE PO OTVORENJIMA RAZNIH IZLOŽBI I DRUGIM KULTURNIM MANIFESTACIJAMA

Akcijom *No-ki-teka* (1997./'98.) ukazivali ste na manjkavosti u institucionalnoj kulturi, dok je *Poziv na smjenu uprave SC-a* u formi ankete nastojao agitirati među studentskom populacijom. Izravno, te se akcije dotiču nestanka ili pacifikacije nekadašnjih žarišta kulture poput Kinoteke i Galerije SC, ali posredno i problema povrata nacionaliziranih nekretnina na račun javnih institucija ili zloupotrebe istih za račun stranačkog ili osobnog bogaćenja. Kakve su bile reakcije?

U jednoj i drugoj akciji koristio sam gerilske strategije bombardiranja informacijama sa svih strana. *No-ki-teka* akciju započeo sam krajem '97. i nastavio punih pola godine, dijeleći letke po otvorenjima raznih izložbi i drugim kulturnim manifestacijama. Kopirao bih ih i nosio u džepu, dijelio svima redom, davao ih novinarima i slao redakcijama. To je potaklo pisanje o problematici Kinoteke u nekoliko novinskih članaka i u filmskom magazinu; čak su objavljeni i dijelovi letka.

U slučaju *Poziva na smjenu uprave SC-a* već su se na samom otvorenju izložbe predstavnici uprave SC-a uznemirili oko činjenice da dijelim letke s pozivom na njihovu smjenu. Ukazivao sam na to da je nedopustivo da studenti nemaju pravo sami krojiti kulturnu politiku Centra koji bi svojim programima trebao služiti baš njima. Završio sam letak upitnikom kojim se izravno obraćam primatelju-studentu, u smislu propitivanja njegove odgovornosti spram stanja u Studentskom centru. Uprava je sljedeći dan uklonila sve letke koji su se našli na izložbi i koje sam polijepio uokolo po zidovima Studentskog centra. Iskoristio sam tu situaciju i kontaktirao medije, ukazujući na to da je u SC-u na snazi cenzura i da je uništeno jedno umjetničko djelo (iskreno, tada nisam mario je li to umjetnost ili nije, ali sam vjerovao da je to dobar mamac za pokretanje skandala). Kada se po medijima počelo pisati o tom događaju, uprava se dodatno uznemirila. Lančano su studenti organizirali nekoliko tribina s tom problematikom. Na Filozofskom fakultetu



Igor Grubić, ***Bicikl i zastava, 366 rituala oslobađanja,*** Galerija Miroslav Kraljević, Zagreb, 2008, Foto: Vladimir Tatomir

TUĐMAN JE PROZIVAO SVE ONE KOJI MISLE DRUGAČIJE I KRITIZIRAJU VLAST U TIM TEŠKIM VREMENIMA

su počeli umnožavati i dijeliti letke, a u okviru Pokreta studentskih inicijativa (PSI) pokrenuta je peticija u kojoj je sakupljeno 5.000 potpisa za smjenu uprave. Kada su političari vidjeli toliki broj studenata koji su potencijalno jako glasačko tijelo, odlučili su im dati podršku. Nakon devet mjeseci upravitelj je smijenjen i polako je došlo do promjene politike u SC-u.

DEVEDESETIH GODINA POSTOJAO JE MALI BROJ INICIJATIVA ZA MLADE KOJE SU BILE FINANCIRANE UGLAVNOM OD SOROSA I NEKOLICINE STRANIH FONDACIJA I AMBASADA. MINISTARSTVO KULTURE I GRAD UGLAVNOM SU FINANCIRALI RAZNE FOLKLORNE *EVENTE*, U SVRHU BUĐENJA NACIONALNE SVIJESTI

Desetak godina kasnije podržali ste studente Filozofskog fakulteta u njihovoj blokadi i sa studentima intervenirali na spomeniku Silviju Strahimiru Kranjčeviću. Možete li usporediti studente s kraja devedesetih i one s kraja prvog desetljeća ovog stoljeća?

Treba voditi računa da je kraj devedesetih obilježen kako posljedicama ratnog stanja tako i strahovladom Tuđmana i njegove stranke, te da je među građanskom populacijom u čitavoj zemlji vladalo sveopće pasivno stanje, tako da ne samo da je studentska populacija bila izgubljena u potrazi za vlastitim identitetom već je također i velik broj intelektualaca ostao pasivan.

Tuđman je prozivao sve one koji misle drugačije i kritiziraju vlast u tim teškim vremenima, pa su to bili „Sorosevi plaćenici" ili „izdajnici ideje domoljublja", „vragovi crveni, žuti i zeleni"... U tom poratnom periodu, kada znamo da su se događale čistke na određenim funkcijama, kada je vladala financijska kriza, možda nije čudo da se većina intelektualaca odlučila šutjeti (barem nije izražavala bunt), u strahu od gubitka posla i s brigom za egzistenciju obitelji, a samim time u takvoj atmosferi ni mladi nisu imali ni uzore niti podršku. Devedesetih godina postojao je mali broj inicijativa za mlade koje su bile financirane uglavnom od Sorosa i nekolicine stranih fondacija i ambasada. Ministarstvo kulture i Grad uglavnom su financirali razne folklorne *evente*, u svrhu

Igor Grubić, ***Borovi, 366 rituala oslobađanja,*** Galerija Miroslav Kraljević, Zagreb, 2008.

buđenja nacionalne svijesti. Početkom 2000. godine dolazi do promjene na izborima i procvata scene nevladinih udruga, zatim organiziranja i preuzimanja inicijative mladih u pokretanju raznih umjetničkih događanja i festivala u svim područjima kreativnog izričaja, tako da su posljednjih 10 godina sve to bili neki preduvjeti za stvaranje kolektivne svijesti koja je dovela do generacijske spoznaje o tome da mladi mogu djelovati na društvenu zbilju.

Niz godina ste radili u produkcijskoj kući Fade In. Ni taj posao nije bio miljama daleko od aktivizma: dokumentarni serijal *Direkt*, kao i istraživački filmovi, izravno su se bavili društvenom stvarnošću. Kako je bilo raditi u televizijskom mediju i jeste li imali osjećaj kako vas (i vaše kolege) može čuti doista široka publika?

Iskustvo rada u FI-u i filmskom mediju definitivno mi je bilo od velikog značaja za daljnji umjetnički rad, ali ono što mi je u tom periodu bilo bitnije je iskustvo kolektiva koji zajedničkim snagama nastoji dugi niz godina živjeti i djelovati prema istim načelima i idealima. Fade In je dugo vremena bio jedini studio društveno angažiranog karaktera u Istočnoj Europi. U tom sam periodu smanjio vlastiti umjetnički rad.

U FI-u sam radio kao producent i novinar. Snimali smo dokumentarce i reportaže koji su pratili nezavisnu umjetničku scenu i rad nevladinih udruga, a bili su prikazivani u emisiji *Dobro jutro Hrvatska*, koja je u to vrijeme bila jedna od najgledanijih emisija. Zanimali su nas građani koji aktivno djeluju u društvu, i koji se bave drugima. Pratili smo rad takvih pojedinaca i grupa i nastojali pokazati njihov primjer široj populaciji. To su bili počeci prikazivanja rada civilnog društva u našim medijima. Smatrali smo da je bitno da pružimo primjer i poticaj ljudima kako da se organiziraju i djeluju. Na HTV-u i drugim televizijama tada nije bilo takvih emisija, pa je Fade In izvršio izravan utjecaj. Također, novinarski pristup je u to vrijeme na hrvatskim televizijama bio već zastario a slika spora, dok smo mi koristili kameru iz ruke i brzu dinamičnu montažu. Intervjui djeluju sugestivnije kad nema *voice overa*, tako da smo na tome temeljili svoje TV priloge. S vremenom se HTV-ov pristup snimanja i montiranja također počeo mijenjati. Atmosfera u kolektivu bila je živa, a međusobni svjetonazorski pristup blizak i svi smo zajedno odlučivali o politici studija. Vjerujem da je takvo iskustvo kolektiva na umjetničkoj sceni gotovo nemoguće doživjeti, za razliku od filmskog svijeta gdje su filmaši po prirodi posla više upućeni jedni na druge i na timski rad.

Godine 2008., na 40. obljetnicu burne 1968., odlučujete godinu dana posvetiti malim, svakodnevnim ritualima u kojima ste objedinili umjetničke pobune, emotivne reakcije, nostalgična prisjećanja, adolescentski bunt. U obrazloženju duhovito navodite i da je to bila vaša odstupnica prema društveno nametnutoj percepciji o poželjnom, ozbiljnom, situiranom životu u četrdesetima u koje ste upravo zakoračili. Privatno i javno se u tom nizu performansa i akcija isprepliću i izmjenjuju. Koliko je bilo političkog u vašim privatnim, intimnim ritualima oslobađanja, a koliko osobnog u onim najpolitičnijima? Kolika je u tome bila uloga humora?

Četrdesete su se kod mene poklopile s nekim osobnim tragedijama pa je to sve skupa bio okidač za samopreispitivanje i rezimiranje dotadašnjeg života. Odlučio sam prekinuti sa sigurnim poslom producenta i potpuno se posvetiti umjetnosti. Kao otpor lažnoj sigurnosti i konformizmu u kojima sam se u jednom periodu uspavao, odlučio sam se više izložiti neizvjesnosti i svakodnevno izvoditi akcije u javnom prostoru. Vodila su me neka temeljna pitanja: što je to što propovijedam i živim li dosljedno to što propovijedam? Krenuo sam od toga da nije moguće utjecati na druge ako se prvo kritički ne okrenemo sebi. Iako su neki rituali više osobni, a neki više politični, samo po sebi je logično da se to dvoje na neki način stalno isprepliće. Političnо u intimnom je ta svijest da svaki čin i izgovorena riječ ostavlja dubok trag u stvarnosti. Odgovornost bi trebala biti prisutna

ODLUČIO SAM PREKINUTI SA SIGURNIM POSLOM PRODUCENTA I POTPUNO SE POSVETITI UMJETNOSTI. KAO OTPOR LAŽNOJ SIGURNOSTI I KONFORMIZMU U KOJIMA SAM SE U JEDNOM PERIODU USPAVAO, ODLUČIO SAM SE VIŠE IZLOŽITI NEIZVJESNOSTI I SVAKODNEVNO IZVODITI AKCIJE U JAVNOM PROSTORU

u svakom našem činu. Osobno u političnom je svijest o pravu glasa i dosljednosti osobnom mišljenju koje je potencijalno ugroženo zbog velike većine koja možda misli drugačije. Akcije nastojim povremeno ispreplesti humorom jer na neki način tim malim gestama oslobađam umjetnost od ozbiljnosti, težine i monumentalnosti, a istovremeno mogu prodrijeti duboko.

U jednom od *366 rituala* izvodite akciju *Čitajte Marteka* s dvojicom mlađih umjetnika – performerima Božidarom Katićem i Markom Markovićem. Marteku ste posvetili nekoliko akcija, često ga apostrofirate kao vašeg učitelja. Na koji je način njegovo umjetničko djelovanje utjecalo na vas i koga biste još mogli istaknuti kao uzor? S druge strane, što vas je potaknulo da na suradnju pozovete Katića i Markovića, je li to ulančani nastavak međugeneracijskog dijaloga? Kod koga još od mlađih autorica ili autora prepoznajete da zagovara pristup umjetnosti sličan vašem?

Sanja Iveković, Vlado Martek i Mladen Stilinović su umjetnici koji su osamdesetih godina ostavili neizbrisiv trag na mom pristupu umjetnosti. Zanimali su me zbog načina na koji radovima reagiraju na društvenu zbilju, izravnog pristupa stvarnosti, dosljednosti svog djelovanja, a također je za mene važna njihova kreativna širina i etička vertikala koja je prisutna u njihovom životu i radu. Zagrebačka konceptualna scena još u Jugoslaviji je bila jaka i specifična upravo po tom društveno kritičkom angažmanu. U našim je radovima prisutno određeno naslijeđe ovih prostora, vidljiva je poveznica s ovdašnjom avangardom. Nismo koncentrirani na apstraktne ili univerzalne ideje, nego se kritički referiramo na društvene teme koje nas okružuju. Vjerojatno su prisutni i utjecaji Zagrebačke škole animiranog filma, Gorgone te filozofa okupljenih oko Praxisa.

Branimir Štulić je također u svojim pjesmama odražavao duh tog naslijeđa, a tu je i Novi kvadrat tj. Mirko Ilić.

Iako se slažem da je moguće da nas isključivo umjetničko djelo pokreće, ne vjerujem u njegovu autonomnost. Zanima me tko stoji iza umjetničkog djela, drži li se onoga što govori, jesu li mu misli u skladu s djelovanjem, jer nije bitan samo talent nego i vrlina. Velikog čovjeka ne čini veličina njegova intelekta već karaktera. Kod Marteka uvijek doživljavam upućenost na druge, i s njim često razgovaram o duhovnosti i radu na sebi. Njegov poetski stil blizak je idejama avangarde, njenoj drskosti i vjeri da umjetnost svojim djelovanjem može oplemeniti i kulturno uzdignuti narod. Kreirajući akciju *Čitajte Marteka* imao sam u vidu sve gore navedeno i noseći se tom logikom uključio sam Markovića i Katića jer koriste sličnu poetiku i naboj. U njima sam prepoznao svoju mladenačku energiju. Ovim činom sam između ostalog simbolički demonstrirao štafetno prenošenje duha aktivizma s generacije na generaciju.

Ako govorim o mladim autorima ispod 30 godina, spomenuo bih još Ivu Kovač, Tonku Maleković i kustosa Vladu Tatomira koji je pokrenuo projekt *Muzej kvarta.*

Rad *East Side Story*, kojeg su nedavno otkupili i londonski Tate Modern te zagrebački i beogradski Muzej suvremene umjetnosti, bavi se nasiljem nad osobama koje su se u povorkama ponosa u Zagrebu i Beogradu drznule javno iskazati svoju seksualnu orijentaciju ili nad onima koji su im dali podršku. No, potresan dokumentarni prikaz agresije izmjenjuje se sa iscjeliteljskim plesnim performansom na jednom od poprišta nasilja, zagrebačkom Zrinjevcu. Koliko su teme nasilja nad različitima i drugačijima univerzalno prepoznate i razumljive u današnjoj umjetničkoj produkciji? Kako je taj rad prihvaćen među zagrebačkom i beogradskom publikom, a kako na međunarodnoj sceni?

Projekt sam kreirao na poziv beogradskog Muzeja savremene umetnosti te sam se vodio idejom da reagiram na kontekst u kojemu se nalazim. Kreirao sam rad koji progovara o problemu ovih naših prostora, o postojećim predrasudama i netrpeljivosti prema različitima u društvu. U početku sam mislio da ću raditi intervjue s navijačima i borcima za ljudska prava koji su bili suprotstavljeni u povorci, no kada sam pregledavao dokumentarne snimke, uvidio sam da svaki put u nevjerici zbog brutalnosti i okrutnosti ljudi doživljavam mučnu tjelesnu reakciju, tako da sam odlučio raditi s tijelom, tj. plesačima. Shvatio sam da je o toj temi dovoljno izrečeno, tako da sam odlučio

Igor Grubić, ***East Side Story,*** Muzej savremene umetnosti Beograd, 2008.

komunicirati čistu emociju bez riječi, budući da se gledatelj može najbrže identificirati s emotivno nabijenim scenama te o njima promišljati, reflektirajući svoju odgovornost u društvu. Empatija je u umjetničkom radu veoma bitna jer vjerujem da nas pokreće na djelovanje. Gdje god da se prikazuje ovaj video rad dobivam povratne reakcije ljudi koji ostaju u šoku i bivaju dirnuti do suza. Na kraju je zaista proizašlo da sam kreirao rad koji ipak komunicira univerzalnim, svima razumljivim jezikom emocije.

Ako se pokušamo formalistički našaliti, najzastupljenije boje u vašem opusu su crvena i, u nešto manjoj mjeri, crna. Obje su vrlo ideološki određene, a zajedno tvore anarhističku zastavu. S druge strane, simbolično značenje tih boja daleko je šire od političke arene devetnaestog i dvadesetog stoljeća. Kako ih promatrate u odnosu prema ideologiji, ali i s onu stranu ideologije?

Drago mi je da postoji asocijacija i na anarhizam. Crvenu i crnu boju uglavnom sam koristio u projektima *366 rituala oslobađanja* i *Crni peristil*. U principu, najviše sam baratao s tim bojama kad bih izvodio akcije jer su nekako najsugestivnije. U javnoj sferi boje igraju veliku ulogu, kao što to pokazuju i marketinška istraživanja, tako i ja tražim put do publike kojoj se obraćam. Uvijek razmišljam kako prezentirati neku ideju širem krugu ljudi na što jednostavniji način, tako da svatko može razumjeti. Odašiljanje neke poruke postaje poput minimalističke agitprop kampanje koju nastojim dobro vizualno osmisliti. Kreiram nešto jednostavno i jasno, poput ideograma, jer u javnom prostoru nemaš vremena za puno objašnjavanja. Ljudi trče za svojim ciljevima, a ti moraš nekako privući njihovu pažnju, zaustaviti ih da prime poruku. U 20. stoljeću najsnažnije su poruke, u smislu njihova vizualnog oblikovanja, one koje su nastale u periodu ruskog konstruktivizma. Ruski konstruktivisti iskreno su vjerovali da umjetnost može kultivirati narod. U njihovim su plakatima na snažan način prisutni propaganda i emocija. Istovremeno je umjetnost pronašla svoj put kroz oglašavanje, dok je politika koristila umjetnost za prenošenje revolucionarnih ideja. Dvije osnovne boje koje dominiraju njihovim vizualnim rješenjima su crvena i crna. Koristeći crvenu boju, znao sam u akcijama *366 rituala oslobađanja* provući nostalgično ideološku asocijaciju na prošlo socijalističko uređenje, ali je u mnogim akcijama crvena boja nosila i druga razna simbolična značenja poput krvi, životne energije, mladosti, pobune i strasti. Crnom bojom sugerirao sam kritiku, negaciju, nužnost destrukcije iz koje će uslijediti stvaranje, kreacija. Crni krug na Peristilu simbolizirao je mrlju na duši svakog pojedinca koji bi aktivno mogao pridonijeti društvu da nam stvarnost postane drukčija, a to ne čini, već ostaje pasivan.

Igor Grubić, ***Velvet Underground,*** 2002. Foto: Mare Milin.

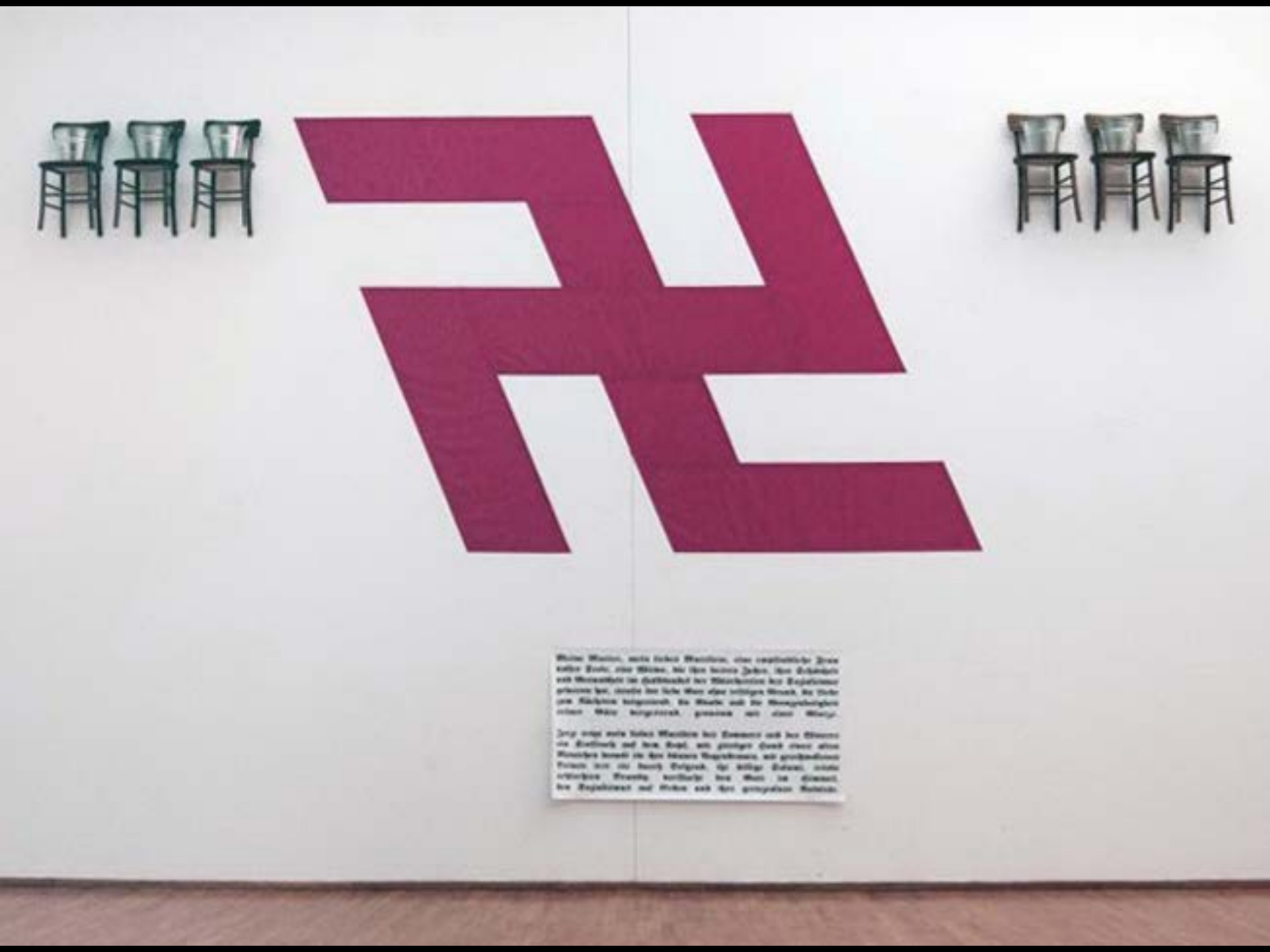
ZATVORENI KRUG

Tekst: **Vesna Milosavljević, Vesna Tašić, Miroljub Marjanović**

Kritička umetnost u Srbiji u protekle dve decenije, kao i savremena vizuelna umetnost uopšte, nije dovoljno istorizovana, teorijski kontekstualizovana, ni kritički valorizovana. Pritom, nije sistematski dokumentovana, niti kataloški praćena, a u najuticajnijim medijima uglavnom je ignorisana. Stoga, blok o kritičkoj umetnosti u Srbiji u ovoj publikaciji predstavlja, pre svega, poziv za dalje istraživanje te zapostavljane i kompleksne problematike.

Naši sagovornici - umetnici različitih generacija Milica Tomić, Živko Grozdanić Gera i Danilo Prnjat, kao i istoričar umetnosti i kustos Stevan Vuković, odabrani među mnogim drugim akterima umetničke scene, daju različite odgovore na neka od ključnih pitanja, potvrđujući tako potrebu sveobuhvatnije analize i sagledavanja mnogostrukih aspekata kritičke umetnosti u Srbiji u haotičnom periodu novije istorije.

S obzirom na buran razvoj događaja u proteklih 20 godina, koji su uticali i na savremenu umetnost, neminovna je podela na 90-te i prvu deceniju 21. veka, odnosno vreme pre i posle vladavine Slobodana Miloševića. Ta hronološka podela, međutim, ne znači da postoji i značajniji diskontinuitet u kritičkoj umetnosti - kako u formalnom, tako i u sadržajnom smislu, s obzirom na to da se neke od objektivnih okolnosti njenog



Dragoljub Raša Todosijević, ***Gott liebt die Serben,*** 1993/2002, instalacija, kolekcija MSUB, izložba "O normalnosti. Umetnost u Srbiji 1989-2001", MSU Beograd, septembar-novembar 2005.

POSLEDNJA DECENIJA 20. VEKA BILA JE, INAČE, VIŠE NEGO INSPIRATIVAN ISTORIJSKI, DRUŠTVENI, POLITIČKI I KULTURNI KONTEKST RADA - POČELA JE ERA RATOVA, NACIONALIZAMA, ETNIČKOG ČIŠĆENJA, POLITIČKOG SLEPILA, MEDIJSKE MANIPULACIJE I INDOKTRINACIJE, MEĐUNARODNE IZOLACIJE, EKSTREMNOG LOKALIZMA I LAŽNOG PATRIOTIZMA

bivstvovanja nisu bitno promenile (nedostatak izlagačkog prostora, tržišta umetnosti, opšta besparica, medijska nezainteresovanost...), a teme kojima se bavi praktično su se samo umnožile.

Poslednja decenija 20. veka bila je, inače, više nego inspirativan istorijski, društveni, politički i kulturni kontekst rada - počela je era ratova, nacionalizama, etničkog čišćenja, političkog slepila, medijske manipulacije i indoktrinacije, međunarodne izolacije, ekstremnog lokalizma i lažnog patriotizma, ekonomskog kraha i opšte destrukcije društva u svim aspektima života. Uz nezapamćenu hiperinflaciju, mobilizacije, egzoduse, vladavinu političko-mafijaških struktura i tajkuna, te NATO bombardovanje posle rata na Kosovu, 90-te je obeležila i desetogodišnja borba opozicije i civilnog društva protiv režima i svih tih tragedija, u kojoj su, na različite načine, učestvovali i akteri savremene umetničke scene.

Burni istorijski događaji nastavljeni su i u novoj deceniji, obeleženoj, između ostalog, i mafijaškim ubistvom prvog demokratskog premijera Zorana Đinđića (2003), faktičkim gubitkom dela teritorije (Kosovo), novim talasima ekonomske krize i drugim posledicama naglog prelaska na liberalni kapitalizam, uključivanjem u globalističke tokove i ubrzanom evropskom integracijom zemlje... To su bili novi izazovi i za kritičku umetnost, ali je ona ponovo nedovoljno vidljiva u široj javnosti, pa su njen potencijal i dometi i dalje pod znakom pitanja.

Među ključnim otvorenim pitanjima je da li je u najburnijem periodu novije istorije bila moguća srpska verzija "Gernike", kakve su bile strategije otpora kritičke umetničke prakse i koja je uopšte bila njena uloga u tim godinama, čije se posledice i danas osećaju?

AKTIVNO UZMICANJE

Savremenu umetnost u ratnoj, prvoj polovini 90-ih godina obeležio je "aktivni eskapizam", kako je to formulisala Lidija Merenik u jednom od prvih značajnijih osvrta na te godine[1]. Tim terminom označila je "kreiranje paralelne - fikcionalne stvarnosti i sasvim ličnih storija koje, opet, nikada ne bi nastale da nemaju (nisu imale) povoda u samoj egzistencijalnoj stvarnosti, koja je nekada uspevala da nadmaši samu fikciju". Praktično, vitalni deo scene je u najgorim godinama rata, inflacije i siromaštva, bio pod svojevrsnom anestezijom, kao i kritičari koji su napustili institucionalne teritorije i povukli se u sopstvene svetove. Stevan Vuković upotrebio je[2] kasnije termin "aktivni eskapizam"[3] da bi pojasnio strategije otpora na nezavisnoj umetničkoj sceni u Srbiji ranih 90-ih, navodeći da su se u polju vizuelne umetnosti artikulisale kao "aktivni eskapizam pred jedinstvenim horizontom međusobno uvezanih društvenih stvarnosti, nametanim putem ideoloških aparata države". Oficijelne institucije su postale poligoni za demonstraciju moći onih koji su se, bliskošću s novom političkom oligarhijom, uzdigli do pozicije aktera u institucionalnom sklopu kulture. Smatrajući da 90-ih nije ni bilo konzistentne kulturne politike, Vuković je uveo sintagmu "simulirani mainstream", čiji su glavni protagonisti bili najagresivniji samoproklamovani "veliki" umetnici, od Milića od Mačve do Tapija. Simulirani mainstream "zauzimao je sve što se zauzeti moglo, a ta neka druga scena, alternativna ili nezavisna, ili kako god je nazivali, bila je prisiljena na uzmicanje... Svi smo radili u gotovo nemogućim, krajnje nehumanim uslovima, samo da bi to polje kako-tako opstalo i donosilo neki prinos, da bismo se

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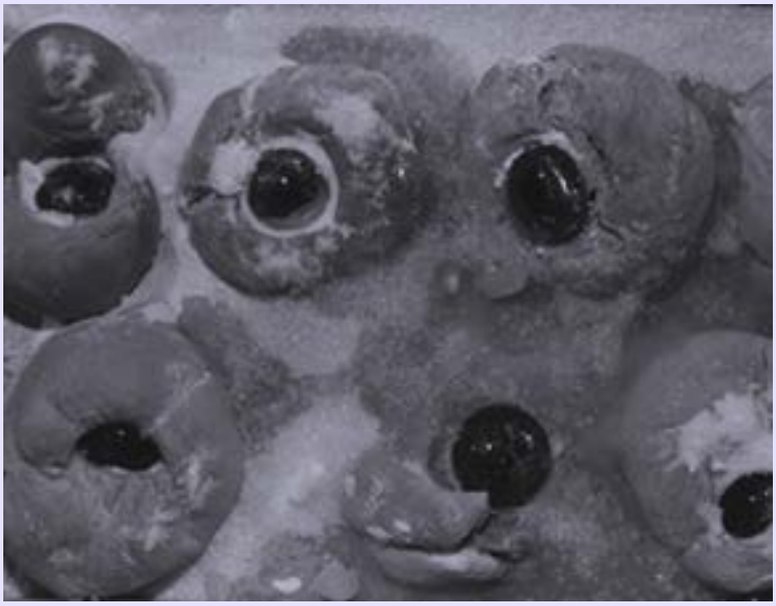
1 L. Merenik, No wave: 1992-1995, pogavlje 1 i 2, Art in Yugoslavia 1992-1995, Centar za savremenu umetnost Beograd, Beograd, 1996.

2 S. Vuković, "Politika, umetnost i problemi sa stvarnošću", u: magazin "Balkan Ambrela" za dijalog kulturnih centara u regionu, br. 1, Remont, Beograd, 2001, str.11-12.

3 "Poglavlje u kojem uvodim aktivni eskapizam nosi naziv 'Gubitak zajedničke društvene stvarnosti'. Tu analiziram situaciju u kojoj je, pod pritiskom traumatične stvarnosti rata, nemaštine i sve jače međunarodne izolacije, naša moć integrisanja utisaka u neku jedinstvenu iskustvenu stvarnost sve više zakazivala, a većini stanovništva se sve više činilo da je život nešto što se odvija negde drugde i dešava nekom drugom. U tom kontekstu je aktivni eskapizam, možda sasvim paradoksalno, bio jedan od načina da se nastavi sa životom koji se odvija sada i ovde, s tim da su se i 'sada' i 'ovde' redefinisali. Biti protiv rata, na primer, tada je značilo biti protiv realnosti rata. Značilo je negirati da je rat nešto što se nameće kao jedina i ultimativna realnost, u kojoj se ne može neučestvovati", S. Vuković, intervju za ovu publikaciju



Led art, ***Art kuvar,*** akcija, napuštena garaža pored kluba "Jazzbina", Beograd, 17. decembar 1993.

GORNJE ČETIRI: Led art, ***Lokalitet N° 2,*** Ledena dvorana hale "Pionir", Beograd, 25. februar 1994

DONJE DVE: Led art, ***Zamrznuta umetnost,*** Beograd, 15-16. maj 1993.

pritom i konstantno distancirali od njega, osvrtali sa kritičkom distancom". Sa druge strane su bili "oni", koji su takođe bili kritički usmereni, ali na sasvim drugačiji način - prepoznavali su se po tome što su kritikovali novi svetski poredak, položaj Srbije u bivšoj jugoslovenskoj federaciji kao "tamnici naroda", kao i elitistički sistem umetnosti koji ne poštuje slikare koji rade "iz duše".

Ta haotična i šizofrena situacija dovela je i do svojevrsnog apsurda - grubog mešanja pojmova alternativnog i savremenog, kako je primetila Darka Radosavljević u katalogu jednog od prvih ozbiljnijih uvida u umetničke prakse 90-ih - projekta "Remont. Review/ Beogradska umetnička scena devedesetih" (serijala od 10 izložbi od februara 2001. do aprila 2002.) u Galeriji Remont, koju je priredila sa Jasminom Čubrilo i Stevanom Vukovićem[4]. Tako su i umetnici iz 70-ih i 80-ih, koji su već učestvovali i na međunarodnoj sceni ili radili na akademijama umetnosti, ipak javno najčešće svrstavani na alternativnu scenu[5]. Značajan doprinos oživljavanju obamrle scene upravo je i dao jedan od prvih konceptualnih umetnika beogradske scene 70-ih Dragoljub Raša Todosijević - projektom "Privatno-javno" kojim je, kombinujući javne prostore (galerije) i privatne (stambene kuće), pokušao da apeluje na stvaranje paralelne kulture[6]. Nakon Podgorice (1992), taj projekat izveden je u proleće 1993. u Beogradu i potom u Novom Sadu, a beogradski događaj ocenjivan je i kao prelomna tačka u odnosu na ono što bi se

4 "Na izložbama je prikazano ono što je bilo dostupno, jer neke od radova nije bilo moguće fizički postaviti, neki više nisu postojali, jer umetnici nisu imali mogućnost da ih sačuvaju, neki su (retko) bili u kolekcijama stranih muzeja i institucija, ali malo ih je bilo u kolekciji Muzeja savremene umetnosti Beograd, iako je imao i funkciju otkupa", D. Radosavljević, "Istina je negde između" u: "Remont.Review/Beogradska umetnička scena devedesetih", Remont nezavisna umetnička asocijacija, Beograd, 2002.

5 "Teško je bilo shvatiti da Raša Todosijević, Mileta Prodanović ili Mrđan Bajić učestvuju u sada već legendarnom prvom projektu Led Art (1993), koji je podrazumevao zaleđivanje radova u kamionu hladnjači (!) ispred Doma omladine ili na istoj izložbi sa Nenadom Rackovićem, Mocom Jeremićem, Klipanima u pudingu (Art vrt, otvaranje Rexa, 1994), kao i činjenica da većinu događaja iniciraju i propagiraju novonastale institucije kojima organizacija izložbi i produkcija publikacija nije primarna delatnost (Radio B92)", D. Radosavljević, "Istina je negde između" u: "Remont.Review/Beogradska umetnička scena devedesetih", Remont, Beograd, 2002.

6 "Cilj ovog dugoročnog poduhvata jeste da se nezavisno od postojećih kulturnih ustanova pripreme uslovi za stvaranje Privatnog društva koje bi bilo sposobno da osnuje, stručno održava i obogaćuje Muzej moderne umetnosti sa međunarodnom zbirkom u Beogradu", R. Todosijević, katalog projekta "Privatno-javno", Beograd, 1993.

moglo tumačiti kao karakteristično za umetničku scenu prve polovine 90-ih[7]. Pojavljuje se i grupa umetnika koja je kreativne ideje i potrebu za izražavanjem prilagodila stanju stvari i od opšte nemaštine, usamljenosti i introvertnosti stvorila novu poetiku. Mnogi nisu bili školovani na fakultetima umetnosti, pa je i to jedan od razloga zašto su nazvani alternativom, a drugi je bio to što su na startu odustali od saradnje sa institucijama, jer one praktično nisu ni postojale[8].

Osnovne linije uzmicanja, prema Vukoviću, vodile su ka preostalim segmentima urbane beogradske scene 80-ih, koja se 90-ih prepoznavala kroz oznake alternative i andergraunda, a likovnu produkciju je kontekstualizovala širim poljem potkulturnih pojava. Vodile su zatim ka revitalizaciji radikalnih vidova autonomne umetničke prakse koje neguju krajnje redukovan jezik forme, izolovanje rada od naracije i instrumentalne upotrebe jezičkog medija, nastavljajući se na "drugu liniju" nekadašnje jugoslovenske umetnosti. U trećem slučaju, vodile su ka diskurzivnim modelima poststrukturalističke teorije, kojima se umetnička praksa više ne opisuje, klasifikuje i vrednuje, već se tretira kao jedan od potencijalnih generatora subverzivnog diskursa, čiji produkcioni tok teče paralelno sa teorijskom produkcijom, da bi njihovi međusobni susreti bili sporadični i neintendirani[9].

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7 D. Radosavljević, "Skice za beogradsku likovnu scenu devedesetih", u: "Umetnost na kraju veka (I)", Clio, Beograd, 1998, internet izdanje www.rastko.rs/likovne/xx_vek/index.html, Janus, Beograd, 2000.

8 Studentski kulturni centar, na primer, koji je još početkom 70-ih označio prekretnicu u domaćoj kulturnoj produkciji i načinu predstavljanja savremene umetnosti, tokom 90-ih je služio i za skupove stranaka na vlasti. Između ostalog, krajem 1996. godine, povodom 25-godišnjice SKC-a, dodeljena je specijalna povelja tadašnjem predsedniku Srbije i lideru Socijalističke partije Slobodanu Miloševiću.

9 "Radio B92, odnosno Darka Radosavljević nizom autorskih izložbi, i Miomir Grujić Fleka projektom 'Urbazona', iscrtali su prvu od te tri linije, koja se oslanjala na simbiozu energija ostvarenu na gradskoj, umetničkoj i rokenrol sceni, u otporu prema estradnom kiču. Druga se urezala na relaciji između Beograda, Novog Sada i Vršca, povezanih časopisom 'Projekat', u sprezi sa nizom galerijskih prostora u kojima je demonstriran koncept "Modernizma posle postmoderne" autora Jerka Denegrija i Miška Šuvakovića, sa akcentom razvoja umetnosti koja u jezičkom smislu neguje ono što je kosmopolitsko,internacionalno ili transnacionalno u ksenofobičnoj nacionalnoj kulturi. Treća linija je bila vezana za časopis 'New Moment' i SCCA, sa vodećom ulogom Jovana Čekića i Dejana Sretenovića, i nosećom tezom o umetnosti svesnoj svog položaja u zatvorenom društvu, koja mora misliti u teorijskim modelima i biti otvorena ka upisima iz drugih kulturnih žanrova, i principijelnom polemikom spram izložbi koje imaju izgled i funkciju panoramskih pregleda, uslovljenim klasičnim pogledom istorburža umetnosti na složeno tkanje kulturnih kretanja", S. Vuković, "Politika, umetnost i problemi sa stvarnošću", u: magazin "Balkan Ambrela" za dijalog kulturnih centara u regionu, br. 1, Remont, Beograd, 2001, str.11-12.

Dragoljub Raša Todosijević, ***Gott liebt die Serben, Privatno-javno,*** (Podgorica, Beograd, Novi Sad, 1992-1993)

Iako su u vreme Miloševićevog režima bili retki primeri progona, cenzure i drugih vidova represije nad umetnicima[10], aktivnosti van oficijelne scene bile su ignorisane, i finansijski i medijski (u režimskim glasilima)[11], a zbog izolacije zemlje, praktično nije bio moguć kontakt sa ostatkom sveta.

10 Na izložbi "Erro - političko slikarstvo" islandskog umetnika Gudmundura Gudmundssona (Erro) u MSUB krajem 1997. godine, kada je direktor bio Radislav Trkulja, pojedini detalji na radovima, koji su prikazivali Slobodana Miloševića u "nezgodnim" situacijama po vlast, bili su cenzurisani, odnosno prelepljeni belim papirom. Istu sudbinu doživeo je i glavni rad "Sarajevo 1996". Takođe, Nune Popović, lider grupe Magnet, više puta je privođen i sudski gonjen zbog uličnih projekata za vreme tromesečnih studentskih i građanskih demonstracija 1996. godine, koji su imali elemente performansa, hepeninga, akcija, likovnosti, teatra i jasne jezičke poruke (FaluSerbia, Otkrovenje...).

11 Nezavisni mediji (Vreme, Naša Borba, Danas... poklanjali su pažnju savremenoj umetnosti, posebno praksama koje su izražavale kritiku tema o kojima su i sami izveštavali. Radio B92 učestvovao je i u produkciji, na primer serijom autorskih izložbi D. Radosavljević "Pogled na zid" (1994-96), na kojima je, u prostorijama te stanice, predstavljeno četrdesetak umetnika različitih generacija.

IZLAZAK IZ HIBERNACIJE

Početak kraja “aktivnog eskapizma” poklapa se sa dejtonskom 1995. godinom[12], pa već naredne godine fokus rada većeg broja umetnika postaje neposredno društveno i političko okruženje.

Ipak, ne može se reći da ni tokom čitavih 90-ih nije postojala umetnost koja je imala kritičku svest. Ona se očitovala na različite načine u delovanju grupa Škart i Led Art (eksplicitno su tematizovali sve od čega se veći deo scene snažno branio)[13], zatim u projektu za novu umetnost i rokenrol scenu “Urbazona” Miomira Grujića Fleke[14], ili u projektima Jerka Denegrija i Miška Šuvakovića, kao i u izložbama i publikacijama Centra za savremenu umetnost (SCCA) Fonda za otvoreno društvo, te aktivnostima Kulturnog centra Rex, koji je osnovan 1994. na inicijativu Radija B92 kao centar za savremenu umetnost i angažovanu kulturnu praksu[15].

Početkom 1995. počinje da radi i Centar za kulturnu dekontaminaciju (CZKD), zasnovan

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12 Dejtonski mirovni sporazum kojim je okončan rat u Bosni i Hercegovini

13 “Led Art je postavljao pitanja koja su se ticala i nužnosti i nemogućnosti efikasnog delanja u samokanibalizujućem društvu. Svako je potencijalno mogao da postane član i priključi se akciji, čija je poenta - nasuprot paradigmi aktivnog eskapizma, bila u neposrednoj akciji u apatičnom društvu. Alternativa koju su nudili bila je samorealizacija kroz akciju. U slučaju Škarta, pitanje je bilo očuvanja integriteta ličnosti i omogućavanje neposrednog ljudskog kontakta u društvu atomiziranih individua, i mogućnosti ostvarivanja solidarnosti i raznih novih oblika društvenosti putem umetnosti. Alternativa koju su nudili bila je uglavnom u horizontalnim, i bez posrednika realizovanim društvenim vezama, kojima je ostvarivano specifično aktivno zajedništvo”, S. Vuković, intervju za ovu publikaciju.

14 M. Grujić je od 1993. do 1996. predstavio u različitim formalnim i neformalnim prostorima - kroz akcije, izložbe, performanse, koncerte, izdavanje kaseta... vodeće beogradske umetnike - od nove figuracije do najradikalnijih zahvata postkonceptualizma. "Kao pokret, Urbazona nije ni umetničko bratstvo, ni selekcija, ni tim okupljen na čvrsto formulisanim i precizno određenim programskim osnovama, već skup individualnosti, ideja i poetika, čiji se jezik i energetski naboj teško uklapaju u suženi, netolerantni i u svakom pogledu tragikomični sistem kulturnih vrednosti", M. Grujić, “Uputstvo za prijem i dalje emitovanje”, katalog za Akciju No. 5, Beograd, 1993.

15 Zajednički cilj REX-ovih projekata je da se osnaže i ohrabre pojedinci, grupe i inicijative da izraze i realizuju svoje ideje, i da, razvijajući razumevanje za društvene odnose, koriste svoje znanje i veštine na kreativni način, www.rex.b92.net/sr/o_rexu.html

Galerija Remont, Beograd, www.remont.net

Urbazona Trotorock, ***Wild Pigs & Horses,*** produkcija WHP&MOMA, 1995

Centar za kulturnu dekontaminaciju, poster povodom otvaranja, Beograd, 1995. www.czkd.org

na ideji o obnovi slobodnog duha u umetnosti i javnom diskursu[16], dok van Beograda jedna od najznačajnijih umetničkih manifestacija postaje od 1994. godine Bijenale mladih u Vršcu.

Produkcija ranih 90-ih predstavljena je već na prvoj godišnjoj izložbi SCCA Beograd "Scene pogleda" (autor koncepcije Dejan Sretenović, Rex, CZKD, 1995). Početkom 1996. i Jovan Despotović radi u Muzeju savremene umetnosti Beograd (MSUB) izložbu umetnika koji su prethodnih par godina bili spram oficijelne institucionalne scene, i naziva je "Rezime". Despotović je i autor izložbe "Umetnost i angažovanost devedesetih" 20. Memorijala Nadežde Petrović u Čačku (1998)[17] koja je u lokalnu istoriografiju vratila temu aktivizma kroz radove šestoro umetnika (Čedomir Vasić, Mileta Prodanović, Balint Szombathy, Raša Todosijević, Zvonimir Santrač, Marina Abramović) i tri grupe (Škart, Led Art i Magnet).

Usledile su izložbe "Fatalne devedesete: Strategije otpora i konfrontacija. Umetnost u Vojvodini na kraju XX i pocetkom XXI veka"[18] u Muzeju savremene umetnosti Vojvodine (MSUV) u Novom Sadu (2001), serijal "Remont.Review. Beogradska umetnička scena 90-ih" (Galerija Remont, 2001/2002)[19], te prva velika retrospektiva 90-ih "O normalnosti. Umetnost u Srbiji 1989-2001" u MSUB

16 Osnivanje CZKD-a "zasnovano je na pretpostavci da su kultura i umetnost ona mesta na kojima se otvara mogućnost konstruktivnog dijaloga o politici i političkom delovanju, a sa ciljem unapređenja procesa demokratizacije, afirmacije slobode izaražavanja i alternativnih trendova u umetnosti, društvu i kulturi", www.czkd.org/info.php?lang=sr

17 Vlast u Čačku držala je (Miloševićeva) opozicija, a 20. Memorijal podržalo je čak i Ministarstvo kulture Srbije, jer je manifestacija od republičkog značaja. Ipak, niko se nije pojavio iz Beograda na otvaranju. J. Despotović: "Verovatno u to vreme, to je sam kraj decenije, već su se znali svi Miloševićevi porazi, naslućivalo se bombardovanje, sve je to već bilo negde u atmosferi. Ljudi iz režima su gubili volju tih kasnih 90-ih godina da se suprotstavljaju takvim umetničkim ali i, da tako kažem, političkim provokacijama", publikacija "50 godina Memorijala Nadežde Petrović", Umetnička galerija "Nadežda Petrović", Čačak, 2010, str. 175-176.

18 Art direktor: Sava Stepanov, autori selekcija: Suzana Vuksanović Soleša, Svetlana Mladenov, Sava Stepanov i Nebojša Milenković

19 "Na veoma jednostavan način, Jasmina Čubrilo, Darka Radosavljević i Stevan Vuković, tj. likovni kritičari koji su sazrevali i aktivno učestvovali na art sceni tokom 90-tih, došli su do izbora radova, koji uz potpunu saglasnost svih, označavaju period. Naravno, da je svako ostao i pomalo nezadovoljan, jer neki od radova koje oni lično smatraju ključnim, nisu dobili saglasnost drugih. Naime, prihvaćeni su samo oni radovi koji su imali podršku sva tri kustosa", D. Radosavljević, "Istina je negde između" u: "Remont.Review/Beogradska umetnička scena devedesetih", Remont, Beograd, 2002.

2005. godine, čiji su autori i kustosi Branislava Anđelković, Dejan Sretenović i Branislav Dimitrijević[20], odabrali radove šezdesetak umetnika koji su na različite načine reflektovali političku, ekonomsku, kulturnu i svakodnevnu klimu ili pokušali da održe umetnost kao nezavisnu oblast od dramatičnih zbivanja u društvu. Umetnost u Srbiji u tom periodu, prema njihovim navodima, pozicionirala se između težnje da učestvuje u međunarodnim umetničkim tokovima i zadrži lokalne specifičnosti, kao i između neposrednog političkog angažmana i eskapizma lišenog iluzija, tragičnog i komičnog, skromnog i pretencioznog, teoretičnog i intuitivnog, učestvovanja i izolacije...

KRITIKA KRITIKE

I ti prvi sveobuhvatniji pregledi, međutim, izazvali su kontroverzne reakcije, a kritike su upućivane na račun istraživanja i odabira umetnika, kao i na račun nedovoljno prepoznatih, artikulisanih i protumačenih kritičkih praksi. Na izložbi u MSUV, na primer, izostavljen je Led Art[21], a povodom izložbe u MSUB, bilo je ocena da je izbor umetnika svojevrsna promocija samih kustosa, ranije aktivnih u SCCA. MSUB je, povodom kritika, organizovao tribine radi suočavanja gledišta o samoj izložbi[22].

Živko Grozdanić Gera, umetnik, pokretač Bijenala mladih u Vršcu i sadašnji direktor MSUV u Novom Sadu, navodi da su pokušaji pojedinih kustoskih timova da problematizuju događaje i umetničku praksu 90-ih u Srbiji, uvek ostajali “nedorečeni i ‘nategnuti’”[23].

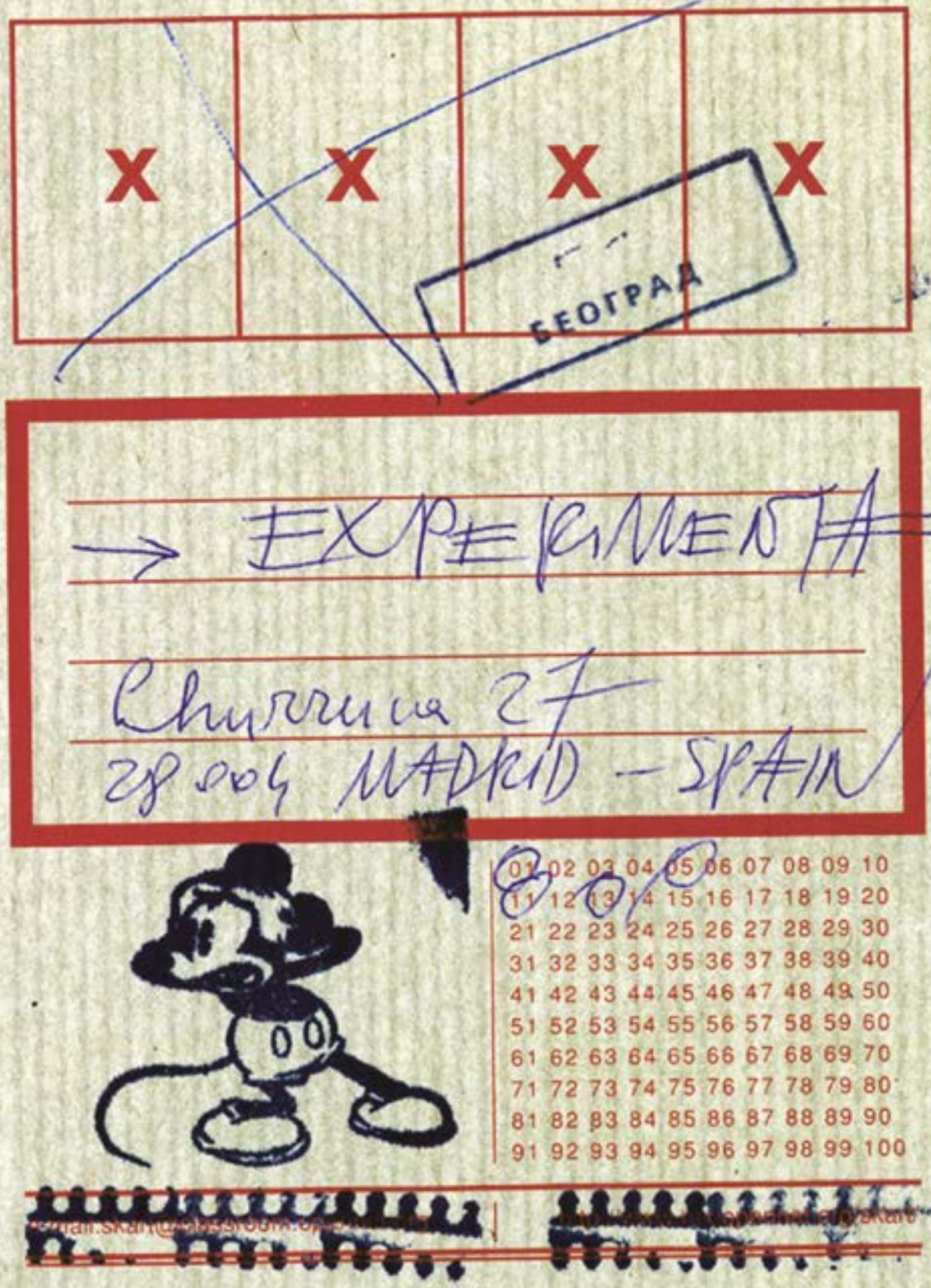
20 Kustos segmenta izložbe "Umetnost i javna stvar/(Srbija između 1989 i 2001)" bio je Vladimir Tupanjac, a segmenta "Privremeno (off)online/Umetnost novih medija u Srbiji na kraju 20. i početkom 21. veka" Kristian Lukić, www.msub.org.rs/izlo%C5%BEba/o-normalnosti-2

21 Osnivač Led Arta, umetnik Nikola Džafo, reagovao je tim povodom u tekstu “Dnevnik - Neopravdane godine” u dnevnom listu “Danas” od 27.10.2001, www.vojvodina.com/kultura1/arhiva1/103101.html

22 Koautorka izložbe Branislava Anđelković, koja je od 2001. direktorka MSUB, već na otvaranju je odgovorila da nije reč o izložbi selektorskog tipa, već je cilj kustosa bio da pokažu divergentnost umetničkog izraza, načine na koji je umetnost komunicirala sa neposrednim okruženjem, kakve je odnose uspostavljala sa kontinuiranim tragičnim događajima i ratovima, ali i sa evropskim umetničkim trendovima, www.seecult.org/node/11498

23 Ž. Grozdanić, intervju za ovu publikaciju

Škart, ***Kuponi,*** akcija, 1995.



Apostrofira izložbu "O normalnosti", navodeći da je na njoj "vidljiv i iritirajući koncept da se umetnost, izložbe, događaji, smeste samo u okvirima beogradske umetničke scene", iako su "Bijenale u Vršcu i Bijenale u Pančevu tokom 90-ih bili sistemski postavljeni kao direktan otpor političkom režimu". Grozdanić dodaje da je "sklon da samo hronološko nabrajanje događaja u publikaciji izložbe, nazove 'strategijom brisanja' koja se, možda, nehotično sprovodi u istoriziranju umetnosti u Srbiji".

Primedbe na račun pojedinih kustosa, istoričara i teoretičara da su pratili prevashodno produkciju SCCA i zapostavili preostalu, posebno onu u unutrašnjosti, opstaju do danas. Stvar je u tome, smatra istoričarka umetnosti Ana Vilenica[24], što se "oko Sorosovog centra formirala cela umetnička produkcijska mašinerija koju su činili finansijeri, kustosi, teoretičari i umetnici, koja je samu sebe proizvela u novu scenu srpske umetnosti". Vilenica ukazuje i na prakse koje su se razvijale relativno autonomno, a bile su deo alternativne scene (Grupa Magnet, pojedinci poput Saše Stojanovića...).

TVORAC KOVANICE "SOROS REALIZAM", MIŠKO ŠUVAKOVIĆ, ODREĐUJE UMETNOST KOJU SU PRODUKOVALI SOROS CENTRI, I UOPŠTE INSTITUCIONALNI UČINAK TIH CENTARA, KAO "*MEKO I SUPTILNO* UNIFORMISANJE I NORMIRANJE POSTMODERNOG PLURALIZMA I MULTIKULTURALIZMA KAO KRITERIJUMA PROSVEĆENOG POLITIČKOG LIBERALIZMA KOJI TREBA DA REALIZUJU EVROPSKA DRUŠTVA NA PRELAZU U NOVI VEK"

Stavovi o niz pitanja u vezi sa kritičkom umetničkom praksom u poslednjih 20 godina (teme, najbitniji akteri, motivi, uticaji, dometi...) praktično su polarizovani - od toga da je sve što je rađeno 90-ih bilo politički angažovano (pa čak i ono što nije rađeno), do toga da kritičke umetnosti nije ni bilo, odnosno da su umetnici bili kritički orijentisani kada su za to bili motivisani, na primer, novcem. To nameće i svojevrsnu paralelu između

24 A. Vilenica, istoričarka umetnosti, kustoskinja i performerka, razgovor za ovu publikaciju

soc-realističke i "sorosovske" angažovanosti 90-ih[25].
Tvorac kovanice "soros realizam", Miško Šuvaković, određuje umetnost koju su produkovali Soros centri, i uopšte institucionalni učinak tih centara, kao "*meko i suptilno* uniformisanje i normiranje postmodernog pluralizma i multikulturalizma kao kriterijuma prosvećenog političkog liberalizma koji treba da realizuju evropska društva na prelazu u novi vek"[26]. Prema navodima Vukovića[27], a posteriori se stvorila i slika o dirigovanoj umetnosti koju je kapital sa Zapada stvorio u ratom, i ekonomskom i društvenom tranzicijom razorenoj kulturi. Vuković smatra, međutim, da takve umetnosti nije ni bilo, jer se za produkciju radova na toj sceni, na koju se Šuvaković osvrće, može reći sve osim da je bila uniformna i standardizovana.

Prema mišljenu Ane Vilenice[28] umetnička alternativa 90-ih, koja se javila kao reakcija na dominantni profašistički diskurs u umetnosti, kulturi i društvu u celini, "uglavnom nije bila radikalno politička. Zasnivala se na profilisanju građanskog, urbanog i subkulturalnog identiteta. Prema mišljenju Borisa Budena, ovim je samo reprodukovala retoriku isključenja drugog koja se razvijala i u suprostavljenom taboru. Stvar je u tome da ta alternativa nije uspela da artikuliše kritiku tada aktuelnog makrodruštvenog diskurzivnog sistema. To je dovelo do toga da ostane suštinski depolitizovana".

Političke promene 2000. godine (pad Miloševićevog režima) dovele su i do promena na umetničkoj sceni. Došlo je do povlačenja Soros fonda, a deo nevladinog sektora se

25 Fondacijski podržanu umetnost posebno su kritikovali Ilegalni poslastičari, Zampa di Leone, Dragan Papić...

26 "Konkretna korist od ovakvog pristupa je pomeranje sa 'ograničene' (sasvim elitne) emancipacije koju nosi visoka umetnost i alternativa na opšte društvenu emancipaciju u okviru date lokalne kulture. Na primer, teorije poststrukturalizma i vrednosti liberalizma koje imaju karakter 'univerzitetskog' ili 'muzejskog', ali svakako "manjinskog intelektualnog" diskursa, sada "kroz" umetnost postaju diskurs, ukus i vrednost 'normalne' kulture tek nastajućeg srednjeg intelektualnog sloja građanstva i njegovog javnog mnjenja (doxe). Konkretna manjkavost ovakvog pristupa umetnosti je uspostavljanje 'prosečne preglednosti' koja umetničke i estetske ciljeve realizuje kao kulturom determinisane efekte. Drugim rečima, umetnost mladih, marginalnih i onih u tranziciji dobija 'svoj' pokretni rezervat obećanih mogućnosti preživljavanja i realizacija", M. Šuvaković, "Ideologija izložbe: O ideologijama Manifeste", u: "PlatformaSCCA 3", SCCA-Ljubljana, 2002, www.ljudmila.org/scca/platforma3/suvakovic.htm

27 S. Vuković, intervju za ovu publikaciju

28 A. Vilenica, razgovor za ovu publikaciju.

uključio u državnu administraciju (između ostalog, gotovo ceo kolektiv SCCA prešao je u MSUB). Ono što je ranije bila prisilna alternativa, kako navodi Vuković, postaje prisilni mainstream[29].

PRISILNI MAINSTREAM

Ana Vilenica smatra da kritičku umetnost danas više nije moguće posmatrati kao sferu razdvojenu od proizvodnog rada, ali ni od sfere politike[30]. Centralno pitanje umetnosti koja danas želi da bude radikalno politička za nju je pitanje prava na autonomiju u odnosu na dominantne kapitalističke uslove proizvodnje i time na samokontrolu. Vilenica kao zanimljive teme i protagoniste kritičke prakse vidi one koje rade na uspostavljanju paralelnih institucija, eksperimentišu modelima samoorganizacije, odbijaju hijerahijske modele komunikacije i razmene i proizvode nove teritorije senzibilne razmene. Interesantan primer je u organizacionom smislu Elektrika u Pančevu, prostor u okviru koga program kreira samoorganizovana grupa umetnika. Radikalnu kritičku praksu razvija i umetnik Saša Stojanović kroz akcije kao što je "Dinar je mrtav", koja predstavlja ilegalnu intervenciju natpisom na novčanicama dinara u cilju podsticanja na razmišljanje o alternativnim ekonomijama. Specifičnu kritičku praksu razvijaju umetnici koji rade u lokalnim zajednicama, kao što je projekat "Flux" Nebojše Milikića koji radi na problemima vodovoda i kanalizacije u naselju Kaluđerica u brisanom prostoru koji je stvoren inercijom državne administracije, kao i projekti Vladana Jeremića i Rene Redle (Raedle) koji nastaju u polju borbe protiv klasnog rasizma. "Te komunalne prakse se često nalaze van normativnog sistema umetnosti (galerija i muzeja), ali ih je važno analizirati i razumeti i u širem kontekstu u kojem je

29 "Ona nije više bila antimiloševićevska. Nije više mogla da se uklopi u okvire 90-ih i da na, osnovu nekadašnjih zasluga, vrši aboliciju umetnika koji su se pretopili u eksponente nove vlasti. Kritikovala je građanske norme, učinak nevladinog sektora, fondacijsku umetnost.., ali je uskoro i sama bila podržana od fondacija i nekadašnjih kritičkih intelektualaca koji sada vode te fondacije. I tu se krug zatvara još jednom", S. Vuković, intervjuu za ovu publikaciju

30 "Savremeni angažovani umetnik radi unutar polja hegemonih borbi u neoliberalnom kapitalističkom (ili tranzicijskom) društvu. Cilj te umetnosti je zaposedanje javnog prostora i ponuda određenih korektiva podsticanjem neslaganja u odnosu na represivni karakter savremenog društva i davanjem glasa onima koji trpe represiju ili su marginalizovani", A. Vilenica, istoričarka umetnosti, kustoskinja i performerka, razgovor za ovu publikaciju

Dragan Papić / Dr. Agan, ***Bananacionale,*** 2004.

Akcija ***Čas istorije*** Ane Vilenice, Saše Stojanovića i Alekse Golijanina, Dom omladine Beograda, 26. februar 2011.

Darinka Pop Mitić, ***Pejzaži,*** 2004-2008, kombinovane tehnike,
49. Oktobarski salon, Beograd, 2008.

Uništen rad Drena Malićija ***Licem u lice*** na otvaranju izložbe ***Odstupanje - Savremena umetnost iz Prištine,*** Kontekst galerija, Beograd, 7. februar 2008. Foto: SEEcult.org

Izložba ***Odstupanje - Savremena umetnost iz Prištine*** u Kontekst galeriji zatvorena je odmah posle otvaranja, nakon incidenata koje su izazvali članovi ultra desničarskih organizacija, Beograd, 7. februar 2008.

INSTITUCIONALNI DOPRINOS NEŠTO VEĆOJ VIDLJIVOSTI KRITIČKIH UMETNIČKIH PRAKSI NIJE DOVEO, MEĐUTIM, DO NEKOG ZNAČAJNIJEG POMAKA NA SCENI I ODGOVORA NA BROJNA OTVORENA PITANJA, KOJA SE OČEKUJU VEĆ DESET GODINA - OD PADA MILOŠEVIĆEVOG REŽIMA

umetnički angažman ili aktivizam postao poželjna praksa kojom se rešavaju društveni problemi kao deo izvan umetničke političke agende", navodi Vilenica.

Prema rečima Vladana Jeremića, jednog od aktera kritičke umetničke scene posle 2000. godine, umetnost treba da posluži kao sredstvo za edukaciju i osvešćenje pojedinaca i pojedinki, nasuprot instrumentu koji pokušava da skandalizuje ili medijski narušava već katastrofalnu situaciju, jer još više konfuzije ne doprinosi nikome. Kritika treba da bude kritika odnosa u društvu, a ne kritika predstava. Stoga je i pojam shvatanja kritičke umetnosti od strane mnogih savremenih umetnika nejasan i nekoristan[31].

I žiri prestižne nagrade "Lazar Trifunović" za likovnu kritiku naveo je u obrazloženju za 2009. godinu[32] da savremenu umetnost u Srbiji karakterišu "preovlađujuće apolitični umetnički projekti, privatne ispovesti i subjektivne naracije, a ređe politički zaoštreni umetnički stavovi, koji bi se mogli očekivati u jednom društvu u postsocijalističkoj tranziciji". To je,

31 "Naše društvo ne trpi nikakvu kritičku platformu niti želi da razvija diskurs savremene umetnosti. Naprotiv, ignorisanjima, nefinansiranjima, slanjem navijača i neo-fašista da prekidaju otvaranja, društvo briše i potiskuje nezavisne intelektualce i umetnike. U toj društvenoj cenzuri institucije kulture igraju veliku ulogu, zato što zaposlene birokrate koje sede po preostalim institucijama ne podržavaju kritičke nego nasuprot tome dekorativne sadržaje", V. Jeremić, intervjuu za SEEcult.org i Kulturpunkt, povodom okruglog stola "Bez anestezije", održanog u decembru 2009. u Beogradu, u okviru projekta "Let's Talk Critic Arts", www.seecult.org/vest/drustvo-ne-trpi-kritiku

32 Nagrada "Lazar Trifunović" ustanovljena je 1992. sa ciljem da podstiče i neguje kritičku misao o savremenoj likovnoj umetnosti, iskazanu u pisanim i elektronskim medijima. Žiri za 2009. činili su Slobodan Ristić (predsednik), Milica Petronijević i Zoran Gavrić, a nagradu je dobio Jerko Denegri za tekst "Simptomi srpske umetničke scene posle dvehiljadite", objavljen u prvom broju časopisa "Remont Art files", kao i za tekstove u dopunjenom izdanju knjige "Jedna moguća istorija moderne umetnosti - Beograd kao internacionalna umetnička scena 1965-2006" (Signatura, BIGZ, MSUB, 2009.)

kako je navedeno, i stalni kreativni problem ove sredine koji je pre više decenija, u tadašnjem društvenom i umetničkom ambijentu, demonstrirao i profesor Trifunović.

Nezavisna kustoskinja Maja Ćirić, dobitnica nagrade "Lazar Trifunović" za 2007. godinu, izdvaja na sceni kritičke umetnosti Ranka Travnja, Biro Beograd (Vladan Jeremić i Rena Redle), Milicu Tomić, Grupu Spomenik, Danila Prnjata, ali i pojedine net aktiviste. Kritičku umetnost u Srbiji danas karakteriše nepredvidljivost, ali često i nevidljivost. Kada se javi, jeste indikativna i ukazuje na ključne probleme, navodi Maja Ćirić[33].

Svojevrsni pomak u rešavanju hroničnog problema (ne)vidljivosti kritičke umetnosti, ili bar njenog dela, donela je reinternacionalizacija umetničke scene, posebno od sredine 2000-ih i prerastanja Oktobarskog salona[34], najveće godišnje izložbe savremene umetnosti u Srbiji, u međunarodnu manifestaciju[35]. Oktobarski salon 2008. godine, prema koncepciji umetničke direktorke Bojane Pejić, upravo je bio posvećen kritičkom odnosu umetnika prema stvarnosti, odnosno aktuelnim političkim, socijalnim, ekonomskim, verskim, nacionalnim, seksualnim i drugim društvenim kontekstima[36]. Priliku da se pokažu pred domaćom publikom dobili su i godinama zapostavljani umetnici. Neki od njih već su bili afirmisani na međunarodnoj sceni, a pojedini su prvi put učestvovali na nekoj međunarodnoj izložbi. Jubilarni, 50. Salon, koji je osmislila Branislava Anđelković,

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33 "Kritička umetnička praksa nekada je samo incident, nepriznat eksces, ponekada je instrumentalizovani medij za aktivizam. Nekada nezavisni agenti i Druga scena prave kompromis sa institucijama da bi proširili zonu vidljivosti za ključne probleme. Ali institucije na taj način vrše aproprijaciju kritičke delatnosti da bi anestezirale njihov potencijal i održavale postojeći poredak", M. Ćirić, intervju za SEEcult.org i Kulturpunkt povodom okruglog stola "Bez anestezije", održanog u decembru 2009. godine u Beogradu, u okviru projekta "Let's Talk Critic Arts", www.seecult.org/vest/mciric-preispitivanje-limita

34 Osnivač Oktobarskog salona je Grad Beograd, a organizator Kulturni centar Beograda, www.oktobarskisalon.org

35 Umetnički direktori OS od 2004. bili su Anda Rotenberg (Rottenberg), Darka Radosavljević, Rene Blok (Block), Lorand Heđi (Hegyi), Bojana Pejić, Branislava Anđelković i Johan Puset (Poussete)

36 Na 49. Oktobarskom salonu, na temu "Umetnik - građanin / Umetnica - građanka", predstavljeni su radovi oko 80 umetnika različitih generacija koji se kritički, pa i politički pozicioniraju prema realnosti. Moto 49. Salona bio je u upitnoj formi: "Da li nam je potrebna umetnost da nam kaže ono što ne želimo da znamo?" Među umetnicima iz Srbije bili su Raša Todosijević, Tanja Ostojić, Milica Tomić, Darinka Pop Mitić, Živko Grozdanić, Škart, Katarina Zdjelar, Vladan Jeremić, Marta Popivoda, Ranko Travanj, Danilo Prnjat..., www.oktobarskisalon.org/49/index.php?lang=sr

bio je i samom temom "Okolnost" svojevrsna kritika odnosa u društvu, s obzirom na to da su pripreme kasnile zbog političkih pregovora novoizabrane koalicione vlasti u Beogradu. Izazvao je i javnu raspravu problematizovanjem širokog spektra pitanja od sistemskog značaja za društvo i umetnost - od položaja i uloge umetnika, (ne)postojanja umetničkog sistema, nestajanja umetnosti iz javnog i medijskog prostora, neadekvatnog govora o umetnosti, do gorućih tema društvene i ekonomske krize, kao što su proces privatizacije, socijalno raslojavanje, kulturna izolovanost, trauma istorijskog sećanja, građanska neaktivnost i inertnost, društvena (ne)tolerantnost... Ta rasprava nastavljena je i 2010. godine, i to pre svega pratećim programom, koji je organizovan sa nizom nevladinih organizacija, alternativnim umetničkim grupama i pojednicima (Anonymous said:, TkH, Kiosk...). Posebnu pažnju izazvala je i emisija "Gužva" Maje Uzelac i Tijane Todorović, koja je aktuelizovala niz hroničnih pitanja kulturne politike, uključujući i fenomen postojanja "dve Srbije" koji je drastično manifestovan 90-ih.

Institucionalni doprinos nešto većoj vidljivosti kritičkih umetničkih praksi nije doveo, međutim, do nekog značajnijeg pomaka na sceni i odgovora na brojna otvorena pitanja, koja se očekuju već deset godina - od pada Miloševićevog režima. Nastavak ekonomske krize, uz složene političke odnose i tek započeto kreiranje dugoročne strategije kulturne politike, samo su pojačali krhkost nezavisne scene koja je prirodna baza i kritičke umetničke prakse. Iako većina ključnih inicijativa opstaje, pojedine obustavljaju rad[37]. Virtuelna sfera mogla bi zato da postane jedini siguran prostor za kritičku umetnost, njenu prezentaciju, ali i kritiku i analizu.

Naši sagovornici daju specifična viđenja različitih aspekata sopstvenog, ali i ukupnog delovanja kritičke umetničke scene. Pripadaju različitim generacijama (u rasponu od gotovo 30 godina), različitim su se praksama pozicionirali i imaju drugačije poglede na neka od ključnih pitanja. Stoga, prevashodni cilj ove publikacije je da doprinese otvaranju tog, za sada, zatvorenog kruga.

37 Galerija "Kontekst", koja se od 2006. profilisala kao prostor za kritičko i političko delovanje kroz savremenu umetnost i kulturu, obustavila je krajem 2010. godine rad u novoformiranoj opštinskoj Ustanovi kulture "Parobrod", nastaloj iz Centra za kulturu "Stari grad". Kao jedan od razloga, navela je neslaganje sa politikom nove uprave, koju je opisala kao "simptom Nove kulturne politike u Srbiji u kojoj se kultura poima kao instrument u procesima evropskih integracija, nominalnom sprovođenju ljudskih prava i tolerancije, kao i procesa kulturalizacije društva u cilju stvaranja apolitičnih subjekata dominantne ideologije, dok se istovremeno strukturalno i sistematski reprodukuju retrogradne društvene vrednosti kao što su nacionalizam, klero-fašizam, hegemonija patrijarhalne matrice, netolerisanje bilo kakve vrste drugosti, itd.", http://kontekstprostor.wordpress.com

STEVAN VUKOVIĆ

PROBLEMATIKA KONTEKSTA

Razgovarala: **Vesna Tašić**

Početkom 90-ih ste pomerili fokus rada sa polja savremene filozofije na savremenu vizuelnu umetnost. Kakav je Vaš odnos prema kritičkoj umetnosti u Srbiji 90-ih?

Kada sam, početkom 90-ih, fokus rada pomerio ka savremenoj vizuelnoj umetnosti, među umetnicima, kustosima, kritičarima i teoretičarima umetnosti moje generacije, tada sam, makar mi se to tako činilo, pronašao dobre saučesnike. Svi smo radili u gotovo nemogućim, krajnje nehumanim uslovima, samo da bi to polje kako-tako opstalo i donosilo neki prinos, da bismo se pritom i konstantno distancirali od njega, osvrtali sa kritičkom distancom.

To što smo u prvoj polovini 90-ih zvali umetnošću imalo je kritičku svest. Ona se u samim delima očitavala na različite načine. Grupe Škart i Led Art i projekat Urbazona artikulisali su je na jedan način, razni projekti Ješe Denegrija i Miška Šuvakovića na drugi, a potonje arhive, izložbe i publikacije Centra za savremenu umetnost na treći, i to je sve činilo prisilnu alternativu u odnosu na simulirani mainstream, koji je dominirao u oficijenim medijima i izlagačkim institucijama koje su i tada, pa i danas, viđene kao institucije od nacionalnog značaja.

Stevan Vuković diplomirao je filozofiju na Filozofskom fakultetu Univerziteta u Beogradu. Pohađao je studije teorije umetnosti u na Jan van Eyck Aakademie u Mastrihtu, studije umetnosti u javnom prostoru, na Bahaus Dessau i kulturalne studije na Amsterdam School for Cultural Analysis and Interpetation. Objavljuje tekstove o savremenoj likovnoj umetnosti u kontinuitetu od 1992. godine, a od 1996. radi i kao samostalni kustos. Realizovao je više od 20 autorskih izložbi i drugih autorskih projekata sa savremenim likovnim umetnicima u Beču (Secession), Lidsu (Leeds Metropoliten University Gallery), Štutgartu (Kuenstlerhaus Stuttgart), Jokohami (Zaim Art Center), Berlinu (Bikinihaus), Mančesteru (Cornerhouse), Gracu (Rotor), Beogradu (Muzej savremene umetnosti)... Od 2002. radi i kao urednik likovnih programa u Galeriji Remont (2002-2003), Domu omladine Beograda (2004), galeriji O3one (2004-2005), Studentskom kulturnom centru (od 2004. do danas). Bio je član saveta galerija KCB u Beogradu (1998-2000) i O.K. u Rijeci (2005), kao i A.I.R. programa Forum Stadpark Galerije u Gracu (2004-2005). Član je Međunarodnog udruženja kustosa savremene umetnosti. Posvećen je i edukativnom radu sa umetnicima, kustosima i arhitektama. Dobitnik je nagrade "Lazar Trifunović" za likovnu kritiku 1998. godine i nagrade Društva istoričara umetnosti Srbije za najbolju izložbu 2002.

TO ŠTO SMO U PRVOJ POLOVINI 90-IH ZVALI UMETNOŠĆU IMALO JE KRITIČKU SVEST. ONA SE U SAMIM DELIMA OČITAVALA NA RAZLIČITE NAČINE. GRUPE ŠKART I LED ART I PROJEKAT URBAZONA ARTIKULISALI SU JE NA JEDAN NAČIN, RAZNI PROJEKTI JEŠE DENEGRIJA I MIŠKA ŠUVAKOVIĆA NA DRUGI, A POTONJE ARHIVE, IZLOŽBE I PUBLIKACIJE CENTRA ZA SAVREMENU UMETNOST NA TREĆI

Šta je činilo "prisilnu alternativu"?

Ni kulturna industrija, ni reprodukovanje sterilnih akademskih modela rada u umetnosti, ni ta naprasno nacionalno osvešćena umetnost ilustracije, koja je vizualizovala fantazme o novoj nacionalnoj državi i žrtvi koju je potrebno dati za njeno stvaranje, nisu imali mesta na (prisilno) alternativnoj sceni. Na njoj su paradigmatični bili upravo ti radovi kojima je sama forma likovnog ili oblikovog izraza, forma društvenih odnosa u kojoj ona deluje, ili forma artikulacije za koju se ona u javnoj sferi bori, bila glavna okosnica. Na planu sadržaja, tada još možda i nije bilo toliko direktne konfrontacije, te je simulirani mainstream zauzimao sve što se zauzeti moglo, a ta neka druga scena, alternativna ili nezavisna, ili kako god je nazivali, bila je prisiljena na uzmicanje, vođena strategijom koju je Lidija Merenik tada nazvala "aktivnim eskapizmom". Ne može to još dugo, mislili smo tada, doći će sve na svoje. A dotle, proizvodićemo to što nazivamo umetnošću samo za veoma ograničene krugove, koji će sigurno jednog dana postati bitni.

Posle 5. oktobra 2000. godine i promene vlasti, i uloge na sceni se menjanju?

Kasnije se sve to izmešalo. Linija razgraničenja se izgubila. Uspostavio se pritom i princip da svako svakome može sve da pripiše. Dosta ljudi iz moje generacije je napustilo zemlju i promenilo fokus rada. To se i meni desilo, pa sam propustio dobar deo druge polovine 90-ih. Vratio sam se posle "demokratskih promena", i zatekao drugačiju podelu uloga, u društvu uopšte, kulturi, i institucionalnoj sferi umetnosti. To što je ranije bila prisilna alternativa, tada je u potpunosti već bio prisilni mainstream.

UFO Belgrade (Urban Fog of Belgrade), ko-kustos Stevan Vuković, Bikinihaus, Berlin, novembar 2003.

Belgrade Art Inc, kustos Stevan Vuković, Secession, Bec, 2004

Šta se događa s kritičkom umetnošću posle pada Miloševića?

Javila se i nova kritička umetnost. Ona nije više bila antimiloševićevska. Nije više mogla da se uklopi u okvire 90-ih i da na, osnovu nekadašnjih zasluga, vrši aboliciju umetnika koji su se pretopili u eksponente nove vlasti. Kritikovala je građanske norme, učinak nevladinog sektora, fondacijsku umetnost.., ali je uskoro i sama bila podržana od fondacija i nekadašnjih kritičkih intelektualaca koji sada vode te fondacije. I tu se krug zatvara još jednom.

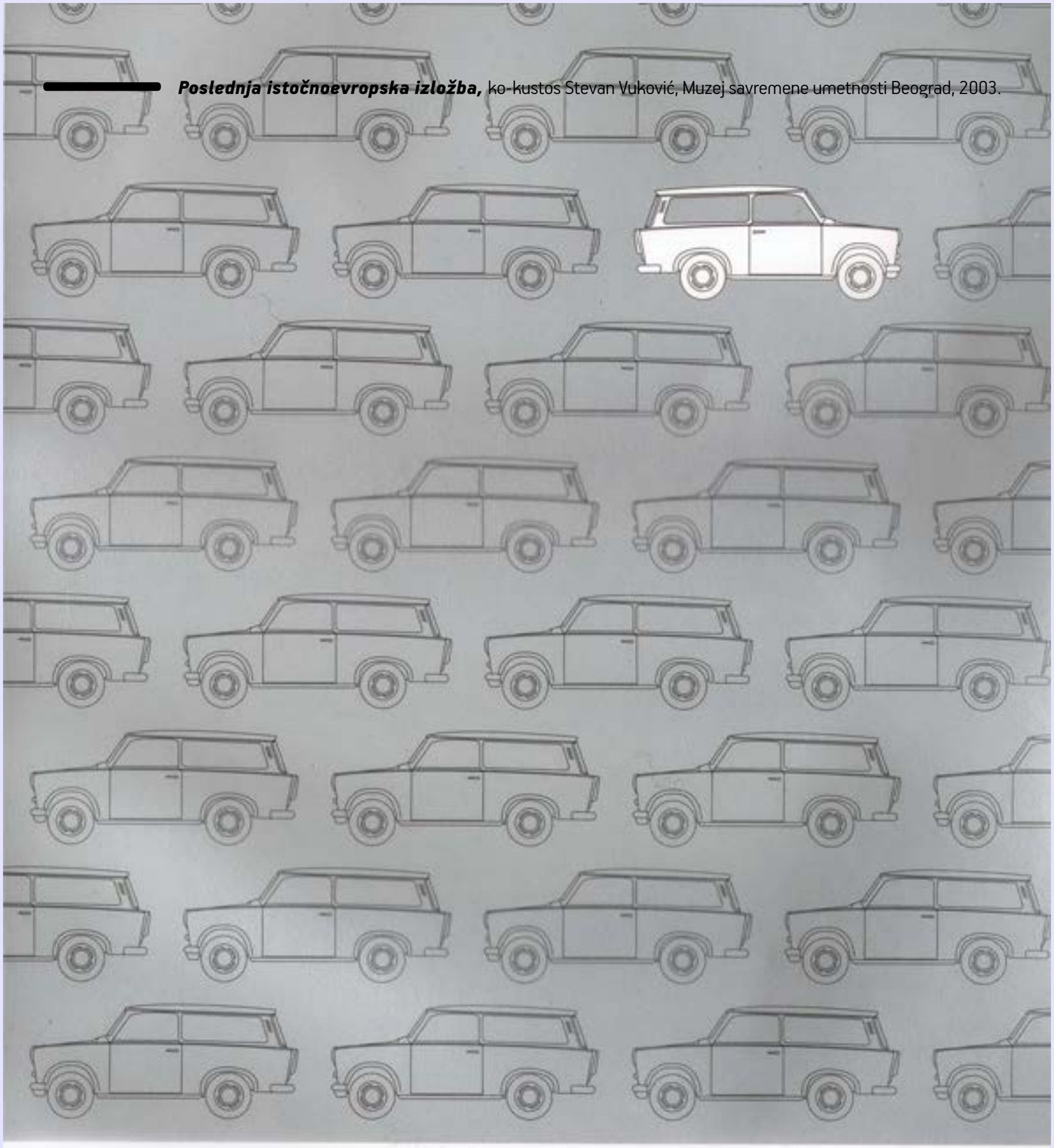
Da li su politička situacija u zemlji i rat u okruženju dominantno uticali na osnovna određenja umetnosti 90-ih?

Rat se nije prosto dešavao u okruženju. On je izvezen iz Beograda. Kasnije se u Beograd i vratio, američkim tomahavcima. U međuvremenu, dok je trajalo granatiranje Dubrovnika, Vukovara, Sarajeva.., duboko u pozadini se odigravao i neki umetnički život. Stvarale su se različite umetničke zajednice, čiji je cilj bio da odvrate poglede sugrađana od medijske poplave prizora ratnih strahota, i vežu ih za umetničke sadržaje. “A taj pogled je projekcija neke zamišljene idealne predstave sveta u duhovnom modelu slike”, pisao je Jerko Denegri maja 1992. u katalogu izložbe tri umetnika pod imenom Grupa Mondrian. I Sorosev Centar za savremenu umetnost u Beogradu tada se bavio ekonomijom pogleda, pa je prvu godišnju izložbu nazvao “Scene pogleda”. Otvorena je u jesen 1995. u Kulturnom centru Reks i Centru za kulturnu dekontaminaciju, koji su tada, medju izlagačkim institucijama, bili jedini izvan dosega delovanja ideoloških aparata države.

Kada se to promenilo?

Novembra 1995. godine, Dejtonskim sporazumom, koji je označio simbolički početak “mirovne politike” Slobodana Miloševića. Već početkom 1996. Jovan Despotović u MSU radi izložbu upravo onih umetnika koji su prethodnih par godina bili u opoziciji spram oficijelne scene, i naziva je “Rezime”. Time simbolično zatvara ono poglavlje u razvoju lokalne scene koje je karakterisovalo podvajanje institucionalne strukture i eskapističko uzmicanje umetnika iz opšte javne sfere. Doduše, nešto ranije, 1995. godine, Irina Subotić i Gordana Stanišić Ristović su u Narodnom muzeju u Beogradu organizovale niz akcija i izložbenih nastupa upravo onih umetnika koji su bili u opoziciji prema

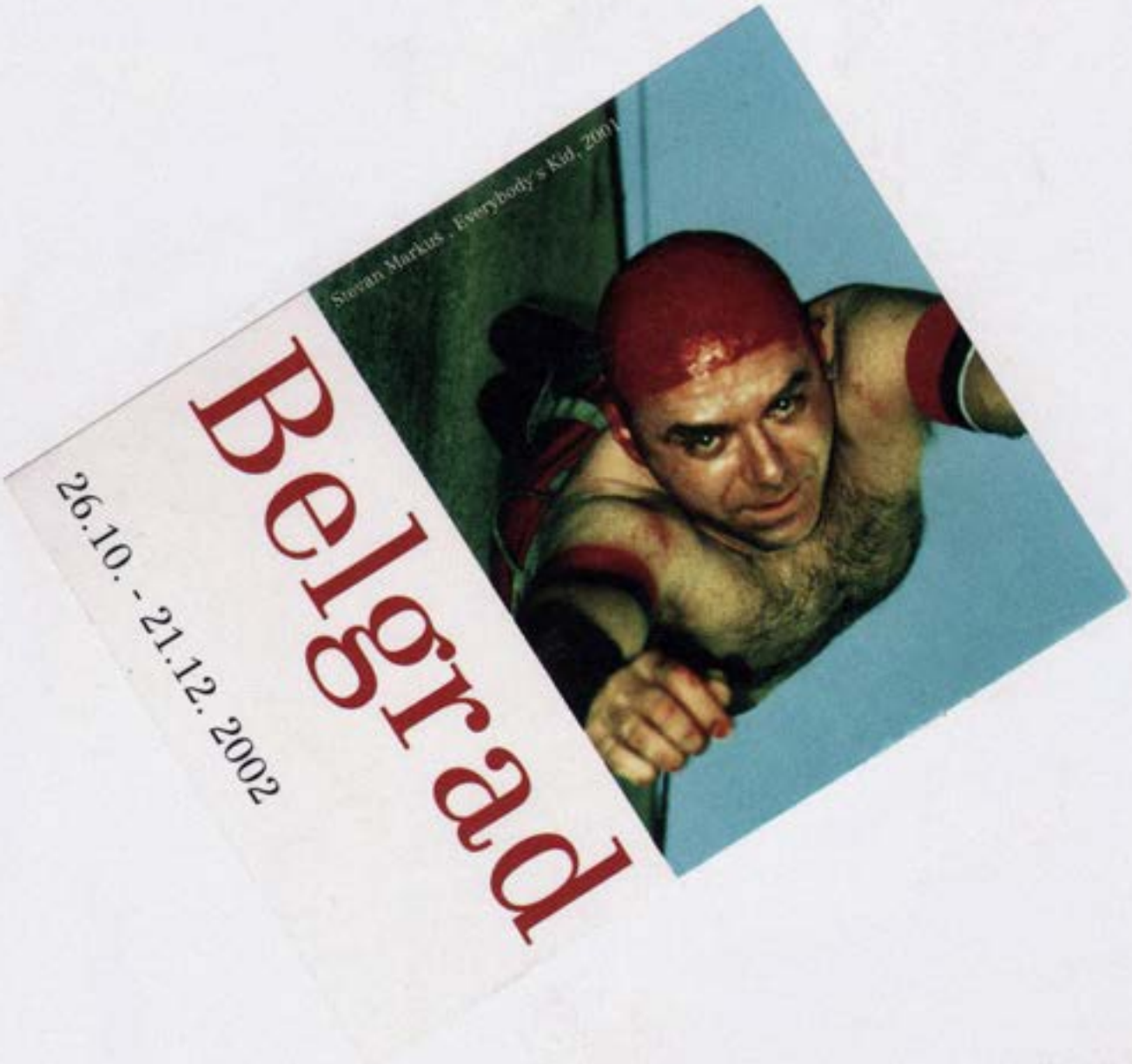
Poslednja istočnoevropska izložba, ko-kustos Stevan Vuković, Muzej savremene umetnosti Beograd, 2003.



the last east european show
poslednja istočnoevropska izložba

Balkan Konsulat

proudly presents:



Beograd, kustos Stevan Vuković, Balkan konzulat, Rotor, Grac, 2002.

TEK SE OD 1996. NEPOSREDNO DRUŠTVENO I POLITIČKO OKRUŽENJE POJAVLJUJE KAO FOKUS RADA VEĆEG BROJA UMETNIKA. JOVAN DESPOTOVIĆ JE PONOVO PRVI REZIMIRAO TE PROMENE, I TO IZLOŽBOM " UMETNIČKO I ANGAŽOVANO U UMETNOSTI DEVEDESETIH" NA 20. MEMORIJALU NADEŽDE PETROVIĆ U ČAČKU 2008

umetnosti koju je ratni pogon podržavao, ali je to bilo više na nivou ekscesa i nije imalo znatan uticaj na programsku orijentaciju Narodnog muzeja.

Kada je ta promena u umetničkoj praksi istorizovana od istoričara umetnosti?

Tek se od 1996. neposredno društveno i političko okruženje pojavljuje kao fokus rada većeg broja umetnika. Jovan Despotović je ponovo prvi rezimirao te promene, i to izložbom " Umetničko i angažovano u umetnosti devedesetih" na 20. Memorijalu Nadežde Petrović u Čačku 2008. Njegov "Rezime" imao je za cilj da preorijentiše izlagačku politiku MSUB i pribavi neke propuštene, uglavnom likovne radove iz prve polovine 90-ih za kolekciju MSUB. Za razliku od nje, cilj izložbe "Umetničko i angažovano.." bio je da u lokalnu istoriografiju umetnosti vrati temu angažovanosti. Od nje se u nekom prethodnom periodu bilo sasvim odustalo, iako su lokalno delovale i umetničke grupe poput Led Arta i Škarta, koje su ekplicitno tematizovale sve to od čega se veći deo scene snažno branio tzv. aktivnim eskapizmom. Koliko je to stavove lokalne istoriografije stvarno i uspelo da izmeni treba tek razmotriti, budući da je Jerko Denegri čak i u knjizi o 90-im (Opstanak umetnosti u vremenu krize, 2004.) izostavio i Led Art i Škart sa spiska protagonista. S druge strane, među protagonistima su tu i umetnici sa poetikama iz nekih davnih i drugačijih vremena, kao Zoran Pavlović, Filo Filipović, Miodrag B. Protić...

Na kojim osnovama bi se mogla graditi neka nacionalna umetnost, angažovana ili ne?

Ako je već reč o nacionalnoj umetnosti, odnosno "srpskoj umetnosti", to što će ostati kao glavna bibliografska referenca iz 90-ih je serijal knjiga Jerka Denegrija "Teme

srpske umetnosti", počev od prve, "Pedesete: teme srpske umetnosti" (1993), do poslednje, "Devedesete: teme srpske umetnosti" (1999). Kanon nacionalne umetnosti koji se time uspostavio bio je sasvim u suprotnosti sa umetnošću koja je sebe videla kao nacionalističku u ideološkom smislu. U konceptualnom i stilskom smislu, takođe je bila u suprotnosti sa oniričko-fantastičkim i naturalističko realističkim trendovima u onom estradnom delu umetničke scene koji se tada nametao medijima, tvrdeći da gradi nacionalnu umetnost. Uspostavljanje tog kanona je bio akt podrške nezavisnoj sceni, odnosno svim umetnicima koji nisu hteli da se na bilo koji način kompromituju priljučivanjem estradi, predstavljanoj kao mainstream.

Kakav odnos je ta umetnost imala spram one podržane od Soros fonda?

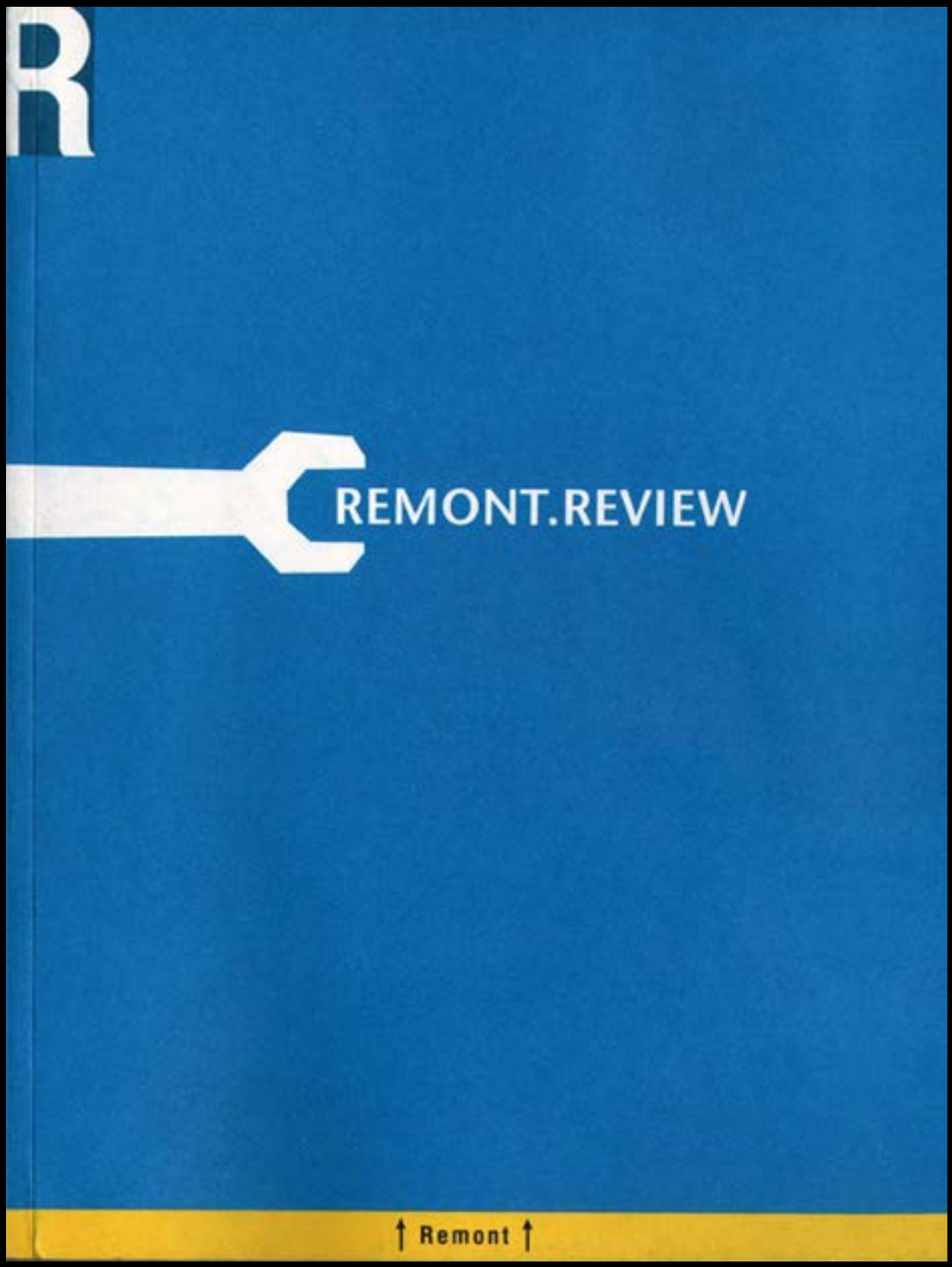
Miško Šuvaković je bio tvorac kovanice "soros realizam", koja je u opticaj ušla tekstom u publikaciji koja je pratila i kritički analizirala izložbu "Manifesta" u Ljubljani 2002. Tekst "Ideologija izložbe: o ideologijama Manifeste" bio je i naručen od SCCA- Ljubljana. Šuvaković je tim tekstom umetnost koju su produkovali Soros centri, i uopšte njihov institucionalni učinak, odredio kao "meko i suptilno uniformisanje i standardizaciju postmodernističkog pluralizma i multikulturalizma, kao kriterijuma prosvećenog liberalizma koji treba da se ostvari u evropskih društvima na prelomu dva veka". A posteriori se stvorila i slika o dirigovanoj umetnosti koju je kapital sa Zapada stvorio u ratom, te i ekonomskom i društvenom tranzicijom razorenoj kulturi. Takve umetnosti, međutim, nije bilo. O produkciji radova na toj sceni, na koju se Šuvaković osvrće, može se reći bilo šta osim da je bila uniformna i standardizovana. Kada sam, na primer, sa Darkom Radosavljević i Jasminom Čubrilo radio izložbu "Remont Review: Beogradska umetnička scena devedesetih" 2001. godine, najveći problem nam je bio da savladamo heterogenost radova i nekako ih kategorizujemo radi lakšeg sagledavanja i logičnije postavke, a većina tih autora su 90-ih na neki način bili podržani od Soros fonda.

Šta je činilo pravu alternativnu scenu, koja nije bila aternativna samo prisilno?

Scena koja se profilisala oko projekta "Urbazona" iz 1993. i nastavila kasnije da se vezuje za Radio B92 i Kulturni centar Reks, osnovan godinu dana kasnije, često je nazivana alternativnom ili andergraund. Imala je i potkulturno i medijsko uporište i bila je relevantan faktor u kulturnom životu Beograda, a što se tiče strategija umetničkog delovanja, vezivala se za novotalasnu scenu 80-ih. Tu je bilo dosta angažovanih i

Kritičari su izabrali 2002, autorska izložba Stevana Vukovića, dobitnika nagrade "Lazar Trifunović", Galerija Kulturnog centra Beograda, 2002.

društveno veoma svesnih autora, od kojih se mnogi nisu zadovoljavali samo galerijskim kontekstom, i delovali su i na ulici, i u klubovima, i putem radijskih emisija. "Urbazona" se najintenzivnije odvijala 1994, a to je vreme kada se u okviru prvog Bijenala mladih u Vršcu razvija žučna diskusija u okviru pratećeg seminara "Modernizam posle postmoderne". Tu se već vidi da je paradigma koju Denegri i Šuvaković razvijaju nedovoljno opšta da sve to što se na sceni dešava pokrije, ali dobar deo umetnika koji u okviru "Urbazone" rade akcije nema potrebu da se odredi prema tome. Biti bilo za ili protiv nije deo njihovog sveta. Oni se jedanko negativno odnose spram "estradnog kiča, ozvaničenog i kao umetnost promovisanog od lokalnog kulturnog establišmenta s jedne strane i trećerazrednih imitacija moderne građanske umetnosti, sa druge strane". Kao generalni pokrovitelj projekta potpisuje se na pozadini kataloga Fondacija Soros za Jugoslaviju.



Remont.Review/Beogradska umetnička scena devedesetih, ko-kustos Stevan Vuković, katalog projekta, Remont, Beograd, 2001/2002.

NOVAC JE IGRAO MANJU ULOGU OD FANTAZMA O USPEHU. ONE MREŽE KOJE SU IMALE FONDACIJSKU PODRŠKU SU DAVALE ILUZIJU INSTANT USPEHA ONIMA KOJI SE FOKUSIRAJU NA REFLEKSIJU DRUŠTVENOG I POLITIČKOG STANJA SREDINA U KOJIMA RADE I JAVNO DELUJU

Kome se kritička umetnost obraćala 90-ih i kakve je zone vidljivosti kreirala?

Teško je to generalizovati. Uzeću stoga samo dva ujedno najeksplicitnija i celim tokom 90-ih najdoslednija primera kritičke i angažovane umetnosti, Led Art i Škart. Grupa Led Art je kritičku poziciju izgradila na samoorganizaciji u protestu koji nije nužno morao imati umetničku formu. Umesto rada koji bi bio uperen ka nekoj postojećoj strukturisanoj javnosti, oni su izvodili radove koji tu su javnost stvarali. Škart je delovao mnogo intimnije i ličnije u odnosu na svakog recepijenta rada ili učesnika u radu. Nekada su stvarno bukvalno delovali licem u lice, nekada je to bilo i sasvim anonimno, tj. putem plakata koji nisu jasno odavali poreklo, ali su uvek ciljali na konkretnu ličnost. Iako su njihovi radovi izrađivani po visokim estetskim kriterijumima, uglavnom su realizovani u (namerno) oskudnim produkcijskim uslovima, i nisu bili svrha sami po sebi: bili su sredstvo komunikacije sa onima koji bi takvu komunikaciju želeli.

Na koji način je finansijski aspekt uticao na kritičku umetničku produkciju i da li je podrška stranih donatora uslovljavala određeni konceptualni okvir takve produkcije?

Novac je igrao manju ulogu od fantazma o uspehu. One mreže koje su imale fondacijsku podršku su davale iluziju instant uspeha onima koji se fokusiraju na refleksiju društvenog i političkog stanja sredina u kojima rade i javno deluju. Ako se pogleda koji procenat produkcije radova je fondacijski novac realno pokrivao, videće se da većina radova, izložbi i kataloga, ne bi ni na koji način mogla da se realizuje bez sufinansirajuće aktivnosti umetnika. Fondacijska politika je bila limitirana na pokrivanje dela troškova praktične realizacije projekata. To nije dovoljno da u potpunosti kupi umetnike i preusmeri njihov izraz. Ako je uticaj na konceptualni okvir produkcije postojao, bio je nešto posredniji.

UMETNOST JE UVEK BILA POLJE U KOJEM JE MAFIJA MOGLA DA OPERE NOVAC, A POLITIČARI SAVEST. ZA PRANJE NOVCA UGLAVNOM JE KORIŠĆENA LEPA I DEKORATIVNA UMETNOST, A ZA PRANJE SAVESTI OZBILJNA I DRUŠTVENO ANGAŽOVANA

Postavljenjem prioriteta u finansiranju projekata i zahtevanjem da se na jasan način objasne misija i vizija, ciljne grupe projekta, itd, fondacije su uticale na sve one koji su radili menadžment projekata u kojima su umetnici učestvovali. Nekada su to bili kustosi, a nekada i sami umetnici.

Da li se može reći da se kritička umetnička praksa 90-ih najvećim delom uklapala u Zapadnu viziju onoga što bi umetnost u Srbiji i na Balkanu trebalo da bude? I kakva je uloga kustosa bila u tom smislu?

To što se ovde sada tumači kao Zapadna vizija onoga što je umetnost u Srbiji i na Balkanu trebalo da bude 90-ih, u stvari nema mnogo veze sa umetnošću. Ima mnogo više veze sa željom nekih intelektualnih krugova sa Zapada da čuju i neki drugi glas, a ne samo glas oficijelnih medija, o tome šta se u regiji zapravo dešavalo 90-ih. Intelektualci, u starovremenskom smislu francuskih intelektualaca 60-ih, kao i umetnici, tretirani su tu kao oni čiji bi glas mogao da bude drugačiji. Neki umetnici su u stanju da takav svoj glas materijalizuju u vidu umetničkog rada. Umetnici koji ne rade na takav način, koji odvajaju rad u umetnosti od političkog rada, a koji su tada pohrlili da svoje apstraktne skulpture i eksperimentalne video radove predstave kao nešto što je odgovor na takav poziv, osetili su se nepravedno odbijenim. Ali, oni su se samo pogrešno prepoznali. Ako su već hteli, mogli su i rečima da izraze politički stav, i da u sve to ne uvlače svoj rad u umetnosti, koji ima sasvim drugu publiku, i stručnu i opštu.

Kako biste opisali kontekst kritičke umetnosti danas u Srbiji?

Kontekst produkcije i prezentacije umetnosti u Srbiji danas je veoma problematičan. Novca ima sve manje, a entuzijazam za volonterski rad je davno već isčilio. Izlagačke

institucije od nacionalnog značaja su trenutno u procesu rekonstrukcije, koji deluje kao da će večno trajati, i tu se opet poteže problem novca. Tržište ne postoji. Likovna kritika gotovo da više ne postoji, to jest svodi se na žurnalizam. Publika se sve više smanjuje, i maltene se već standardno svodi na rođake i prijatelje izlagača, uz nešto radoznalaca. Osim, naravno, ukoliko se radi o blokbaster izložbi. Neko bi iz svega toga mogao da zaključi da je to idealan kontekst za kritičku umetnost. Tema je na pretek, a ipak, nema dovoljno umetnika koji ih obrađuju. Institucije su samo blede senke toga što bi po osnivačkim aktima trebalo da budu, i nameću se kao poligon za istraživanje loših strana ekonomske tranzicije, ali ih malo ko koristi na bilo koji drugi način osim kao kopromisne okvire za izlaganje estetski i formalno određenih radova. Produkcija knjiga i tekstova o umetnosti, koji se objavljuju bez ikakve recenzije, i bez ikakve kritičke diskusije o njihovom sadržaju i načinu obrade umetničkog materijala na koji se odnose, takođe se nameće kao idealan sadržaj za kritičke radove. Ja stvarno jedva čekam da se pojave umetnici koji će sve te pogodnosti ove sredine i scene da iskoriste.

Na koji način se pozicija kritičke umetnosti danas razlikuje od pozicije 90-ih?

Nema više građanske Srbije koja bi podržavala svaku antimiloševićevsku umetnost, bez obzira na njen profil. Nema više ni fondacija koje bi tako lako mogle da identifikuju taj predmet kritike koji bi svakog kritičara učinio pravednikom. Kada se, na primer, Ilegalni poslastičari osmele da tematizuju B92 ili ambasadu SAD u veoma promišljenom radu, za koji bi se mogle naći mnoge reference iz oblasti savremene umetnosti, to više ne nailazi baš na takvo odobravanje, pa ni razumevanje, kao kritička umetnost iz 90-ih. Ili, kada Dragan Papić preispituje granice političke korektnosti i tabue koji su u ovom liberalno demokratskom društvu ustanovljeni, biva kategorizovan kao ekscentrik. Njegov muzej često biva svođen na samo jedan od mnogih fenomena beogradske buvljačke scene, koja je vrlo živa jos od početka poslednje decenije 20. veka, iako on tada nije bio deo nje. Ne dopušta mu se autonomija nekog ko se bavi mešanjem kulturnih kodova i hibridizacijom likovnih prizora kao legitimnom kumetničkom praksom. Nasuprot tome, kada Milica Tomić šeta gradom sa automatskom puškom, koju svi nekadašnji vojni obveznici poznaju iz neposrednog životnog iskustva, pa time poznaju i karakteristike njenog potencijalnog dejstva, reakcije prolaznika, pa i novinara koji o tome izveštavaju, pa i neke šire javnosti, nema. Iako taj rad priziva neke davno potisnute gerilske akcije, narodni ustanak, borbu protiv fašizma itd, to se ipak na neki način stavlja u zagrade. Kao da ni to nije više dovoljno da nas prene iz dnevnih rutina. Njen rad se uglavnom anestezira kao samo još jedna akcija ekscentrične umetnice.

Postoji teza da je politika depolitizovana, te da su upravo zbog toga preostale društvene prakse politizovane, pa i umetnost. Da li se slažete s takvom ocenom i da li je to globalni ili lokalni proces?

Umetnost je uvek bila polje u kojem je mafija mogla da opere novac, a političari savest. Za pranje novca uglavnom je korišćena lepa i dekorativna umetnost, a za pranje savesti ozbiljna i društveno angažovana. Međutim, i za druge društvene grupe, pored mafije i političara, umetnost ima prevashodno utilitarnu vrednost. Za neke društvene grupe to je sredstvo sticanja kulturne kompetencije i akumulacije simboličkog kapitala, da bi se na taj način razlikovali od drugih. Za druge, to je sredstvo socijalizacije, nešto o čemu mogu da razmenjuju reči sa drugim ljubiteljima umetnosti, nešto oko čega će se okupljati. Uostalom, i svako otvaranje izložbe je i neki mali društveni događaj. Za neke treće, to je nešto što ih prosto opušta, što je daleko od njihovih profesionalnih, porodičnih i svih drugih obaveza, nešto čemu se povremeno mogu ovlaš posvetiti. Kolekcionari često pristupaju sakupljanju umetnosti kao sakupljanju bilo čega drugog, od sličica sa likovima fudbalera do porodičnih fotografija ili pepeljara kradenih po hotelima u kojima su doživeli neke lepe trenutke. Dileri umetnina njima barataju kao bilo kakvom drugom robom itd. To sve govori da umetnost, kao društvena praksa, nema jednoznačnu funkciju. Nekada jedna od tih raznih funkcija prevlada, pa potisne sve ostale, i vrlo često je to politička funkcija. To se dešava uglavnom onda kada se proceni da može da bude efikasna u političkoj borbi. Borba koja se trenutno vodi, i to ne samo lokalno, je za legitimizaciju efikasnosti liberalno demokratskog poretka u očuvanju sloboda i priznavanju prava politički marginalizovanih ili politički sasvim nepriznatih grupa i pojedinaca.

Koliko je bavljenje angažovanom umetnošću danas vrsta imperativa za međunarodnu karijeru?

To sigurno nije imperativ. Umetnost svesna konteksta u kome je nastala i medija u kome je realizovana je imperativ. Što se tiče stabilne međunarodne karijere, presudna je institucionalna podrška umetniku, i to kako u vidu predstavljanja rada, tako i finansijskog ulaganja u produkciju. Pošto javne institucije kod nas nemaju kapacitete da to čine, a nema tržista, oni umetnici koji teže da ostvare neku stabilnu međunarodnu karijeru moraju da se okreću ka galeristima iz relevatnih svetskih centara umetnosti da ih zastupaju. Ko uspe, ima šanse da se održi u nekoj kakvoj-takvoj sferi vidljivosti. Ko ne uspe, ostaje i dalje u toj klopci samofinansiranja u sredini u kojoj se umetnici tretiraju

jednako kao i vlasnici samostalnih trgovinskih radnji. Naravno, ko se okrene angažmanu postaje interesantan za razne međunardne humanitarne fondacije. One uvek imaju neki minimalan deo budžeta rezervisan i za stavku "umetnost i kultura", pa mogu ili da finansijski podrže produkciju nekog rada, ili da plate putovanje i istraživanje umetniku, ili čak da mu daju honorar da ilustruje neku goreću političku temu, pomogne u kampanji za pozitivnu diskriminaciju ugroženih grupa... To s međunarodnom umetničkom karijerom i ima i nema veze. Ima veze tako što informacije o takvim radovima mogu lako da dođu do nekog kustosa sa Zapada baš u trenutku kad lomi glavu kako da u neki projekat ubaci i nešto iz bivše Istočne Evrope, ne bi li mu dao "evropsku dimenziju", što se u fondovima EU mnogo više ceni od projekata u kojima učestvuju isključivo umetnici iz najrazvijenih evropskih zemalja. Malo angažovane umetnosti iz perifernih krajeva Evrope uvek dođe kao šlag na tortu. Osim toga, to uvodi i neka baš ne toliko poznata imena u projekat, što onda deluje kao da kustos nije radio samo neku zicer varijantu sa umetnicima koje svi znaju, nego je sproveo i istraživanje, i to na terenu koji je manje poznat. Sve to onda može da se završi na obostrano zadovoljstvo, ali ipak umetniku ne obezbeđuje trajnost prisustva na međunarodnoj sceni. A reč karijera ipak podrazumeva trajnost prisustva.

ŽIVKO GROZDANIĆ GERA

ALEGORIJANAC

Razgovarala: **Vesna Tašić**

Koje su glavne odlike kritičke umetničke prakse u Srbiji od 1990. do danas, koje su njene teme i ko su protagonisti?

Umetnička praksa tokom proteklih 20 godina može se razmatrati sa bezbroj pozicija. Mene, u ovim odgovorima, zanima samo ona umetnost i teorija koja je nastajala na platformama kritike društvenog sistema u Srbiji početkom 90-ih godina, ali i na kritici mehanizama koji su takav sistem održali do danas. Dakle, širok okvir unutar kojeg je moguće poređati nekolicinu važnih protagonista koji su razvijali umetničku praksu za koju bismo mogli reći da je bila kritička. Pokušaji pojedinih kustoskih timova da problematizuju događaje u poslednjoj deceniji XX veka u Srbiji i umetničku praksu koja je nastajala u tom ambijentu, uvek su ostali nedorečeni i "nategnuti". Spomenuo bih izložbu "O normalnosti" u Muzeju savremene umetnosti u Beogradu (MSUB), koju čine "umetnička dela" koja direktno-kritički reflektuju političku, ekonomsku, kulturnu klimu u Srbiji 90-ih. Na toj izložbi vidljiv je i iritirajući koncept da se umetnost, izložbe, događaji, smeste samo u okvirima beogradske umetničke scene. Mislim na očigledno zanemarivanje pojedinih umetnika koji su delovali na "teritoriji" Vojvodine. U obimnom katalogu izložbe, u hronologiji događaja, vidljiv je ogroman angažman pojedinaca, ali i lokalnih aktivista, institucija u Pančevu, Vršcu, Novom Sadu, Kikindi... Dakle, Bijenale u Vršcu i Bijenale u Pančevu su tokom 90-ih godina bila sistemski postavljena kao direktan otpor političkom režimu Slobodana Miloševića. Produkcija koja je nastajala na

Živko Grozdanić Gera, rođen 1957. u Vršcu, završio je Akademiju likovnih umetnosti 1983. u Sarajevu. Osnivač je Centra za savremenu kulturu Konkordija i umetničke manifestacije Bijenale mladih u Vršcu (1994-2004). Izlagao je na više od 200 kolektivnih i samostalnih izložbi u Srbiji, gradovima na prostoru bivše Jugoslavije i širom sveta. Dobitnik je više nagrada za umetničku aktivnost. Od 2005. godine je direktor Muzeja savremene umetnosti Vojvodine u Novom Sadu. Komesar je izložbe u Paviljonu Srbije na 54. Bijenalu savremene umetnosti u Veneciji, na kojoj Dragoljub Raša Todosijević predstavlja projekat "Svetlost i tama simbola"..

tim izložbama i energija kojom su umetnici davali podršku manifestacijama, zapravo je kritička praksa, a svi akteri su bili protagonisti. Ja sam sklon da samo hronološko nabrajanje događaja u publikaciji pomenute izložbe nazovem "strategijom brisanja" koja se, možda, nehotično sprovodi u istorizovanju umetnosti u Srbiji.

Kakva je bila Vaša pozicija u tom kontekstu?

Moja pozicija je bila vrlo jasna još 1992. godine kada sam pokrenuo magazin "Košava" u privatnoj produkciji, koji je bio u funkciji kreiranja alatke za kritičke teorije umetnosti, ali i svojevrsni otpor tadašnjem režimu. Magazin je otvorio mnoga pitanja koja se mogu čitati kao kritička praksa, kao što su pitanja fašizacije Srbije i odgovornost umetnika i umetnosti koji su bili marginalizovani kao kritički diskurs. Dakle, danas, kad listam te tekstove objavljene u 40 brojeva magazina "Košava", nailazim na sadržaje u kojima se Srbija pojavljuje na drugačiji način. Tekstovi o zločinima srbijanskih dobrovoljaca u Hrvatskoj, zatim sjajni prilozi o Habermansu, Deridi, Viriliu, Bodrijaru, Mihniku i svetskim priznatim filozofima i teoretičarima, svi su oni na neki način bili protagonisti kritičke umetničke prakse u Srbiji! Napominjem da je to bilo pre 18 godina, tako da me punoletstvo tog projekta svrstava u jednog, prilično, dobrog protagonistu kritičke umetničke prakse u Srbiji.

Koliku vidljivost je imala kritička umetnička praksa u Srbiji 90-ih?

Dakle, u kontekstu vremena koje je prošlo, umetnička produkcija i angažmani umetnika pojedinaca izgledaju veoma tanki. To se može objasniti neverovatno dubokim uplivom modernističkih strategija, kako kod kritike, tako i kod umetnika, institucija, publike, gde su vidljive strategije formalno estetskog izražavanja. Pojedini dramatični događaji iz 90-ih: rat, mobilizacija, inflacija, ubistva, mafija, politika, tajkuni, egzodusi.., ostali su, nekako, nevidljivi. Ukoliko se poslužimo teorijama relacione estetike u kojoj je umetničko delo sastavljeno od istog materijala kao i društveni odnosi, onda rata i svega što on donosi u Srbiji nije ni bilo. Vidljiv je samo prvi mimetički sloj krize i to uvek skriven ili sklonjen. Umetnici su u svojim radovima, strategijama modernizma, upisivali u društveno polje subjektivni pogled, odnosno, pokušavali su da subjektiviziraju događaje, umesto da su radili na objektivizaciji tog polja. U tako poremećenom transferu, došli smo do skrivanja slika života od umetnosti, koje su otišle u druge medije. Ogroman je doprinos B-92 ili nekih novina (Naša Borba, Vreme, Danas i većeg broja lokalnih) kritici nacionalističkih doktrina.

Živko Grozdanić, ***Četiri Patrijarha Pavla posmatraju 200. 000 linija Raše Todosijevića,*** 2007-2008, instalacija, 49. Oktobarski salon, Beograd, 2008

U tom kontekstu, vezu kritičko-umetničkih praksi i kritičke teorije ne možemo sagledati kroz istorijsko nasleđe neoavangardnih strategija ili kroz postmodernističke teorije samo zato što nijedna od istorijskih pozicija kod umetnika u Srbiji nije artikulisana na teorijskoj osnovi. Mislim, pre svega, na tanak nivo znanja umetnika, njihovog obrazovanja, odnosno, nedostatak teorijskog diskursa na umetničkoj sceni tokom poslednjih tridesetak godina. Moram biti precizan, mislim na kritiku društvenog polja.

Živko Grozdanić, ***Ustav,*** performans (citat performansa Zastave Balinta Sombatija iz 1995. godine, Novi Sad, Art klinika, 2008

Da li je osnovno određenje kritičke produkcije bilo političko?

Moglo bi se reći da je i nedostatak političkih sadržaja u delima umetničke produkcije, takođe, nehotično političko delovanje, neka vrsta podsvesti umetnika da sakrije kritički sadržaj. Početkom 90-ih se desio prividni "sukob" starijih i mlađih teoretičara u Srbiji u kojima su jedni zastupali "povratak" modernizma posle postmodernizma, a drugi su tvrdili da tog postmodernizma u Srbiji nije ni bilo, osim u nekim drugim umetnostima.

Kakav je bio Vaš stav?

Moj stav je bio napuštanje medija umetnosti, odnosno, napuštanje proizvodnje umetničkih dela zarad političkog delovanja i rada na razvijanju paralelnih institucija sa preciznim teorijski postavljenim alatkama za popravljanje Srbije. Možda je ovo radikalno, ali ja nikada nisam proizvodio umetničko delo, niti smatram da je potrebno imati umetničko delo da bi umetnost postojala. Preciznije rečeno, društva koja su u tranzicijama ne mogu proizvoditi umetnička dela, ona moraju konstituisati institucije, sisteme, obrazovni sistem, a on će po svojoj unutrašnjoj logici ili antropologiji stvoriti već neku formu za koju možemo tvrditi da je umetničko delo!

Koliko je ideološki okvir uticao na stvaranje dosadnih i servilnih umetničkih dela, na bilo kojoj od "strana"?

Rat u Jugoslaviji je uspeo, kao što svaki rat, na neki čudan način, uspešno modernizuje društva! Ova rečenica ne opravdava rat, ali postoje i radikalne teorije koje traže pozitivne aspekte ratova na prostorima bivše Jugoslavije, pre svega sa aspekta ubrzanog razaranja svih formi društva utemeljenih na romantizmu, mitologiji, nacionalističkom zanosu, kao osnovnog preduslova da se uđe u demokratsko društvo Evrope. U takvom kontekstu rat je bio apsurdna alatka za demokratizaciju istorije, odnosno, kao da se milion raseljenih, ubijenih "žrtvovalo" za budućnost projekta novog kapitalizma! Ubuduće, svako korišćenje datuma iz nacionalnih istorija, biće pažljivo, kritički obrađeno ili formalizovano. Istorija će postati dosadna! Umetnost se nije snašla u takvim okolnostima i zato je, možda, došlo do "dosadne" umetnosti ili bolje reći formalnih estetskih formi.

Da li je fenomen "prazne umetnosti" prisutan i danas?

U Srbiji je teško naći rad koji bi mogao biti dramatičan i direktan kao što je to, možda, bila Gernika ili neki radovi Goje iz ozbiljnijih vremena. O ovom fenomenu "prazne umetnosti" se danas raspravlja na kritici onih umetnika koji pokušavaju biti "disidenti sa zadrškom", mislim na teme koje se uvode desetak godina posle Srebrenice i slično. Poentiranje sa zadrškom je takođe odustajanje od kritičkog diskursa prema događajima koji se stalno umnožavaju u društvu, mislim na prava manjina, ekologiju... Dakle, neophodno je epistemološki prići stvarnosti i prošlosti, napustiti rad u polju istorije umetnosti i na taj način ponovo napuniti umetnost.

Živko Grozdanić, ***Kako sam izdržavao Bijenale mladih u Vršcu od 1994. do 2004,*** samostalna izložba slika Živka Grozdanića iz privatnih kolekcija, izbor od 23 slike, 50. Oktobarski salon, Beograd, 2009. Fotografija: Živko Grozdanić

KUSTOSKA PRAKSA 90-TIH JE OBAVILA KOREKTAN POSAO RADEĆI SA UMETNICIMA IZ ZEMLJE I INOSTRANSTVA NA POVEZIVANJU

Na koji način je finansijski aspekt uticao na kritičku umetničku produkciju i da li je podrška stranih donatora uslovljavala određeni konceptualni okvir takve produkcije?

Strane donacije su imale misiju, ne da održe sistem i umetnika u životu, već da mu promene DNK. Svaki dinar koji je uložen u umetničku scenu Srbije tokom 90-ih i posle je, bar je takav moj stav, izneveren. Ali, kad tu "humanitarnu pomoć" sagledamo sa pozicija analize produkcije, vidljiva je emancipacija novih medija i komunikacija sa umetnicima iz drugih sredina. Upravo su teme diskretne kritike na sceni u Srbiji unesene iz umetničkih praksi stranih produkcija. Strane donacije jesu nehotično uslovljavale konceptualne okvire, pre svega sa produkcijske strane. Mnogi radovi su rađeni po svetskim standardima sa tehničkog aspekta.

Da li se u to vreme može napraviti podela na oficijelnu, nezavisnu i alternativnu angažovanu umetnost, pri čemu bi se pod prvom podrazumevala ona podržana od države (nacionalistička), pod drugom ona podržana od Soros fonda (globalistička) i pod trećom, ona koju niko nije podržavao i koja, kao takva, nije ostala zabeležena u istoriji umetnosti?

Umetnost je uvek oficijelna, nezavisna i alternativna ili angažovana. Sistem u državi Srbiji nije posebno zainteresovan da raspoznaje bilo šta iz ovih umetnosti. Država je uvek bila nezainteresovana za savremenu umetnost, a za kulturu ponekad, to i jeste njeno pravo. Problem je na drugoj strani, kod umetnika, koji danas moraju razumeti jezik koji uspostavlja EU, a to je jezik kreativnog pojedinca koji svoje tržište i publiku mora tražiti mnogo šire izvan Srbije. To podrazumeva promenjenu percepciju prema pojmovima države, nacije, istorije.., a posebno prema pojmu globalizma. Dakle, umetnik u Srbiji svoju najlokalniju temu može poslati internetom u bilo koju galeriju na svetu, a da njegov rad ne bude globalistički. Upravo sa tih pozicija posmatram i događaje iz prošlosti gde je država imala drugog posla, a ne da podržava bilo koju umetnost. Nju je zanimalo nešto sasvim drugo, a to je tranzicija socijalističkog društva u kapitalističko ili Oktobarska revolucija u obrnutom smeru. Država Srbija i druge države, Hrvatska, Slovenija.., imale su ideju katastarskih bitaka, borbe za privatni posed i uknjiženje u gruntovnice. Tako da teza o Sorosovim idejama implementiranja globalističke esetike ne postoji. Nekako su se umetnost i država kretale paralelno kroz vreme, osim nekih diskretnih susreta.

Bili smo svedoci 90-ih umetničkih akcija na koje je vlast reagovala i hapšenjima, dok su se, s druge strane, događali "performansi" podmladaka političkih stranaka. Kako tumačite takvo preuzimanje umetničkog diskursa i koje su njegove posledice?

Bilo je hapšenja, ali nije se hapsio jezik umetnosti. Dokaz su Nune Popović i Vladimir Arsenijević Maki, njihov rad je na apsolutno različitim pozicijama. Dakle, neka hapšenja su imala drugačiji karakter i sve što su pojedini umetnici radili, vlast to nije prepoznavala kao ozbiljnu pretnju režimu. Preuzimanje umetničkih diskursa se moglo nazreti samo u nekim akcijama podmladaka političkih stranaka, ali su takve inicijative brzo napuštene, jer političke stranke ne počivaju na idejama uspostavljanja novog društvenog koda i jezika, što jeste ideja umetnosti, već se bave korekcijama postojećeg sistema. Umetnost uvek ima tu funkciju, da se "naseli" u društvo, ona se uvek nudi politici, ali ova ne prepoznaje resurse savremene umetnosti.

Da li se može reći da se kritička umetnička praksa 90-ih najvećim delom uklapala u zapadnu viziju onoga što bi umetnost u Srbiji i na Balkanu trebalo da bude? I kakva je uloga kustosa bila u tom smislu?

Kustoska praksa 90-tih je obavila korektan posao radeći sa umetnicima iz zemlje i inostranstva na povezivanju, zbog čega je nekoliko umetnika napravilo međunarodnu afirmaciju. To i jeste jedna od osnovnih funkcija svakog kustosa, da spaja, ukršta, problematizuje određene pojave. Zapadna vizija umetnosti ne postoji, nijedan umetnik sa zapada ne misli da sprovodi neku viziju EU. Naprotiv, postoje samo nezavisne umetničke poetike, strategije, taktike, koje su isprepletane na isti način kako je isprepletano tržište i razmena roba i ideja društva sa zapada. Meni je zanimljiv fenomen angažovanja umetnika na poslovima kustosa, odnosno, veći broj umetnika je vodio određene institucije. Nikola Džafo u Art Klinici, Zoran Pantelić u Kuda_Org, Jusuf Hadžifejzović u Sarajevu, Živko Grozdanić u Vršcu, Slaven Tolj u Dubrovniku... jesu umetnici koji su radikalno kritikovali sisteme i preuzeli najveći deo rizika koji je svaki kustos tokom 90-ih trebalo da ima u svojim sredinama. Ta pojava nije dovoljno istražena, ali može se objasniti odgovornošću koju svaki umetnik ima prema vremenu u kojem živi.

Postoji teza da su istoričari umetnosti i kustosi 90-ih pratili prevashodno umetnike podržane od Soros fonda, odnosno Centra za savremenu umetnost. Da li su na taj

način doprineli dodatnom zapostavljanju dela alternativne kritičke scene koja ostaje nezabeležena i konačno zaboravljena?

Moj stav je utemeljen na naknadnom pregledu scene 90-ih, ali i scene nastale u prvoj deceniji ovog milenijuma, gde je primetna "mekana" kritička pozicija većeg broja istoričara umetnosti i samih umetnika. Soros fond je postavio vrlo precizne jezičke standarde i njih je razumeo samo deo umetnika. Tako je bilo u celom regionu, od Hrvatske, Srbije, Rumunije do Moldavije i Mađarske. Soros fond je radio svoj posao, razvijao je segmente civilnog društva. Fenomen bi mogao biti veliki broj sličnih tema koje su umetnici obrađivali, ekspanizja videa, instalacija, objekata, i jedna sasvim nova pozicija funkcije "umetničkog dela" koji je postao relacioni predmet, odnosno, rad je skliznuo u polje relacione estetike. Veliki broj radova se može čitati samo sa tih pozicija, umetnici uspostavljaju komunikaciju sa društvenim poljem, nadgledaju ga i spajaju nevidljive teme unutar društva i raznih etničkih grupa. Takva pozicija umetnika je determinisana društvenom prinudom, a ne nekom tajnom misijom Soros fonda. Ako govorimo o nezabeleženim delom alternativne kritičke scene, mislim da je nije ni bilo, jer bi, ipak, bila zabeležena na bilo koji način.

Kako biste ocenili sopstvenu ulogu poslednje dve decenije u kreiranju vizuelne scene u Srbiji?

Najlakše je govoriti o sebi, a posebno o Živku Grozdaniću. Ja sam stvar pojednostavio tako što sam u većem broju javnih nastupa rekao da sam alegorijanac, odnosno, da sam ja alegorija umetnika i da ne proizvodim umetnička dela već radim na poslovima kreiranja scene. Iza sebe imam više od 300 postavljenih izložbi kroz rad Centra za savremenu umetnost Konkordija u Vršcu od 1994-2004. i danas na poziciji direktora Muzeja savremene umetnosti Vojvodine. Kroz oba projekta bio sam svedok i učesnik velikog broja problemskih izložbi u kojima su se razmatrala sva važna pitanja kojima se savremena umetnost bavi. Spomenuo bih izložbe na svih šest bijenala mladih u Vršcu kroz koje je prošlo više od 800 umetnika i desetine hiljada posetilaca. Svako Bijenale je otvaralo pojedine teme koje su se nametale na sceni i taj materijal predstavlja dobru arhivu iz koje se može videti kakva je scena bila 90-ih. To jeste moj ključni doprinos i ja svoj angažman unutar umetnosti sagledavam isključivo na poslovima kreiranja sistema koji će tu umetnost problematizovati. Otuda moji pojedini radovi kritikuju društvo tamo gde ono napušta vrednosti koje umetnost nudi. U svojoj biografiji svaku izložbu koju sam organizovao tretiraću kao "umetničko delo", dakle, za proteklih 15 godina proizveo sam više od 300 umetničkih dela!

Živko Grozdanić, ***Ustav,*** performans (citat performansa Zastave Balinta Sombatija iz 1995. godine, Novi Sad, Art klinika, 2008

Smatrate li sebe angažovanim umetnikom ili samo direktorom MSUV?

Kroz rad u Muzeju ja jesam i angažovani umetnik. Moglo bi se zaključiti da ja koristim instituciju muzeja kao alatku za svoje umetničke strategije. Postoji tu jedna lukava taktika Živka Grozdanića koji veoma vešto koristi muzej za svoju ličnu promociju, ali tako je i u fudbalu! To isto radi i veliki fudbalski trener Murinjo koji u svakom klubu koji vodi promoviše svoje doktrine. Sa pozicija umetničke i političke birokratije to je zloupotreba funkcije, sukob interesa, ali sa pozicija umetnosti to je sasvim legitimno. Na moju sreću Demokratska stranka, koja me je poslala na mesto direktora, znala je u koju vrstu rizika se upušta. Posle pet godina rada na mestu direktora MSUV svi su zadovoljni, ja posebno, zato što sam uspeo da nastavim poslove koje sam radio u Centru za savremenu umetnost u Vršcu, a lokalna umetnička zajednica u Novom Sadu zato što su videli Mima Paladina, Sandra Kiu, Dana Peržovskog, Janisa Kunelisa i još desetine radova umetnika iz regiona. Dakle, vidljiva je izmešanost angažmana, ukrštanje, igra unutar društva, mimikrija, tautologija, sve ono što umetnik treba da poseduje. Ukoliko se poslužim teorijom relacione estetike u kojoj je umetnik ponekad preduzimač, zanatlija, teoretičar, slikar, vajar, političar, onda sam ja trenutno direktor MSUV koji savesno obavlja svoj partijski zadatak.

MILICA TOMIĆ

POLITIČKA UMETNOST

Razgovarala: **Vesna Tašić**

Stevan Vuković u tekstu „Politike, umetnost i problem s realnošću“ 2001. godine pominje kao jednu od strategija scene 90-ih prelazak umetnika iz medija u kom su do tada radili u drugi. I Vi ste sa klasičnog slikarstva u jednom trenutku prešli na video, projektom “XY Ungelöst”. Da li ta promena može da se dovede u vezu s kritičkom umetničkom praksom kojoj se posvećujete?

Volela bih da sad pred sobom imam tekst Stevana Vukovića... Da li je njegova teza da je promena medija bila način otpora? Rekla bih da se promena u načinu mišljenja tada kod mnogih umetnika na sceni pre svega odnosila na rez i ozbiljno distanciranje u odnosu na vladajući sistem umetnosti koji je na svoj način bio deo vladajućeg ratnog političkog diskursa. Za sebe mogu da kažem da sam ja tada radeći na radu “XY Ungelöst – rekonstrukcija zločina”, i u formalnom smislu, definitivno napravila rez u odnosu na akademski diskurs, kome sam do tada, po inerciji pripadala. Da kažemo da su uvidi u realnost u kojoj smo 90-ih živeli doveli do promena u načinu mišljenja i jedne spontane potrebe da se distanciramo u odnosu na akademske forme koje su bile deo univerziteta, a time i deo Miloševićevog državnog sistema. Kako je tema rada bila rasistička politika i njena normalizacija u državnom, kulturnom i umetničkom aparatu Srbije, kao i pitanje

Milica Tomić, ***Ja sam Milica Tomić,*** (1999), video instalacija C, zvuk, 9'58", lup

Milica Tomić diplomirala je i magistrirala na Fakultetu likovnih umetnosti u Beogradu 1990. godine, a od 2001. radi kao gostujuća predavačica i voditeljka radionica na akademijama umetnosti i institutima za savremenu umetnost u Helsinkiju, Roterdamu, Salcburgu, Stanfordu i Beču, kao voditeljka internacionalnih edukativnih projekata. Međunarodnu karijeru počela je 1997. godine, a učestvovala je na bijenalima u Sao Paolu (1998), Veneciji (2001, 2003), Istanbulu (2003), Sidneju (2006), Pragu (2007), Đumriju (2008) i Trondhajmu (2010). Njeni radovi deo su kolekcija brojnih institucija umetnosti (Kunsthalle Wien i MUMOK-Museum Moderner Kunst Stiftung Ludwig u Beču, Fundacio Joan Miro u Barseloni, Muzej savremene umetnosti Beograd, Kunsthalle Fridericianum u Kaselu, Kusthallen Nikolaj, Centar za savremenu umetnost u Kopenhagenu, Brooklyn Museum of Art u Njujorku, Freud Museum u Londonu, KIASMA, Nykytaiteen Museo, Muzej savremene umetnosti Kiasma u Helsinkiju, Stedelijk Museum u Amsterdamu...).

Više o radovima Milice Tomić na http://milicatomic.wordpress.com

SMATRAM DA JE NEDELANJE, POSMATRANJE, JEDNA VRSTA SAUČESNIŠTVA. TO JE VELIKO PITANJE: DA LI JE POSMATRAČ ODGOVORAN ZA TEROR KOJI SE DOGAĐA PRED NJIM? KADA NASTAJE MOMENAT PREKIDANJA KONSENZUSA ĆUTANJA I IZLASKA IZ BEZBEDNE DISTANCE POSMATRAČA? U MOM SLUČAJU: KADA PADA IRONIJSKA DISTANCA?

koja je uloga nas umetnika u tom procesu, mislim da je ovaj rez bio neminovan, i da svu kompleksnost odnosa koji su deo ovog rada nikad ne bih uspela da izvedem u mediju slikane slike. Ako govorimo o videu kao mediju, onda se rad "XY" često olako svodi na video rad. Ono što sam tada unela kao novost u svom radu što se tiče izvođenja i prikazivanju rada, bila je – video instalacija filmovanog performansa. "XY" je zapravo filmovani perfomans, uostalom kao i većina mojih snimanih radova u koje se inače minimalno interveniše montažom. A, sa druge strane, nisam ni ja baš tako naglo počela da koristim druge medije. Ja sam godinama pre toga učestvovala u filmskim i televizijskim produkcijama. Osamdesetih sam napravila nekoliko scenarija za kratki film, 90-ih sam napravila prvi kratki film...

Istoričari umetnosti zastupaju stav da su strategije otpora 90-ih bile vrsta "aktivnog eskapizma". Da li to znači da otpora u prvoj polovini '90-ih nije ni bilo? Kako Vi tumačite takav stav?

Za mene je „eskapizam" bio uvek problematičan, da kažemo neki oblik saučestvovanja u politici terora. Ja sam svojim radom pokušala da nađem način da se suprodstavim eskapizmu, i da se na svoj način angažujem u odnosu na traumatičnu realnost aparthejda 90-ih. Ako ste hteli ovim pitanjem da me pitate zašto tek 1996. godine reagujem na stvarnost politike terora, i šta mislim o tome, i zašto do tada nije bilo radova o traumatičnoj stvarnosti - ja za sebe mogu da kažem da sam bila i previše uvučena u akademizam, ulogu slikarke, mitologiju lokalne scene umetnosti i da sam tih godina, od 1989. godine upravo pokušavala da nađem način da iz toga izađem. Sa druge strane ne smemo zaboraviti da ja pripadam generaciji 80-ih koja je bila potpuno distancirana

Milica Tomić, ***Ovo je savremena umetnost,*** (2001), performans / Dragana Mirkovic, 20', Du bist die welt, Wiener Festwochen

od politike i stvarnosti. Mi smo bili zaštićeni, infantilni, uspavani, i naš osnovni model ponašanja i razumevanja sveta je bio - ironijska distanca. Moj svet se iz temelja promenio kada je realnost rata banula i iz osnove promenila moj privatni i unutrašnji život.

Aktivni eskapizam, onako kako ga je formulisala Lidija Merenik, odnosi se upravo na alternativnu, nezavisnu, kako god je nazvali, scenu, koja je u Miloševićevo vreme iz brojnih razloga bila prisiljena na uzmicanje i svojevrsni unutrašnji egzil, radeći praktično za sebe i uzak krug ljudi. Zašto za „aktivne eskapiste" kažete da su bili „saučesnici u politici terora", a za sebe da ste tek bili „uvučeni u akademizam"?

Da se razumemo, kada kažem „eskapizam" i eskapisti, ja ne mislim na nečiju formulaciju, neki određeni krug ljudi, već sam koncept eskapizma i kulturu eskapizma. I tada se postavlja pitanje, da li povlačenje u „unutrašnji egzil" jeste jedna vrsta ignorisanja realnosti koja nas stavlja u pasivnu ulogu u odnosu na širu zajednicu. Znači, ja smatram da je nedelanje, posmatranje, jedna vrsta saučesništva. To je veliko

pitanje: da li je posmatrač odgovoran za teror koji se događa pred njim? Kada nastaje momenat prekidanja konsenzusa ćutanja i izlaska iz bezbedne distance posmatrača? U mom slučaju: kada pada ironijska distanca? Eskapizam, sam po sebi, sprovodi načelo isključenja i neučestvovanja u realnosti svakidašnjeg života, i samim tim je odobrava, odnosno reprodukuje.

Zar i ironijska distanca kao model ponašanja nije vrsta eskapizma u datim uslovima?

Ja sebe ne izuzimam. Ja sam rekla „previse uvučena“, što znači ogrezla u akademizam. Ovo je upravo kritika moje pozicije u drugoj polovini 80-ih. Meni je upravo iz tog razloga trebalo dosta vremena da nađem način kako da uvedem realnost i kontekst u umetnost kojom se bavim. To se u mojim radovima vidi, to se događalo korak po korak. Ja sebi zameram i mislim da mi je trebalo dosta vremena i napora da izađem iz ugodne pozicije „urbane slikarke“. Ova pozicija nije bila ni malo naivna i ponavljala je na svoj način dominantne ideologije s kraja 80-ih.

Rad “XY Ungeloest” je, kako sami navodite na jednom mestu, lokalno prećutkivan ili optuživan da je eksponent ideologije ljudskih prava, najbolji primer novoskovane sintagme Soros-realizma, najniži oblik umetničkog žanra - političke umetnosti. Koji su u tom trenutku bili argumenti kritičara, a koji Vaši kontraargumenti?

Nikada nije postojala pisana ili javno izgovorena direktna kritika rada “XY”. To kod nas inače nije običaj. Kovanicu Soros-relizam je izumeo Miško Šuvaković. To je bio njegov način da kaže da su radovi koji su proizvedeni u okviru projekata godišnjih izložbi Centra za savremenu umetnost Beograd bili deo ideološke platforme i koncepta otvorenog društva, aludirajući naravno na socijalistički realizam. Ovu kovanicu su mnogi prihvatili. To je bila neka vrsta odbrane, neki pokušaj da se sakrije učestvovanje u univerzitetskoj politici koja je bila deo i promoter politike terora. Soros-realizam je izmišljen da se mi ne bismo pitali: šta su naše kolege radile na univerzitetu kada je Srpska radikalna stranka 1999. tražila izjavu o lojalnosti? Mislim da je pre u pitanju nečista savest zbog angažmana na univerzitetu u doba Slobodana Miloševića i Vojislava Šešelja. Na isti način, po analogiji, bismo mogli one koji su prihvatili i izumeli Soros-realizam, da nazovemo Šešeljevskim materijalistima ili idealistima - u zavisnosti da li su na univerzitetu radili zbog para ili iz uverenja. Zanimljivo za neke buduće istraživače je da je najveći kritičar izložbe “Ubistvo” (izložbe na

Milica Tomić, ***Jednoga dana,*** (2009), video instalacija, foto: Srđan Veljović

SOROS FONDACIJA NIJE IMALA AMBICIJE DA PROIZVODI UMETNOST, ONI SU OSNOVALI CENTAR ZA SAVREMENU UMETNOST DA BI DOKUMENTOVALI I PRIKUPILI ARHIV UMETNOSTI U SRBIJI

kojoj se pojavio rad XY) bila sama Fondacija Soros, odnosno najveći otpor izložbi je pružila sama Fondacija.

Na koji način je Soros fondacija pružila otpor izložbi?

Kuratori izložbe Branislava Anđelković Dimitrijević i Branislav Dimitrijević su mesecima pregovarali sa Soros fondacijom oko naziva dela godišnje izložbe „Ubistvo". Naime, Soros fondacija nije podržavala ovaj segment izložbe, naziv izložbe im se nije dopao, smatrali su ga nepodobnim, nečim preteranim i potpuno izvan polja umetnosti. Soros fondacija nije imala ambicije da proizvodi umetnost, oni su osnovali Centar za savremenu umetnost da bi dokumentovali i prikupili arhiv umetnosti u Srbiji. Sve ostalo, godišnje izložbe i produkcija umetnosti - za šta su se izborili zaposleni u Centru, je za samu Fondaciju bio nepotrebni dodatak.

U isto vreme, taj rad je, kako navodite, u internacionalnom okviru postajao deo širih narativa, iznad lokalnog političkog konteksta u kom je nastao. Kako objašnjavate tu razliku u "prijemu"?

O problemu recepcije site specific radova savremene umetnosti i njihovog izlaganja napisane su biblioteke knjiga. Naravno da je jedan site specific performans u mediju videa kao što je "XY" imao jasnu vremensku i prostornu politiku izlaganja, i da kada izlažete van tog konteksta postaje neka vrsta dokumenta ili predmet metaforizacije ili pokušaja da se on uklopi u neke druge narative. Njegovo prvo izlaganje na internacionalnoj sceni bilo je u okviru bijanala u Sao Paolu, u okviru projekta "Antropofagija". Pa eto, bilo je moguće da rad koji se bavi ubistvom i sakrivanjem ubistva od strane države, postane deo metafore o kanibalizmu države,

NAJKRAĆE REČENO, MOJA UMETNOST NA KRAJU 90-IH SE OBRAĆALA SVIMA KOJI SU BILI SVESNI ILI IMALI POTENCIJAL DA RAZUMEJU DA ŽIVIMO U APARTHEJDU. SVIMA KOJI SU SE OSEĆALI DA SU IZGUBILI DOSTOJANSTVO, DA SU GRAĐANI DRUGOG REDA

bilo koje države, jer je to univerzalna priča, ali je funkcija koju je rad imao na mestu proizvodnje i izlaganja u svojoj potpunosti ipak nečitljiva na nekom drugom mestu. Ova razlika je deo jednog većeg problema: kako nanovo izlagati performans, ili site specific rad, kako ga aktuelizovati?

Kome se Vaša kritička umetnost obraćala 90-ih i kakve zone vidljivosti je kreirala? Ko je bila Vaša publika u Srbiji?

Najkraće rečeno, moja umetnost na kraju 90-ih se obraćala svima koji su bili svesni ili imali potencijal da razumeju da živimo u aparthejdu. Svima koji su se osećali da su izgubili dostojanstvo, da su građani drugog reda, da su diskriminisani.

Koliko umetnik danas mora da radi marketing za sopstveno delo, kao što se radi marketing za bilo koji proizvod koji želi da bude uspešan na tržištu? Ima li u tom smislu bitnih razlika između domaće i strane scene?

Mislim da je to pojednostavljivanje, jer je tržište umetnosti komplikovano i jako diferencirano, napravila sam pozamašan video arhiv razgovora o tržištu umetnosti sa umetnicima, kustiosima, galeristima, umetnicima koji vode off space-ove, kolekcionarima, urednicima časopisa, profesorima umetnosti, svim reprezentima (ne)sistema, odnosno tržišta umetnosti. U Prištini, Beogradu, Cirihu i Helsinkiju, dakle potpuno različitim situcijama tržišta umetnosti, sistema umetnosti i mesta umetnika u njemu. Razlike su enormne u svakoj lokalnoj situaciji i zavise od načina kako se savremeni kapitalizam manifestuje. Danas ovaj projekat nastavljaju da rade samostalno, u različitim sredinama, moji bivši studenti. Na ovo vaše pitanje divno odgovara zajednički rad Saše Markovića i mene: “Od socijalizma do kapitalizma i nazad”. Nije to samo pitanje domaćeg i stranog,

Milica Tomić, ***Poslednje slovo - A*** (2003-2010), objekat, izložba „Jednoga dana“, Salon MSU, Beograd, 10. septembar - 10. oktobar 2010. Fotografija: Saša Reljić

Milica Tomić /Saša Marković, ***Od socijalizma do kapitalizma i nazad,*** (2007), video performans, 20’

to je i pitanje odnosa tržišta prema umetnosti i momenta kada tržište definiše umetnost kao robu. I da li je umetnost uopšte moguća u tim uslovima? To se dešava svuda, ne samo u zemljama koje su u tranziciji.

Ako se složimo da je umetnost društvena aktivnost, pa da samim tim ne postoji umetnost koja je potpuno nezavisna i iznad društveno političkog konteksta u kom nastaje, kolika je onda "dugovečnost" angažovanih radova?

Imam ja jedno pitanje: koliko je dugovečna neangažovana umetnost? Osim toga, kad bolje razmislim, neangažovana umetnost i ne postoji. Umetnost koja ne uzima u obzir momenat u kome nastaje, nema šansu da bude dugovečna. Ako umetnik ima nameru da stvara umetnost koja treba da bude dugovečna tako što će biti izuzeta od vremena u kome je proizvedena, stvoriće nešto što samo pretenduje da bude umetnost.

Kao umetnica, kako biste procenili uticaj ljudi na pozicijama izvan stvaralaštva (kustosi, kritičari, istoričari..) na samo stvaralaštvo?

Ja ne smatram da su kustosi, kritičari i istoričari ljudi na nekim pozicijama i da umetnici zavise od njih. Takođe ne smatram da su umetnici bez uticaja, naprotiv! Ne smatram ni da su ovi koje ste nabrojali izvan polja stvaralastva. Pogotovu kustosi. Oni su, po mom mišljenju, možda jedini zadržali kontinuitet umetničkih praksi konceptualne umetnosti koje su nastale 60-ih i početkom 70-ih. Ovo je naravno duža priča, meni veoma važna tema koja postavlja pitanje pozicije umetnika unutar ovakvih odnosa, kao i ko je, zapravo, umetnik, a ko medij ili materijal?

Povodom performansa "Ovo je savremena umetnost" u bečkom Kunstlerhausu 2001. godine, u kojem je učestvovala i folk pevačica Dragana Mirković, izjavili ste da niste intelektualka i da se ne bavite društvenom kritikom, omiljenim žanrom "elitnih krugova". Koliko je takav stav anahron u kontekstu kritičke umetnosti kojom se bavite?

Moja umetnost nije kritička - ona je politička ili tačnije, ona se bavi politikom umetnosti, odnosno odnosom politike i umetnosti. Ja zastupam stav da nema umetnosti koja nije politička. Ja se ne bavim kritikom društva, nego politikama i ideologijama koje formiraju jedno društvo, i pokušavam da razumem mesto koje umetnost ima u

ideološkim i političkim konfliktima/okvirima. Politika nije ni u kakvom "odnosu" sa društvom, politika kreira društvo.

Kada se pojavio strip Zampa di Leone, junaci su različito reagovali. Uroš Đurić je, recimo, rekao kako je autor samo dao legitimitet junacima u stvarnosti, neki su bili ljuti, a za Vas sam čula da ste se samo nasmejali. Da li i inače tako reagujete na kritiku?

Zampa di Leone, ***Urosh + Tomich, U eri Legije,*** U dupetu Balkana, Antologija 2000-2005.

Hahaha, nisam se samo nasmejala, nego sam se nasmejala i rekla sasvim određeno da Zampa svojim stripovima pre svega pokazuje da veruje da scena savremene umetnosti postoji, i da su ti stripovi jedan od autentičnih dokaza da ona postoji. Meni su njegovi stripovi zanimljivi jer takođe upućuju na jedan od načina kako povratiti, odnosno kidnapovati svoju sopstvenu poziciju umetnika iz ruku sistema umetnosti. Drugo pitanje je da li Zampa preuzima odgovornost za tu poziciju ili ne uspeva u tome, jer ostaje anoniman. I da li zbog toga sve ostaje samo na nivou simpatične šale/kritike?

Koliko su jasni kriterijumi vrednovanja politički angažovanih umetničkih radova?

A koji su "jasni kriterijumi vrednovanja" onih radova koji nisu politički angažovani? To je sintagma iz vremena socijalizma, i pokušaja da se ideološki kontrolise umetnost. Setite se samo kolika je povika bila na "crni talas" zato što je bio politički angažovan. U to vreme se zahtevalo da se uspostave "jasni kriterijumi vrednovanja". Glavno je bilo pitanje: da li je to film ili politički pamflet? Danas se ti filmovi smatraju umetnički najvrednijim produkcijama u filmu tog vremena.

Na koji način je finansijski aspekt uticao na kritičku umetničku produkciju i da li je podrška stranih donatora uslovljavala određeni konceptualni okvir takve produkcije?

U vreme represivnog socijalizma postojale su ideološke komisije koje su pravile poviku na zapad, na strane plaćenike, na zahtev za jasnim kriterijumima i vrednovanjima. Zar je novac koji je stečen pljačkom i ubijanjem po Bosni i Kosovu mnogo bolji od novca donatora sa zapada? Da li novac stečen pljačkom i ubijanjem nije uticao na konceptualni okvir radova koje je finansirala država Srbija u to vreme? Mi se nalazimo u fazi brutalne tranzicije od socijalizma ka kapitalizmu. Pljačka društvenog vlasništva je još u toku. Ova zemlja je takođe dotirana novcem iz inostranstva, međunarodne korporacije otkupljuju i privatizuju naše, odnosno društveno vlasništvo. Novac ne zna za granice. Mi živimo u vremenu globalizma, kada novac nije vezan za nacionalno poreklo, i suprotstavljene strane: „strani" i „domaći". Pa ovde je sve rasprodato!? Pitanje na koje bih rado odgovorila, a vi mi ga nažalost niste postavili, je na koji način propozicije konkursa, guide line-ovi fondova za umetnost i kulturu, ministarstava kulture i svih onih koji finansiraju kulturu, umetnost.., pa i SEEcult, utiču na sadržaj i formu umetničkih radova, programa institucija kulture i kulture uopste. To je velika tema, koja otvara pitanje da li je u tim okvirima uopšte moguća umetnost.

Da li se deo kritičke umetničke produkcije na lokalnom nivou, koji je u potpunosti usklađen sa zapadnim principima političke korektnosti i ideološkim okvirom zapadne demokratije, može označiti kao servilan?

Smatram da politička korektnost ne dolazi sa zapada, a nažalost, neka druga demokratija sem zapadne i ne postoji. Generacije iz vremena socijalizma se sećaju ustava koji je sadržao gotovo sve odredbe o političkoj korektnosti. Tada niste mogli nikog javno da nazivate „Šiptarom“ ili „Ciganinom“, niti ste mogli da štampate antisemitske knjige, niti ste mogli da rehabilitujete ratne zločince iz Drugog svetskog rata. Politička korektnost za nas nije novost, ona je na zapad uvedena kasnije. To ne bi smeli da zaboravimo!

Stalna tema Vaših radova je odnos umetnosti i politike, budući da je politika 2000. godine promenjena, na koji način je ta promena uticala na tematiku Vašeg rada?

Da, jako se promenila pošto se promenio kontekst i ja se od tada bavim pitanjem revizije istorije Drugog svetskog rata, brisanjem socijalizma, pljačkom društvenog vlasništva i njegovim posledicama, kao i nasleđem politike terora: masovnim zločinima, genocidom progonom. Upravo onim što idelogoja koja veruje da postoji: „zapadna vizija“, „nezapadna demokratija“ i „jasan kriterijum vrednovanja“ hoće da sakrije i utaji.

Kako biste opisali kontekst kritičke umetnosti danas u Srbiji? Kakva je pozicija kritičkog javnog diskursa uopšte deset godina posle demokratskih promena i dolaska nekadašnje opozicije na vlast?

Kritički diskurs postoji, ali je marginalizovan i potpunu dominaciju u javnom prostoru još uvek imaju ideološki mehanizmi koji podstiču rasizam, antikomunizam i ksenofobiju - diskurs koji se brani od zapadne demokratije, stranih plaćenika i koji pokušava da nalaže “jasne vrednosne kriterijume”.

Ako nacionalizam izgleda trenutno manji problem od ideologije tržišta, da li tržište u najširem smislu pronalazi svoje kritičare u umetnosti?

Nacionalizam i tržište nisu dva različita diskursa. Kod nas je agresivni nacionalizam opljačkao svo društveno i javno dobro u ime srpskih interesa. Kada se magla malo

SMATRAM DA POLITIČKA KOREKTNOST NE DOLAZI SA ZAPADA, A NAŽALOST, NEKA DRUGA DEMOKRATIJA SEM ZAPADNE I NE POSTOJI

POTREBNA NAM JE POLITIČKA KOREKTNOST KOJA ZAKONSKI ZABRANJUJE RASIZAM, DISTRIBUCIJU ANTISEMITSKIH KNJIGA, REHABILITACIJU RATNIH ZLOČINACA IZ DRUGOG SVETSKOG RATA I RATOVA 90-IH

razišla, vidi se da su saradnici ratnih kriminalaca opljačkali državu i društvo i da sad finasiraju ideologije koje reprezentuju "otpor zapadu" dok ne opljačkaju još malo onog što je ostala. A onda će "surovom zapadu" prodati ono što su opljačkali, legalizovati bogatstvo i zaboraviti na "srpsku stvar". Rad "Od socijalizma do kapitalizma i nazad", koji sam uradila u saradnji sa Sašom Markovićem, bavi se upravo i tom temom.

Na koji način politička korektnost utiče na društveni, politički, socijalni, etički i estetski kvalitet savremenog angažovanog dela?

Potrebna nam je politička korektnost koja zakonski zabranjuje rasizam, distribuciju antisemitskih knjiga, rehabilitaciju ratnih zločinaca iz Drugog svetskog rata i ratova 90-ih. Ako tako postavimo stvar, onda mislim da je danas progresivna ona umetnost koja zagovara takvu političku korektnost. O tome je, uostalom, izložbom „Građanka/Umetnica (Umetnik/građanin)" govorila i Bojana Pejić na Oktobarskom salonu čija je umetnička direktorka bila 2008. godine.

Kako se kritička umetnost danas odnosi prema socijalističkom nasleđu?

Ideologija antikomunizma koja je sveprisutna, od sredine 80-ih do danas, zabranila je bilo kakvo sećanje na socijalizam koje nije nostalgično ili kritičko. Mislim da je to važna tema i da će umetnost naći način da se vrati temi socijalizma.

Da li ovde "kritičko" koristite u smislu "negativno kritičko"?

Hvala na intervenciji, upravo sam mislila "negirajuće", a napisala kritički.

DANILO PRNJAT

LEBDEĆA POZICIJA UMETNIKA

Razgovarala: **Vesna Tašić**

Vaš rad odlikuje angažovanost u smislu postizanja određenih pomaka u percipiranju i promišljanju društvene stvarnosti, odnosno svojevrsna borba protiv establišmenta i ustaljenih pogleda na društvenu stvarnost. U tom smislu, šta smatrate ključnim temama u Srbiji danas?

Društvo u Srbiji odlikuje jako mnogo problema na svim nivoima, pre svega u kulturi i privredi, odnosno ekonomiji, kao ključnim produkcionim mašinerijama života na ovim i svim drugim prostorima. Takođe, Srbija se nalazi u tranzicionoj poziciji i zemlja je koja hrli iz post-socijalizma u "liberalni" kapitalizam. Ovaj proces traje jako dugo, ali svakako ne, kako bi trebalo - iz razloga kritičkog balansiranja i agonizma naizgled suprostavljenih totalnih ideoloških matrica koje su nam jedine ponuđene za identifikaciju: nacionalizma (koji od nas pravi stado) i liberalnog kapitalizma (koji od nas pravi stvari na rafovima), već iz mnoštva unutrašnjih problema odnosa njihovih moći, korupcije i sl.

Da stvari budu još složenije, kako proces demokratizacije traje predugo, sve to počinje da zamara i rezultira pojavom niza alternativnih kulturoloških rešenja (što se najbolje

Danilo Prnjat, ***Savršeni ljubavnik,*** video performans, Firenca 2006.

Danilo Prnjat rođen je 1982. u Herceg Novom. Završio je Akademiju likovnih umetnosti u Novom Sadu i Interdisciplinarne master studije - Teorija umetnosti i medija na Univerzitetu umetnosti u Beogradu. Živi i radi u Beogradu. Prnjat interveniše u domenu političke realnosti izvodeći kontroverzne, ponekad i zakonski problematične akcije i manipulacije kojima eksplicira određeni društveni problem. Njegov rad zalazi u domen aktivizma, pri čemu deluje putem ekcesa, kao haker koji upada u sistem i napada ga iznutra. Poslednjih godina izlagao je na: Moscow Biennale of Youth (2010), Wurttembergischer Kunstverein, Štutgart (2010), Frieze Art Fair, London (2009), Haus der Kulturen der Welt, Berlin (2009), Museo Nacional de Arte Reina Sofia, Madrid (2009), Center Pompidou, Pariz (2008), Oktobarski salon, Beograd (2008), Futura, Prag (2008), <rotor>, Grac (2008), Zendai Museum of Modern Art, Šangaj (2007).

Više o radu Danila Prnjata na www.daniloprnjat.com

vidi na primerima alternativnih rešenja EU), koja su, opet, s jedne strane poželjna, a s druge, mogu biti izuzetno problematična i nedemokratska u mnogim aspektima.

Stvari u ovakvoj Srbiji su stoga veoma složene i poželjni društveni aktivizam ne treba da se pozicionira kroz tvrdo "za-protiv" establišmenta (jer on takođe u svojoj politici ima određene pozitivne momente), već upravo treba da radi sa čitavim nizom problematičnih čvorišta unutar sistema na svim nivoima i emancipacijom čitavog društva u cilju što bolje korekcije postojećeg ili pak stvaranja nečega novog... U tom smislu, pozicija umetnika treba da bude "lebdeća" i sposobna da prepoznalački i istraživački ulazi u ceo niz oblasti i problema (jer su svi temporalni i brzo se smenjuju) unutar raznih društvenih, kulturnih i ekonomskih struktura i vrednosti. Umetnost je emancipatorska društvena praksa i ona danas, kada se mnoge stvari jako brzo dešavaju, ne bi trebalo da bude zatvorena u potencijalnost samo jedne teme, političke partije ili stila.

Čime se rukovodite pri izboru određenih problema i fenomena koje istražujete?

Razlozi koji me pokreću i izbor fenomena kojima se bavim su razni i zavise od svih onih situacija u svakodnevnom životu kojima smo stalno izloženi. S tehničke strane, često se rukovodim i potencijalnošću nekog fenomena, kada uvidim da se medijskim eksponiranjem te stvari može ostvariti određeni efekat na širu društvenu realnost.

Nagrađivani ste, ali i osporavani, a suočili ste se i sa cenzurom. Sa kakvih pozicija su upućivane negativne kritike Vašeg rada? Takođe, Vaši radovi su tumačeni kontroverzno, budući da ostavljate prostor za njihovo čitanje iz suprotnih uglova - i kao kritiku i kao glorifikovanje određenog fenomena. Da li je to mač sa dve oštrice - u odnosu na mogućnost ostvarenja dijaloga sa javnošću / publikom?

To jeste mač sa dve oštrice jedino kada se ti projekti prezentuju unutar elitističkog kruga kulture, kakvi su muzeji ili galerije. Njihova publika ima tendenciju da se autonomizuje i vrednosno pozicionira izvan sistema (što je inače najveći paradoks te publike, jer su upravo institucije umetnosti sam sistem). Međutim, iz mog iskustva, takva publika, rad sa nečim što je, po mom mišljenju, prava društvena realnost, posmatra kao glorifikovanje tog fenomena, često samo zato što umetnik radi sa tim fenomenom na direktan način. Naravno da ovde postoji i dublji ideološki mehanizam, ali se zbog ilustrativnosti zadržavam na ovom čisto perceptivnom nivou. Stoga mislim

NA ZAPADU SU NEGATIVNE KRITIKE UGLAVNOM DOLAZILE IZ PRAVCA PRETERANE LEGITIMIZACIJE KONZUMERIZMA, KOZMETIKE, KAPITALIZMOM OBLIKOVANOG IDENTITETA ITD. MOJ RAD NAMERNO SUOČAVA TE DVE DOMINANTNE MATRICE (PATRIJARHALNU KULTURU I NACIONALIZAM SA LIBERALNIM KAPITALIZMOM) I IZAZIVA NJIHOV SUDAR PRI KOM SE, BUDUĆI TOTALITARNE, OBE NAJČEŠĆE OBRUŠAVAJU

da je ključ upravo u razdvajanju javnosti i publike kada su prijem i recepcija umetnosti i aktivizma u pitanju. Takođe, kritika često zavisi i od konteksta, odnosno toga gde se rad prezentuje. Recimo, u performansu "Lilly", koji je podrazumevao gerilski upad 200 muškaraca u kozmetičku radnju, u Srbiji mi je zamerano što sam te ljude platio da to učine i time ih "za male pare" prisilio da izvedu određeno ponašanje koje se u našoj sredini čita kao seksualno pogrešno. S druge strane, na Zapadu su negativne kritike uglavnom dolazile iz pravca preterane legitimizacije konzumerizma, kozmetike, kapitalizmom oblikovanog identiteta itd. Moj rad namerno suočava te dve dominantne matrice (patrijarhalnu kulturu i nacionalizam sa liberalnim kapitalizmom) i izaziva njihov sudar pri kom se, budući totalitarne, obe najčešće obrušavaju. A ta pozicija jeste kritična pozicija našeg društva danas. Muškarci koji su učestvovali u radu "Lilly" su mladi momci (uglavnom srednjoškolci) ili penzioneri, koji dodatni izvor prihoda ostvaruju tako što statiraju za potrebe marketinške agencije. Zanimljivo je da upravo te dve grupe ljudi, a posebno prva, čine hard core krilo nacionalizma danas u Srbiji. Izložiti te ljude određenim pitanjima koja se tiču njih samih, vrednostima koje im se nude i koje žive, jeste za mene aktivizam koji radi i bez pretenzije za nametanje neke poruke.

Da li je za skretanje pažnje na problem koji obrađujete i sam umetnički rad neophodna određena radikalna, pa i gerilska forma, kakve ste praktikovali, i koliko je medijska manipulacija danas neophodna da bi se delovalo kritički?

Određeni radikalni potez je potreban ako neko želi da se njegov glas čuje ili da deluje na što širi krug ljudi. Korišćenje gerilske strategije u nekim od mojih projekata je bilo

Danilo Prnjat, ***Lili projekat,*** performans, Beograd, 2007.

Danilo Prnjat, ***Lili projekat,*** performans, Beograd, 2007.

važno upravo iz razloga većeg medijskog eksponiranja koje takvi projekti sa sobom nose u većoj ili manjoj meri. Stav da mediji oblikuju našu realnost je samo delimično tačan, jer su mediji tehnika, nešto kroz šta se deluje, a zapravo instance moći deluju i tako oblikuju društvo. Televizija, radio i internet su vrlo demokratični mediji sa mnogo mogućih ukliznuća i iskliznuća i, po mom mišljenju, oni se moraju koristiti ako se želi delovati na masu. Naravno da postoje, i u potpunosti su legitimni, drugačiji aktivistički projekti koji nemaju takvu tendenciju delovanja, već se baziraju na radu sa malim grupama, izolovanim društvenim zajednicama i sl.

Ako nacionalizam izgleda trenutno manji problem od ideologije tržišta, da li tržište u najširem smislu pronalazi svoje kritičare u umetnosti?

Najveći problem je taj što kod nas uopšte ne postoji frakcija koja se bavi problematizovanjem ideologije tržista na relevantan način. Naša umetnost je još uvek zaglavljena u nasleđenim problemima iz 90-ih i, usudiću se da kažem, još je prilično nesvesna dominantne ideologije današnjice - ideologije liberalnog kapitalizma. Neki drugi, komercijalniji oblici kulture, zbog prirode stvari, to već odavno nisu, poput popularne kulture i mode recimo. Štaviše, oni se uveliko koriste njome, te se liberalnom kapitalizmu na taj način izokola stvara lakša prohodnost.

Tržište nikada nije artikulisano kao jasan ideološki sistem sa kojim se može sporiti. Da li kritičkoj umetničkoj praksi uopšte uspeva da sagleda novac i tržište kao ideološki konstrukt?

Apsolutno ne. Nedavno sam pozvan u Centar za kulturnu dekontaminaciju da učestvujem na internom razgovoru sa nemačkom delegacijom poslanika, članova Odbora za kulturu i medije nemačkog parlamenta. Pored mene, tu je bila nekolicina umetnika, aktivista i kulturnih radnika. Razgovor nije trajao dugo, ali je završio rečenicom jednog pisca: “Samo vi nama dajte pare i ništa ne pitajte!”, uz dodatni komentar da je ovaj stav već bio iznet na nekom prethodnom sličnom sastanku i da ga zbog istinitosti treba ponoviti. Interesantno je to koliko takav stav, među umetnicima i aktivistima, zapravo reflektuje dominantni stav korumpiranog državnog aparata kada je u pitanju upravljanje državnim preduzećima, firmama, korišćenje razvojnih fondova EU i sl. Bitno je doći do pozicije da se novcem raspolaže, a izbeći svaku moguću odgovornost. Reč je o identičnim ekonomskim modelima.

KOD NAS SADA BAŠ I NEMA NEKE, NI STRANE NI DOMAĆE, UMETNIČKE PRODUKCIJE. NEMA ČAK NI ONAKVE KAKVA JE POSTOJALA 90-IH. TADA SU STRANI DONATORI TENDENCIOZNO DAVALI SREDSTVA ZA PRODUKCIJU "KRITIČKE" UMETNOSTI I KULTURE U CILJU ŠTO EFIKASNIJEG RUŠENJA SOCIJALISTIČKOG REŽIMA

Na koji način finansijski aspekt utiče na kritičku umetničku produkciju i da li podrška stranih donatora uslovljava određeni konceptualni okvir takve produkcije?

Kod nas sada baš i nema neke, ni strane ni domaće, umetničke produkcije. Nema čak ni onakve kakva je postojala 90-ih. Tada su strani donatori tendenciozno davali sredstva za produkciju "kritičke" umetnosti i kulture u cilju što efikasnijeg rušenja socijalističkog režima. Podrška stranih donatora, ako se i desi danas, naravno da može biti, kao što često i jeste, višestruko problematična, ali opet te stvari zavise od projekta do projekta, kako se ko s tim nosi, sa kakvim problemima radi i sl. Kao što nisu negativni svi aspekti nacionalne politike, isto tako nisu negativni ni svi principi i uticaji koji dolaze spolja, pre svega sa Zapada.

Da li se deo kritičke umetničke produkcije na lokalnom nivou, koji je u potpunosti usklađen sa zapadnim principima političke korektnosti i ideološkim okvirom zapadne demokratije, može označiti kao servilan?

Naravno.

Da li se i samim umetnicima može zameriti da su kozmetički zaglavljeni u potrošačkom društvu, odnosno da su samo funkcionalni deo tržišta?

Kod nas, još uvek ne.

MEHANIZMI MOĆI DOMINANTNOG APARATA, TAKO SU STRUKTUIRANI DA ASIMILUJU SVE MOGUĆE STRATEGIJE OTPORA

Istraživali ste do sada problematiku identiteta (ličnog, rodnog, nacionalnog), fenomen drugosti i tabue u patrijarhalnom društvu, zloupotrebu medija, pitanje smisla nacionalizma i njegove materijalne determinisanosti.., nastupajući pritom iz pozicije lokalnog, srpskog umetnika. S obzirom da ste učestvovali i na niz međunarodnih izložbi, koliko su ti problemi zajednički za društva u tranziciji, a koliko su prisutni globalno?

Ovo pitanje je kompleksno i kvalitetan odgovor bi verovatno zahtevao mnogo više prostora. Reći ću samo da mi danas živimo u globalnom društvu, gde bi bilo izuzetno naivno misliti da zaista postoji bilo šta lokalno, a da to nije istovremeno i određena projekcija globalnog. Unutrašnja politika je nezamisliva bez spoljne i obrnuto, a sasvim isti slučaj je i u umetnosti. Međutim, s druge strane, istinski političan se može biti samo ako se radi sa nekim lokalnim kontekstom. I pored svih praksi web i net arta, ja i dalje teško mogu da zamislim efikasan aktivizam na globalnom nivou, ma koliko istom i sam težio. Ovo bi onda, s druge strane gledano, značilo da se ne može biti u potpunosti i istinski efikasan u delovanju na neki lokalni kontekst, već uvek i samo u određenoj meri. U to nas zapravo stalno i ubeđuju gotovo svi projekti koji se odnose na neke lokalnosti. Većina su samo delimično uspešni, gotovo nikad u potpunosti. Naš svet, odnosno mehanizmi moći dominantnog aparata, tako su struktuirani da asimiluju sve moguće strategije otpora. Ali to svakako ne znači da mi ne treba da koristimo sve raspoložive i moguće mehanizme, kako lokalne, tako i globalne kritike i da nastavimo da istrajavamo u iznalaženju nekih novih, kojima bi možda bilo moguće izazvati određene promene.

Kako biste opisali kontekst kritičke umetnosti danas u Srbiji? Koje su osnovne razlike kritičke umetničke prakse 90-ih i danas? Kakva je pozicija kritičkog javnog diskursa uopšte deset godina posle demokratskih promena i dolaska nekadašnje opozicije na vlast?

Padom režima Slobodana Miloševića javni kritičarski diskurs je izgubio metu u koju je do tada bilo moguće pucati, te je samim tim i oštrica kritike znatno otupela. Naravno, ona je otupela i iz razoga koje sa sobom nužno donosi tranzicija, gde imamo bućkuriš svega i svačega, na svim nivoima i u svim oblastima. Danas je nemoguće reći u kakvom sistemu živimo, svuda su nekakvi procesi, promene se tek očekuju. Sve to čini poziciju u kojoj se celokupno društvo nalazi, a time i pojedinci u njemu, mnogo težom, pa i za delovanje "protiv". Što se tiče konteksta kritičke umetnosti u svetlu demokratskih promena, ja zaista ne mogu da govorim o 90-im godinama. Prvo, jer tada nisam živeo u

Danilo Prnjat, ***Tempo projekat,*** Beograd, 2008.

LAŽNA BOMBA U "TEMPU"

U "Tempu" na Vilinim vodama juče oko 20 časova evakuisani su svi radnici i potrošači zbog dojave o postavljenoj bombi u tom objektu. Posle intervencije Kontradiverzione ekipe utvrđeno je da se ipak radilo o lažnoj uzbuni.

Danilo Prnjat, ***Tempo projekat,*** pres kliping, 9. februar 2008.

KADA JE U PITANJU ODNOS VLASTI I KRITIČKE UMETNOSTI TOKOM 2000-IH, MOJ UTISAK JE DA VLAST DANAS VEOMA MNOGO KONTROLIŠE KULTURU I UMETNOST, ALI JE TE MEHANIZME MOŽDA ZNATNO TEŽE UVIDETI NEGO RANIJE

Srbiji, već u Crnoj Gori, i taj period nisam doživeo na način na koji su to građani Srbije i Beograda doživeli. Recimo, ja nemam direktno iskustvo rata i bombardovanja, već taj period više pamtim po sankcijama, ekonomskoj i društvenoj krizi...

Ali, kada je u pitanju odnos vlasti i kritičke umetnosti tokom 2000-ih, moj utisak je da vlast danas veoma mnogo kontroliše kulturu i umetnost, ali je te mehanizme možda znatno teže uvideti nego ranije. To se najčešće radi kroz izbor reprezentativnih umetnika i njihovo brendiranje. Bez pretenzije da umanjim nečiji pojedinačni umetnički rad i značaj, navešću par primera koji mi se nameću. Recimo, izbor umetnika i umetnice koji su 2009. predstavljali Srbiju na Bijenalu u Veneciji dobar je pokazatelj državne ideologije na polju kulture. S jedne strane, imamo umetnicu Katarinu Zdjelar koja radi sa pitanjima jezika, glasa, (ne)mogućnostima prevazilaženja ograničenja jezika, kulture.., što bi moglo da se čita kao vid potrebe za prevazilaženjem rigidnog nacionalnog identiteta koji je određen jezikom, odnosno kao potreba za multikulturalnim društvom i komunikacijom. Ovo je upravo način kako Srbija želi sebe da reprezentuje na Zapadu u ovom času: kao zemlju koja se suočila s rigidno-nacionalističkim diskursima iz prošlosti.

Rad umetnika Zorana Todorovića demonstrira način kako se određena trauma (sečenje kose - logor, genocid, rat) prevazišla (država - koncentracioni logor), kako je dobila poželjnu (priznanje zločina), ušuškanu i toplu formu i kako smo spremni za kapitalizam (proizvodnju i izvoz ćebadi ili nečega drugog). Naravno, nema potrebe posebno napominjati da je reč o praksama koje nisu interventnog tipa, gde bi rad sa nekim od zadatih konteksta imao relevantnije opravdanje izvan ovog nacionalno-reprezentacijskog.

Za razliku od ove reprezentacije ka spolja, postoji mnoštvo reprezentacija na unutrašnjem planu. Simptomatičan primer je nedavno otvoreno Bijenale u Pančevu koje se, ne bez veze sa tim, održava u godini pojave novih separatističkih i nacionalističkih pokreta

(Sandžak) i nove kulminacije kosovskog problema (presuda Međunarodnog suda pravde u Hagu). U toj situaciji, Odbor Bijenala odlučuje da se na izložbi predstavi samo jedan umetnik (čime mu je posebno naglašen značaj i biografija!) - Jozef Nađ, Mađar iz Srbije koji živi i radi u Francuskoj, a u svom radu se bavi pitanjem imigracije. Nije li opravdano pretpostaviti da je ovaj potez izveden u svrhu renderovanja pojave potencijalno sličnog problema u Vojvodini?

Ako je osnovno određenje kritičke produkcije 90-ih bilo političko, kakvo je danas?

Svaka je umetnost politička materijalna praksa bez obzira na vreme u kojem se dešava. Kod nas, i uopšte u istočnoevropskom kulturnom kontekstu, političnom umetnošću se još uvek smatraju akcije i intervencije u realnosti kojima se direktno zalazi u neki politički problem ili situaciju (na primer eksplicitna kritika Miloševića u radu grupe Magnet tokom 90-ih). Naravno, ova praksa dolazi iz iskustva totalitarnih režima zemalja Istočne Evrope, gde je glas protiv mogao biti percipiran jedino direktnim suprostavljanjem i nikako drugačije. Jedino su takve akcije bile političke. Mislim da ovakav pristup treba praktikovati upravo onda kada se želi ukazati na totalnost nekog fenomena (recimo moja akcija lažne dojave o postavljenoj bombi u Tempo supermarketu).

Međutim, činjenica je da postoje i drugačiji vidovi političke umetnosti širom Evrope, Azije, Afrike... Na primer, politička umetnost koja danas više dominira u zapadnoevropskom kontekstu smatra političkim sve fenomene svakodnevnog života: način kako pijemo kafu, kakvog nam je oblika wc šolja itd. Oni su posmatrani kao konstrukti društvenosti i svojevrsne ideologije savremenog života. A to je svakako nešto čime se umetnici bave.

Kako ocenjujete istoriju angažovane umetnosti u Srbiji i da li ste u tom smislu imali uzore?

Nemam uzore, ali volim jugoslovensku neo-avangardu. Fascinira me kako mnogi od tih radova danas, iako kontekstualni i realizovani recimo tokom 70-ih, kada se nađu na izložbama, budu jako živi, pa čak i politički aktuelni.

Koja pitanja kritička umetnost postavlja danas i koji su njeni dometi?

Kao što sam naveo, ne mislim da danas umetnost ima i treba da ima jednu temu kojom se bavi, već je u pitanju ceo spektar višeslojnih problema i pitanja. Njeni dometi zavise

VEĆINA MOJIH RADOVA SU ANGAŽOVANI I POLITIČNI, ALI SU LOKALNI, ŠTO AUTOMATSKI ONEMOGUĆAVA NJIHOVU PERCEPCIJU U NEKOM MEĐUNARODNOM KONTEKSTU

od vrste projekta, medija, ideološke podobnosti, angažovanosti, uloženog rada itd.

Kakav je odnos aktivizma i kritičke umetnosti? Na koji način se preliću, kako ih je moguće vrednovati?

Kritička umetnost je vid političke umetnosti koja u sebi sadrži kritiku nekog društvenog fenomena ili političkog sistema. Aktivizam kao umetnička praksa podrazumeva intervencije u društvenoj i političkoj realnosti koje dovode do nekog konkretnog pomaka u njoj. Dakle, u aktivizmu je bitan efekat i konkretni boljitak koji je tom praksom u društvu proizveden. Mislim da bi svaka umetnost morala biti aktivistička i ulaziti u direktan rad sa problemima, a ne da se samo fasadno zadržava na poziciji konfrontacije sa subjektom ili objektom svoje kritike.

Možete li da navedete neke od protagonista kritičke umetničke prakse danas u Srbiji čije delovanje ocenjujete pozitivno?

Postoji dosta toga što se može označiti kao pozitivno. Meni se lično dopada pre svih rad Nikolete Marković i Nebojše Milikića, potom rad grupa Žene u crnom, Grupe Spomenik ...

Koliko je bavljenje angažovanom umetnošću danas vrsta imperativa za međunarodnu karijeru?

Važno je, ali je i vrlo problematično. Većina mojih radova su angažovani i politični, ali su lokalni, što automatski onemogućava njihovu percepciju u nekom međunarodnom kontekstu. S druge strane, kada se nađem u internacionalnom kontekstu, najčešće se

od mene zahteva da izvedem taj salto mortale svoje dosadašnje prakse i da reagujem na novonastalu situaciju, što je opet jako teško i psihološki naporno. S jedne strane, internacionalizacija nečije karijere može značiti i njenu depolitizaciju, a s druge, može značiti i razbijanje rigidnog, nacionalnog okvira i proširenje polja delovanja neke prakse i njene komunikativnosti. Ove stvari veoma zavise od toga čime se umetnik bavi i kako se postavlja u odnosu na problem, koliko ima svest o kontekstu, koliko uviđa veze različitih stvari ili sistema.

Na koji način i koliko kustosi utiču na karijeru vizuelnog umetnika danas?

Utiču dosta, jer oni imaju tu poziciju selekcije i odabira umetnika koji će biti negde predstavljeni, pa time omogućavaju, ili ne, vidljivost neke i nečije prakse. Ipak, danas se ovakvi mehanizmi kustoskih praksi sve više prevazilaze u smislu da se teži tome da kustosi i umetnici skupa rade na projektima, aktivistički.

ISTI PROSTOR – DRUG ČAS

Miha Colner, Nika Grabar

Med vrsticami novih zgodovin, ki so v devetdesetih letih pričele polniti knjižne police t. i. Zahodnega Balkana, ni prostora za razmislek o tem, ali je bil nastanek novih držav zgodba o uspehu posameznih narodov ali o neuspehu federativne skupnosti. Umetnost si v primerjavi z zgodovino lahko privošči dvom. Zato o njej ne moremo govoriti v kontekstu tega prostora in časa, ne da bi omenili politični kaos, ki je zaznamoval velik del nedavne zgodovine. Navsezadnje je dokaz za to tudi koncept pričujoče publikacije.

Mojca Pungerčar v intervjuju govori, da ji je koncept »isti prostor – drug čas« predstavljal izhodišče za odpiranje mnoštva drugih vsebin znotraj njenega dela. In kaj je pravzaprav takrat pomenil »drug čas« za slovenski prostor? Razpad države se je začel z vojno in radikalno spremembo ekonomskega in političnega sistema. Nova situacija je odprla nov pogled na prostor umetnosti za tiste, ki so ga oblikovali »znotraj«, in za tiste, ki so ga pričeli spoznavati »od zunaj«. Pri tem se je izkazalo, da meje med vzhodom in zahodom niso enoznačne, da o umetnosti Vzhodne Evrope ne moremo govoriti pavšalno, da je vsaka od držav na prizorišče hladne vojne vstopila z lastno kompleksno zgodovino, ki se odraža v njeni umetniški produkciji vse do danes.

Miško Šuvaković je v intervjuju za slovensko revijo *Likovne besede* dejal, da je prostor Slovenije idealen za raziskovanje tokov in pojavov v moderni in sodobni umetnosti nekega zaokroženega kulturnega in geografskega prostora. »Ravno dovolj je oddaljena in ravno dovolj je blizu, da sem lahko zasnoval neko raziskovalno matrico.«[1] Dovolj je majhna in pregledna, da je znotraj nje lahko zajeti poglavitne razvojne linije. A tudi na tem dvomilijonskem prizorišču, ki je zlasti po vzpostavitvi nove države ustvarilo živahno lokalno sceno, sicer močno vpeto v mednarodni umetniški svet, se je skoraj nemogoče izogniti posploševanju in izpuščanju, kadar je na paleti zgodovinjenje aktualnih pojavov v umetnosti zadnjih dvajsetih let. Produkcija se je v omenjenem času postopoma množila vse do učinka hiperprodukcije, ki je med drugim posledica spremenjene kulturne in izobraževalne politike. Prav zaradi te izrazite heterogenosti je dandanes skoraj nemogoče vzpostaviti in prepoznati prevladujoči tok umetniškega izraza. Ti vseskozi potekajo v nekakšnih vzporednih linijah, ki tvorijo posamezne kroge, scene in neformalna gibanja. Vse te paralelne linije razvoja pa kljub popolni raznolikosti prizorišča ostajajo fluidne na več nivojih: prehajajo tako umetniki, ki se pojavljajo znotraj različnih konstelacij in kontekstov, fluiden pa je tudi izraz znotraj opusa posameznega avtorja, ki ne perpetuira več nujno vzpostavljenega osebnega sloga, pač pa se loteva raznorodnih projektov in pri tem razpolaga s celo paleto prijemov in uporablja najrazličnejše medije.

NEPOSREDNEJŠA KRITIKA IN VEČJA DRUŽBENA ANGAŽIRANOST, PA ČEPRAV ZGOLJ NA MANIFESTATIVNEM IN POETIČNEM NIVOJU, STA SE IZ NEKDAJ MARGINALNEGA POLOŽAJA PRESELILI NA INSTITUCIONALNO RAVEN IN KMALU TUDI SAMI POSTALI KONVENCIJA

Na prehodu iz 80. v 90. leta so se v družbi in s tem tudi v umetnosti dogajali veliki premiki. V političnem pogledu se je začela temeljita in fundamentalna transformacija

1 Miško Šuvaković, Slovenija – zanimiv vzorec raziskovanja. Likovne besede, 87/88, 2009 (Ljubljana: Zveza društev slovenskih likovnih umetnikov), 76–87.

družbe na vseh nivojih, ki je sovpadala z uvajanjem nove svetovne ureditve, ideološke depolarizacije in hitrega skoka v korporativno situacijo. Vsa ta dejstva so se obilno odrazila tudi v umetnosti, ki je v skladu z globalnimi premiki v razširjenem pojmovanju zavzela nove izhodiščne pozicije in začela delovati v predrugačenih razmerah in ob pomoči najrazličnejših sredstev, ki so mnogokrat presegali klasično individualno delo umetnika. Z zatonom modernizma so se rodile in uveljavile številne prakse, ki so se naslonile predvsem na vplive z zahodne poloble nekdanjega političnega zemljevida. Neposrednejša kritika in večja družbena angažiranost, pa čeprav zgolj na manifestativnem in poetičnem nivoju, sta se iz nekdaj marginalnega položaja preselili na institucionalno raven in kmalu tudi sami postali konvencija. Tako je tradicija konceptualne umetnosti, ki je bila v svojem času po večini premišljena za opozicijo poglavitnemu toku, ob podpori umetnostnega trga in zaradi zasuka političnega diskurza prešla v pozicijo in zasejala globok vpliv med različnimi praksami sodobne umetnosti v zadnjih dvajsetih letih.

Za oporo pri razmišljanju o novih načinih produkcije in prezentacije ter o umetniških pristopih, značilnih za čas »sodobne umetnosti« v prostoru Slovenije, se je smiselno nasloniti na uvodno besedilo Igorja Zabela v katalogu pregledne skupinske razstave *Slovenska umetnost 1995–2005: Teritoriji, identitete, mreže* z naslovom *Sodobna umetnost*. Avtor skozi pričujoče besedilo razmišlja o spremembah v polju institucionalne in alternativne umetnosti, išče ključne premike in porive za uveljavitev njihovega novega pojmovanja ter vplive iz mednarodnega prostora. Igor Zabel postavlja dokončno uveljavitev sodobne umetnosti na področju Slovenije v leto 1995, ko sta se v Budimpešti istočasno zgodili dve predstavitvi slovenske sodobne (razširjene) likovne ustvarjalnosti. V muzeju Müczarnók je bila v soorganizaciji Moderne galerije iz Ljubljane predstavljena razstava Zbirka *P.A.R.A.S.I.T.E. muzeja sodobne umetnosti*, v Galeriji Studio pa je bila v sodelovanju z ljubljansko Galerijo Škuc postavljena razstava s pomenljivim naslovom *Čas kot struktura, metoda kot pomen*. Obe predstavitvi sta omogočili vpogled v aktualno dogajanje na umetnostni sceni v smeri tedaj nove izraznosti brez generacijskih omejitev. Kot pravi Zabel, se je v obeh razstavah zrcalila nenavadna energija, odprtost, pripravljenost na tveganje in eksperiment. Prav ti razstavi sta bili manifestaciji novih razmerij v umetnosti, ki je na prehodu iz 80. v 90. leta doživela globoke spremembe. Temeljna sprememba, do katere je preobrazba pripeljala, je bila nemara odprava prevladujočega razumevanja, da je umetnina nujno objekt s posebnimi formalnimi značilnostmi. Dela so se tako razširila v prostor, v situacijo ali razmerje, ki ni več nujno prostorsko, ampak je postalo procesualno, sprejemljivo, bistveno časovno ter usmerjeno v dejavno interakcijo s svojim okoljem in publiko.

BLIŽINA KRVAVIH BALKANSKIH VOJN, NOVONASTALA DRŽAVNA TVORBA, ISKANJE NACIONALNE IDENTITETE, EKONOMSKA TRANZICIJA IN VZPOSTAVLJANJE NOVIH RAZMERIJ V DRUŽBI, PRESKOK V POTROŠNIŠKO DRUŽBO SO POSTALI ODLOČILNI VSEBINSKI DEJAVNIKI DRUŽBENO SENZIBILNIH USTVARJALCEV

Drugi ključen premik, ki ga navaja Igor Zabel, je razstava 2. trienala U3 v Moderni galeriji, ki jo je pripravil vplivni dunajski umetnik, teoretik in kurator Peter Weibel in vanjo vpeljal svoje subjektivne preference v dojemanju sodobne umetnosti. Pod imenom *Umetnost onstran bele kocke* je predstavil umetnike in prakse, ki do tedaj po večini niso uspeli prodreti v pomembnejše institucije. Če se je ob koncu 90. let sodobna umetnost še borila za pomembnejši položaj znotraj nacionalne kulture, ga je po prelomu tisočletja vsekakor tudi dosegla – zaradi splošnega družbenega zasuka, sledenja mednarodnim tokovom in deloma zaradi menjave generacij je sodobna umetnost postala stalnica institucionalnih predstavitev, obenem pa se je kot relevantna zasidrala v zavest širše publike[2].

Obrat od formalne in estetske prevlade v neposrednejše komentiranje obstoječe stvarnosti sta naplavili drugačne tematike, obravnavane znotraj umetniških del. Sodobna umetnost je začela siloviteje reflektirati in komentirati pojave v sodobnem svetu, ga skušala po svoje razumeti in v določenih primerih tudi spremeniti, izrabljala je učinek potujitve in vnašala vanj poetičnost in skrivnostnost. Ta družbena angažiranost in kritika, ki je na različnih nivojih v umetnosti prisotna zlasti od prvih desetletij 20. stoletja, se je na področju Slovenije v 90. letih še radikalizirala in manifestirala skozi različne akcije, izjave in koncepte. V danem času je bil tovrsten pristop nekako logičen, saj so umetniki sledili mednarodnim tokovom in vanje vpletali lokalne tematike, kar se je zgodilo v občutljivem družbenem trenutku. Bližina krvavih balkanskih vojn, novonastala državna tvorba, iskanje nacionalne identitete, ekonomska tranzicija in vzpostavljanje novih

2 Igor Zabel, Sodobna umetnost. V: Teritoriji, identitete, mreže – slovenska umetnost 1995–2005, katalog razstave (Ljubljana: Moderna galerija, 2005).

UMETNIKI SE DANDANES POSLUŽUJEJO RAZLIČNIH NAČINOV OBRAVNAVANJA IN PREDSTAVLJANJA IZBRANIH TEMATIK, NJIHOVI POSREDNI VPLIVI IN NEPOSREDNE REFERENCE PA SE BREZMEJNO NAVEZUJEJO NA NAJRAZLIČNEJŠA IZHODIŠČA PRETEKLOSTI, SEDANJOSTI ALI CELO PRIHODNOSTI

razmerij v družbi, preskok v potrošniško družbo so postali odločilni vsebinski dejavniki družbeno senzibilnih ustvarjalcev.

A vsi ti tedaj novi pojavi niso bili vseobsegajoči in nemogoče bi jih bilo aplicirati na celotno umetniško prizorišče, kjer so se različne smeri in težnje odvijale v več paralelnih svetovih, ki so mnogokrat – kakor tudi še dandanes – ostajali deloma na različnih ideoloških bregovih. Tako se je skozi zadnjih petnajst let v Sloveniji ohranila močna linija modernističnega slikarskega in kiparskega formalizma, pojavila se je živahna scena novomedijske umetnosti z lastnimi formalnimi in vsebinskimi zakonitostmi, vzpostavilo se je t. i. postmedijsko slikarstvo, video umetnost je nadaljevala svoj razvoj, začet v 70. in 80. letih, vse močneje se je začela pozicionirati t. i. sodobna umetniška fotografija, ki je vzpostavila lasten jezik znotraj širšega polja umetnosti. Vse naštete smeri in predvsem njihovi kreativni odvodi in različna presečišča so ustvarili heterogeno izraznost, ki onemogoča enoznačno pojmovanje aktualne umetniške produkcije. Umetniki se dandanes poslužujejo različnih načinov obravnavanja in predstavljanja izbranih tematik, njihovi posredni vplivi in neposredne reference pa se brezmejno navezujejo na najrazličnejša izhodišča preteklosti, sedanjosti ali celo prihodnosti. Morda so prav ustvarjalci, ki so doživeli splošni obrat v prevladujočo sodobno umetnost, najboljši odgovor na vprašanje o poglavitnih premikih v polju umetnosti v zadnjih tridesetih letih.

V pričujočih intervjujih sta v prvem delu predstavljena umetnika Neven Korda in Mojca Pungerčar, ki sta aktivno delovala že v 80. letih in sta svojo produkcijo brez večjih rezov in občutnih preskokov uveljavila v novih sistemskih razmerah. Še več, z gotovostjo bi lahko trdili, da sta taktike in pristope sodobne umetnosti uporabljala že v zgodnejših obdobjih, ko je tovrstna ustvarjalnost bivala še globoko v umetniškem podzemlju. Korda in Pungerčar izhajata z ljubljanske alternativne scene, ki je pospešeno

uveljavljala performativne prakse, video in (tedaj) novomedijsko umetnost ter se je kasneje uspešno in brez večjih kompromisov uveljavila tudi na institucionalni ravni. V drugem delu sta predstavljena umetnika, ki sta s svojim aktivnim delovanjem začela že v prenovljenih razmerah v 90. letih in kasneje. Marko Peljhan je eden od začetnikov uveljavljanja procesualnih in neposredno učinkujočih novomedijskih praks, medtem ko je Maja Smrekar na umetniško sceno vstopila že globoko v novem tisočletju, zato je njen pogled na različne nivoje aktualne sodobne umetnosti še nekoliko drugačen. Peljhan je v slogu razširjanja umetniškega polja v interdisciplinarnost, ki ne zahteva več nujno klasične likovne izobrazbe, v svet umetnosti vstopil iz polja eksperimentalnega gledališča, Smrekar pa je kljub izobraževanju na ljubljanski Akademiji za likovno umetnost in oblikovanje, ki je še vedno usmerjena v klasične likovne discipline, ta znanja transformirala na sebi lasten način in jih subtilno vpletla v svojo izraznost na sledi novomedijskih ali tehnoloških umetniških praks.

Skozi pogovore s protagonisti umetniške scene v Ljubljani, ki pripadajo različnim generacijam in izraznim tokovom, smo želeli soočiti poglede in spomine ter se vprašati o tektonskih premikih v polju likovne umetnosti v zadnjih tridesetih letih, ki so spremljali družbeno transformacijo tega prostora. Tako kot sleherniki, so tudi umetniki morali »drugemu času« primerno preoblikovati svoj pogled na svet. Njihovo delo govori o občutku dezorientacije, agresije, pasivnosti, občutka nemoči v družbi, kjer so se spolitizirali medosebni odnosi, ko so meje ustvarile drugega, ko je ekonomija oddirjala svoj brezkompromisni stampedo in ko so mediji vzpostavili novo arhitekturo misli. Umetnost je začela v veliki meri dvomiti v parametre ustroja družbe in iskati možnosti delovanja v členih, ki jih vsaj delno pozna. Njihovo tematiziranje in komentiranje aktualnih družbenih danosti pa se izkazuje na različnih nivojih, ki skoraj nikdar ni povsem neposredno, akcionistično ali aktivistično, pač pa se vedno poigrava z različnimi metaforami in upošteva svojstvene formalne zakonitosti. Z navezavami na določene (tehnološke, likovne, filmske) zakonitosti konstruirajo odprto polje razmišljanja, ki ga ponujajo gledalcu svojih del. V času banalizacije medijskih vsebin in poplave lahko razumljivih informacij je prav umetnost, ki poraja dvome, vzpodbuja razmišljanje in branje med vrsticami, svojstvena kritična izjava v odnosu do trenutnega življenja na način hitre prehrane, hiperproduktivnega delovanja (tudi umetniškega) in inflacije podob v javnem prostoru. Kritičnost izbranih umetnikov se tako dodobra distancira od neposrednih akcij, v katerih umetniki ali aktivisti uporabljajo enake prijeme kot družba, ki jo kritično obravnavajo, ampak se podaja v kompleksnejše podajanje vsebin. Njihova produkcija, ki se brez težav poslužuje formalnih ali vsebinskih referenc iz preteklosti, sedanjosti in prihodnosti, je tako še vedno aktualna v istem prostoru in drugem času.

Utopian consciousness wants to look far into the distance, but ultimately only in order to penetrate the darkness so near it of the just lived moment, in which everything that is both drives and is hidden from itself. In other words, we need the most powerful telescope, that of polished utopian consciousness, in order to penetrate precisely the nearest nearness. Namely, the most immediate immediacy, in which the core of self-location and being-here still lies, in which at the same time the whole knot of the world-secret is to be found

Ernst Bloch, ***Das Prinzip Hoffnung*** (Frankfurt am Main: Suhrkamp Verlag, 1954-59); trans. Neville Plaice, Stephen Plaice, and Paul Knight, The Principle of Hope (Oxford: Basil Blackwell, 1986) 12.

NEVEN KORDA IN BORGHESIA

Nika Grabar

Neven Korda in Zemira Alajbegović sta bila vodilna člana gledališke skupine FV 112/15 in Diska FV, kjer sta začela delati z videom. V osemdesetih sta ustanovila neodvisno video produkcijo FV Video[1]. Med letoma 1983 in 1989 sta se z videom ukvarjala tudi kot člana skupine Borghesia, ki je v različnih konstelacijah delovala med leti 1982 in 1995 in je pomenila za slovenski prostor novo razsežnost v delovanju glasbenih skupin. Ustvarili so novo glasbeno estetiko, ki jo v mednarodnem kontekstu lahko razumemo znotraj sloga Electronic Body Music. Hkrati je šlo za več kot le nov zvok, šlo je za nov način delovanja, ki ga je omogočala nova tehnologija in s pomočjo katere so iz sebe naredili multimedijski projekt, v katerega so vtkali podobe prepovedanega, grdega, potlačenega.

Pri tem se postavlja vprašanje, zakaj ima za slovenski umetniški prostor alternativna kulturna scena poseben pomen. Kompilacija glasbenih videospotov *Triumf želje* skupine Borghesia z videospotom *Discipline* je izšla pri Založbi FV leta 1989, ki je štiri leta pred tem izdala prvo neodvisno jugoslovansko videokaseto *Tako mladi* iste skupine ter *Iskanje izgubljenega časa* ljubljanskih postpunkovskih skupin (Uporniki brez razloga, Odpadniki civilizacije, Stres državnega aparata, Tožibabe, Epidemija, Tretja kategorija). Zemira Alajbegović piše, da so bili za te »zapise iz podzemlja« mediji zaprti. Vendar je dobro razvejana neodvisna distribucija Jugoslavije lokalno sceno povezovala z mednarodno in omogočila prodajo lokalnih videokaset v tujini in obratno. Pri založbi FV so tako izšle videokasete s koncertov *Škuc R.O.P.O.T.* (Nick Cave, Cassandra, Complex, Poison Girls, UK Subs, Misty in Roots ter Laibach), *Ni*

1 Barbara Borčič, ed. *Videodokument: video umetnost v slovenskem prostoru 1969–1998 Dokumentacija* (Ljubljana: Open Society Institute – Slovenia), 149.

strahu (domači hard-core bandi), *Good morning America* (posneta na gostovanjih ameriških skupin, ki so pogosto gostovali v Jugoslaviji)[2].

Lahko bi trdili, da je estetika videospotov omenjenih skupin do določene mere sorodna in je s pomočjo neodvisne distribucije mehčala meje, ki jih je določal državni aparat, in povezovala sorodne glasbene pojave. Hkrati pa je zavezanost širšemu družbenemu kontekstu in slika, ki jo o njem prikazuje, neprimerljiva in tista, ki dela to produkcijo drugačno. Podobe Borghesiine videoprodukcije, ki se najbolj zarežejo v spomin, so podobe golih teles, seksualnosti, S&M scen, verig, usnjenih uniform in netov. Te so najbolj šokantne, tiste, ki naredijo vidne tabu teme, potlačene želje in ustvarijo intrigo, željo po raziskovanju nezavednih plasti človeške psihe. Vendar te podobe v estetskem smislu niso nekaj specifičnega. Specifične jih naredi kontekst videa.

Ravnine gibljivih slik utopijo podobe nezavednega v politični kolaž Jugoslavije poznih osemdesetih. Preplet anonimnih sosesk stanovanj, diskoidnih barv, grotesknih človeških kreatur, izrazitih ritmov in političnih sloganov ustvarjajo generični prostor videa, ki oko nenehno sili v gibanje, v iskanje novih vzročno-posledičnih povezav, ki postavlja pod vprašaj gledalčevo identiteto. Podobe se nam zdijo samoumevne, razumemo jih kot podlago za razvoj zgodbe. Vendar je včasih podlaga pomembnejša od osrednje teme. Ozadje je tisto, ki jo lahko naredi toliko bolj življenjsko, doživeto, prepričljivo.

V spotu *Discipline* lahko skozi video sledimo štirim karakterjem. Prikazani so v intimnem prostoru, ki izraža zmedo lastne eksistence, tablet, drog, medijev, črne magije. Izven teh scen javni prostor kot takšen ne obstaja, akterji so del politično-diskoidnega sploščenega prostora. Glasba je preplet elektronike, otroškega petja in političnih izjav. Konec spota prikaže protagoniste na črnem ozadju, izolirane, onemele. »Kot bi nekdo ugasnil luči na Manhattnu,« je opisal prizor Neven Korda.

Video *Discipline* ni subtilen, decenten. Je grob, neposreden, kričeč. Prevladujejo potencirane perspektive, hitri rezi, zoomiranje, izrazite barve, močni, hitri ritmi. Daleč od česar koli objektivnega, dokumentarnega, vsakdanjega. Zato je vakuum, v katerega padejo, črno ozadje na koncu videa, toliko bolj prazen, vseobsegajoč, dokončen. Takšen

2 Zemira Alajbegović, Zamrznjeni čas – osemdeseta, ŠKUC-Forum, FV video in drugi, v: Barbara Borčič, ed. *Videodokument: video umetnost v slovenskem prostoru 1969–1998 – Eseji* (Ljubljana: Open Society Institute – Slovenia, 1999), 43–44.

ZA KORDO JE VIDEO POMENIL, DA SE JE UDEJANJILA »ŽELJA, KI NI IMELA NE PRAVICE NE POGOJEV, DA BI OBSTAJALA«. SPOT JE BIL NAPOVED POLITIČNEGA RAZPLETA, TEHNO GLASBE IN POP ESTETIKE, KI JE SLEDILA

konec se lahko razplete samo iz občutka absurda in nemoči. Politični neuspeh, ki tvori prostor videa, je bil del vsakdanjika osemdesetih v Jugoslaviji. Dogodki so bili nedoumljivi.

Discipline je, kot lahko beremo v intervjuju, nastajal še nekaj mesecev po razpadu Borghesie v svoji prvotni zasedbi. Za Kordo je video pomenil, da se je udejanjila »želja, ki ni imela ne pravice ne pogojev, da bi obstajala«. Spot je bil napoved političnega razpleta, tehno glasbe in pop estetike, ki je sledila. V tem smislu je odpiranje vprašanja umetnosti devetdesetih v Sloveniji z video spotom *Discipline* simbolnega pomena. Ker je napovedalo razplet dogodkov, brez katerega umetniškega prostora ne moremo razumeti. S tem pa se postavlja naslednje vprašanje: ali je bil to konec, začetek ali začetek konca?

Odgovor bi zahteval določitev natančne ločnice. Vendar ne glede o katerih mejah govorimo, najsi bodo to geografske, časovne meje umetniškega delovanja, diskurza, meje razumevanja ali pozabljanja, nas stvarnost vedno znova postavi pred dejstvo, da so meje mehke, odprte, nedoločljive, stvar interpretacije, da jih lahko vzpostavljamo šele s pogajanji in soočenji različnih pogledov.

V videu Korda iz takratne neposredne bližine postavlja pod vprašaj ne le številne od naštetih mej, temveč tudi pogled nazaj. Sam naslov *Triumf želje* se referira na naslov *Triumf volje*, poleg uporabljenega materiala Leni Riefenstahl uporabi Korda tudi izseke iz Eisensteinovih del, v uvodnem delu videa si tako sledijo podobe iz filma *Metropolis* (F. Lang) in *Triumf volje*, zemljevid območja Kraljevine Jugoslavije, prek katerega je potoval olimpijski ogenj. Korda polemizira z zgodbo humanizma skozi podobe gibljive slike. S tem napne polje dojemanja prostora med umetnostjo in politiko ter popači perspektivo družbenega konteksta, še preden se je nepopravljivo popačila sama.

Video *Discipline* s svojo formo in vsebino govori o pripadnosti prostoru evropske tradicije umetnosti, ki so jo generacije umetnikov jugoslovanskega prostora razumele kot sebi lastno, kot polje, iz katerega so črpale in znotraj katerega so se dojemale, vendar znotraj katerega s strani pogleda zahodnoevropskih kanonov umetnostne zgodovine niso bile prepoznane. Meja tega pogleda je pričela izginjati šele z rušitvijo Berlinskega zidu istega leta, kot je nastal obravnavani video.

Pogled onkraj blokovske delitve sveta, ki se je pričel odpirati v devetdesetih, ni mogel naenkrat zaobjeti vseh mikro kontekstov, ki so se odprli pred tradicijo umetnostne zgodovine. Pogled na polje umetnosti devetdesetih je razkril kontekst, znotraj katerega ni naključje, da je elektronsko-industrijski zvok zaživel skozi video sceno znotraj Jugoslavije prav v Sloveniji, kjer se je pričelo kulturno prizorišče postopoma liberalizirati, odpiralo se je polje alternativne kulture in medijev ter s tem nov prostor za dialog.

MARKO PELJHAN UTOPIJA IN VIDEO

Nika Grabar

Marko Peljhan v intervjuju opiše devetdeseta kot obdobje nekega dokončnega razpada. Ko se konča vse, sta možni strategiji za soočenje s stanjem znotraj discipline dve: ali zgraditi zid okrog tega, kar je nastalo do tedaj, in ohraniti vsebino v hibernetičnem stanju; ali disciplino odpreti in sprejeti vse kot del novega načina delovanja. Iz današnje perspektive bi lahko rekli, da je bila v političnem smislu osemdesetih utopična misel na federativni politični sistem, ki jo je v umetnosti pospremila želja po »združitvi avantgardne umetnosti s postopki in tehnikami množične kulture [in] ta utopija, grobo soočena z nezmožnostjo prodora v osrednja množična občila, je bila vseskozi navzoča

na ljubljanski subkulturni sceni«[3]. V devetdesetih je naselila polje umetnosti, ki se je znašla v transformirani družbeni sferi. Ko težko prilagodljiv birokratski stroj in njegove institucije niso reagirale na problematiko družbenega stanja, se je zdelo, da je postala realnost nekje izven. Ali obratno, da smo postali iz realnosti izvzeti mi sami.

Dileme, ki jih Peljhan odpira skozi svoje delo (mobilnost, mediji, teritoriji ipd.), so teme, ki so jih v drugačni obliki odpirali že mnogi, preden je v devetdesetih nastal *Makrolab*. Mobilna struktura spominja na utopični projekt *Walking City* angleške skupine Archigram. Vprašanja nomadstva in univerzalizma so blizu vprašanjem, ki so jih odpirale številne skupine, kot na primer Superstudio s projektom *Continuous Monument*, Raynar Banham s projektom *The Environment Bubble* in mnogi drugi. Omenjeni projekti sodijo v šestdeseta in sedemdeseta leta, obdobje zaznamovano z vietnamsko vojno, hipijevskim gibanjem, pluralizmom političnih gibanj. Devetdeseta so taista vprašanja postavila v kontekst novonastalih držav, ki so spremenile svoj družbeni ustroj. Odgovori na njih so se v sferi umetnosti manifestirali z novimi utopičnimi projekcijami znotraj novih kontekstov ne le na papirju. Odgovor Marka Peljhana je dobil podobo mobilnega objekta *Makrolab*.

Peljhanov prostor delovanja se je že od njegove diplome na ljubljanski Akademiji za gledališče, film, radio in televizijo neprestano širil navzven. Gledališki oder je kmalu zamenjal za galerijski prostor, nato je z Brianom Springerjem naredil performans v Cankarjevem domu, naslednji korak je pomenil prehod v medije in nato *Makrolab*. Danes ga v medijih srečujemo z novim projektom *Arktika*. Video *Park kulture* je le napovedal vprašanja, s katerimi se je *Makrolab* fizično soočil. Napovedal je aktivacijo subjekta, objekt je omogočil prostor za njegovo delovanje onkraj uradnih ideoloških mej. Iskanje svobode, iskanje razumevanja v okviru novih tehnoloških zmožnosti. Utopija – iskanje bližine neskončno daleč.

Čas nastanka videa *Park Kulture* sovpada s časom nastanka objekta *Makrolab*. Video nas postavi v vlogo opazovalca in nas skozi tehnološki sistem sooči s podobami pokrajin, kitov, podmornic, vesoljskih postaj, vojaških strategij. Te podobe so ujete v kvadrat, postavljene v drugi plan, ki ga podčrtata zelena in rdeča vrstica, na katerih se izpisujejo

3 Zemira Alajbegović, Zamrznjeni čas – osemdeseta, ŠKUC-Forum, FV video in drugi, v: Barbara Borčič, ed. Videodokument: video umetnost v slovenskem prostoru 1969–1998 – Eseji (Ljubljana: Open Society Institute – Slovenia, 1999), 39.

izbrani deli teksta *The Art of War* (Sun Tzu). Video se zaključi s stavkoma: »Opazujejo vas. Vključite svoj oddajnik in opazujte vi njih!«

Če je Peljhanovo delovanje prek režije, performansa in premičnih objektov vedno iskalo prostor naprej, je za njega pomenilo nenehno redefinicijo, nenehno odkrivanje in spoznavanje v okviru tega, kar smo v devetdesetih spoznali kot kapitalizem. Za njega je razumevanje prostora, ki ga vedno znova išče, ključnega pomena za preživetje znotraj nejasnih teritorijev po navideznem koncu hladne vojne. Projekt *Makrolab*, samozadosten mobilni objekt, je v času bivanja na vsaki lokaciji lovil odprte kanale medijev, odprl nov prostor, v katerem so lahko ustvarjali ljudje najrazličnejših profilov, njegove izkušnje pa so se danes prelevile v projekt *Arktika*.

MARIJA MOJCA PUNGERČAR

Miha Colner

Svojo ustvarjalno pot je začela v zgodnjih 80. letih, izhajajoč z ljubljanske alternativne scene. Znotraj te je delovala v progresivni ženski umetniški skupini Linije sile, ki je bila usmerjena v presečišča različnih polj ustvarjanja preko modnega oblikovanja, kostumografije in performansa ter skozi te izrazne oblike reflektirala lasten prostor in čas. Tedaj še brez akademske izobrazbe v smeri likovne umetnosti je z ostalimi članicami skupine uspela vzpostaviti specifičen avtorski način, ki je v svojem času – razen v omejenih podzemnih krogih – dobil tudi nekaj širšega institucionalnega priznanja. Kot aktivna ustvarjalka je vstopila na ljubljansko Akademijo za likovno umetnost, kjer je pridobila klasično slikarsko izobrazbo. Slikarstva se je v svojem nadaljnjem ustvarjanju intenzivno posluževala med leti 1989 in 1993; njeno delo se je kasneje ustalilo v smernicah vzhajajoče nove (sodobne) umetnosti, ki v tedanjem času prehoda iz 80. v 90. leta v Sloveniji še ni pomenila poglavitnega in iz strani institucij sprejetega toka. V svojih praksah se je usmerila v javne intervencije, inštalacije, video, umetniško

UPORABA RAZLIČNIH UMETNIŠKIH MEDIJEV JE PRI NJEJ VSELEJ PODREJENA VSEBINSKI KOMPONENTI POSAMEZNEGA DELA, BODISI V OBLIKI KONČNEGA REZULTATA BODISI KONTINUIRANEGA PROCESA

raziskavo, performativne akcije, torej nekakšno živo umetnost, ki je neposredno komunicirala s svojim okoljem in ga na različne načine vključevala v svoj proces. Marija Mojca Pungerčar je bila ena prvih ustvarjalk, ki je v zgodnjih 90. letih privzela načine in pristope t. i. relacijske estetike. Skozi umetnost, nemalokrat temelječo na interakciji s pripadniki različnih družbenih skupin, je reflektirala manj izpostavljene in očem splošne javnosti skrite pojave v družbi, jih mapirala in dokumentirala, pri čemer pa je vseskozi ohranjala določeno mero distance do tematike.

Uporaba različnih umetniških medijev je pri njej vselej podrejena vsebinski komponenti posameznega dela, bodisi v obliki končnega rezultata bodisi kontinuiranega procesa. Njeni projekti imajo vedno zgodbo. Čeprav so njeni formalni prijemi dokaj raznoliki, kar je tudi splošna karakteristika sodobne umetnosti 90. let, imajo enotni avtorski pečat dokumentiranja in hkrati subvertiranja.

Marija Mojca Pungerčar je bila povabljena k sodelovanju na za slovenski prostor prelomni skupinski razstavi v sklopu trienala U3 z naslovom *Umetnost onkraj bele kocke*, ki jo je zasnoval Peter Weibel v ljubljanski Moderni galeriji leta 1997. To jo je trdno pozicioniralo med vzhajajočo sceno sodobnih umetnikov, ki so se zavestno odrekli do tedaj uveljavljenim modernističnim načelom umetniškega ustvarjanja in delovanja. Klub temu da se zavestno odreka enotnemu formalnemu prijemu, pa lahko pri njej zasledujemo določene linije razvoja: na raznorodne načine obdeluje tematike, kot so spreminjanje sveta okoli nje kot posledica družbene in ekonomske tranzicije, osredotoča se na obrobje in ponuja svojevrstne alternativne modele delovanja znotraj sistema, a pri vsem tem običajno izhaja iz povsem osebne perspektive. Zaveda se, da pripada času, v katerem so velike zgodbe nekako zaključene in skoraj brezpredmetne znotraj umetniških diskurzov, zato v ospredje postavlja partikularni pogled posameznika, ki zmore relativizirati sleherno veliko zgodbo in uradno razlago določenega pojava.

MAJA SMREKAR

Miha Colner

Čeprav institucionalno izobražena na Oddelku za kiparstvo ljubljanske Akademije za likovno umetnost, je Maja Smrekar svojo ustvarjalno pot začela znotraj polja videa in intermedijske umetnosti, ki jo je nadaljevala na podiplomskem študiju Oddelka za video in nove medije. Njeno osnovno delovanje se je iz zgodnjih študentskih del v smeri minimalističnih prostorskih instalacij prevesilo v polje sodobne raziskovalne umetnosti. Ustvarjalno izhodišče je izrazito večmedijsko, saj se je Smrekar na začetku svojega ustvarjanja v polju vizualne umetnosti posvečala tudi gledališču, zvoku in klubski kulturi, slednji posredno preko oblikovanja videa v živo, t. i . VJ-anja. Tesna povezanost z elektronsko glasbo, videom in gledališčem je vsekakor prinesla dodatno dimenzijo v njeno interdisciplinarno delo, ki se je na začetku osredotočalo predvsem na opazovanje in komentiranje nespregledljivih pojavov v sodobni družbi: fenomeni zvezdništva, lahkotnosti, plehkosti in banalnosti popularne kulture – (re)definiciji kiča v času vsesplošne vizualne polucije. Ključno izhodišče je predstavljal medij videa, ki se ga še danes po večini poslužuje na način apropriacije različnih vsebin množičnih medijev, najsi gre tu za televizijske, spletne ali filmske materiale, ki zaznamujejo duh časa v globaliziranem svetu. S spretno montažo vsebine razčleni in jih ponovno sestavi v svojstveno izraznost s predrugačenim narativnim tokom. Smrekar se podaja v formalno poetiko nizke resolucije, medijskega kiča, poudarjenega s hitro montažo, ki je pri tem ključnega pomena. Plastenje podob ustvarja asociativne nastavke, ki jih je mogoče interpretirati na različne načine in ne zgolj z neposredno kritiko in cinizmom, v določeni meri vselej prisotnima v njenem delu.

Iz teh nastavkov izhaja tudi njena tehnološko pogojena, intermedijska izraznost, pri kateri se poslužuje predvsem odprtih tehnologij (kar je svojevrstna izjava sama po sebi) in prezentacije različnih faz procesa. Na drugi strani zbrane izsledke in izkušnje

preteklosti ter sedanjosti transformira v projekcijo prihodnosti skozi raziskovanje frekvenčnih fenomenov in biofeedbacka, v zadnjem času pa se vse bolj posveča kompleksnemu znanstvenemu polju biotehnologije. Medtem ko se nekateri projekti dotikajo jasno prepoznavnih in določljivih pojavov družbene stvarnosti, se bolj tehnološko/znanstveno pogojena produkcija podaja v polje utopičnega in – morda še bolj izrazito – distopičnega. Njena dela po večini izražajo subtilno kritiko, njene kompleksne tehnološke instalacije, ki predstavljajo plod skupinskega dela različnih sodelavcev in strokovnjakov na določenem področju, pa so transparentne v svojem odprtem procesu. Sporočilnost medija v njenem delu večinoma pretresa določene samoumevnosti, reflektira stanje duha sedanje in prihodnje družbe ter brezkompromisno prevprašuje različne načine rabe sodobnih tehnologij in znanstvenih pristopov.

NEVEN KORDA

UŽITEK V DISCIPLINI

Spraševala: **Nika Grabar**

Video *Discipline* je nastal kot del serije videospotov skupine Borghesia. Celotna serija nosi naslov *Triumf želje*, ki s svojim naslovom očitno asociira na film Leni Riefenstahl *Triumf volje*. Zakaj takšen naslov in kako ste se na film referirali?

Triumf želje je resnično moj naslov, ki se sicer referira na Riefenstahl, po drugi strani pa se nanaša predvsem na situacijo, v kateri so ti spoti nastajali. Nekatere stvari sem namreč delal po tem, ko nisem bil več del Borghesie. Približno pol leta po razpadu skupine sem še grizel kolekcijo spotov za *Triumf želje*. Želel sem ustvariti neko celoto in naenkrat je vse propadlo. Kljub temu sem hotel projekt realizirati. Spoti so nastali, kar je zame pomenilo, da je triumfirala neka želja. Zato tudi naslov *Triumf želje*. Serija spotov je bila nato izdana v nakladi približno tristo izvodov. Premiera je bila v Kinodvoru, takrat kino Sloga, kjer so se še vedno predvajali pornografski filmi. Vendar je bil to edini kino, ki je imel videoprojektor za kino.

JUGOS

NEW
TITO

GUNS

PUIS
THEN

Discipline v Triumf želje, kompilacija glasbenih spotov skupine Borghesia, umetniški direktor Neven Korda, producentka Zemira Alajbegović (Ljubljana: FV Založba / ŠKUC-Forum, 1989).

Ali ste se na film *Triumf volje* referirali tudi v formalnem smislu?

Umetnostnozgodovinsko, se pravi formalno, se seveda video referira na Leni Riefenstahl. Rad pa bi opozoril, da ne v ideološkem smislu. Leni Riefenstahl je preprosto uporabila novo tehnologijo in z njo skonstruirala videoprenos (televizija) okrog stadiona. Meni pa je šlo predvsem za osebno raven, za neko željo, ki sploh ni imela ne (vnaprejšnje) pravice ne (objektivnih) pogojev obstajati. Dejansko je bila želja tista, ki je proizvedla video spot(e). Še danes se mi zdi zelo dobra večnivojskost tega naslova. Poleg tega je vredno omeniti, da je takrat pri našem pojmovanju obstajala razlika med voljo in željo, kar na nek način pooseblja tudi razliko med NSK in Borghesio. To različno pojmovanje je pomenilo razliko v odnosu do družbe v celoti: kaj je pri osebnosti pomembno? (Jasno, tega se ne da ločiti, je pa lahko zanimivo za analizo.) Ali je to volja do moči in je potem volja tista, ki triumfira, ali je to stil življenja in obnašanja, približevanje svoji želji v dobesednem lacanovskem smislu? Sklep je, da ne obstaja nobeno zrcalo, ne obstaja nobena raven, ki bi jo prebili in tam našli to željo, temveč je smisel življenja kroženje okrog želje, nenehno hranjenje želje s kroženjem okrog nje. Če povzamem, lahko rečem, da se naslov nanaša na tri nivoje (umetniškega) delovanja: osebni, formalni in psihofilozofski.

Po drugi strani je njen film dokumentiral dogodke v specifičnem časovno-prostorskem kontekstu. Naboj vzpona Hitlerjeve oblasti se naveže na dogodke olimpijskih iger. V vašem videu *Discipline* gre za obrat, za kritiko, pri čemer se fragmenti časa in prostora sestavijo v emotiven prostor. Zgodba se prične s črno-belimi posnetki, ujetimi v podobo televizije. Ali se video s tem poskuša kontekstualizirati?

Po vseh teh letih lahko video analiziram tako ali drugače. Namen spota *Discipline* ni bil nikoli umeščanje kamorkoli. V osnovi gre za prepletanje različnih ravni: zasebne, zgodovinske in državne (politične). Gre za zgodbo, za političen spot. Prikazani so posnetki s konca leta 1986 in začetka leta 1987. Narejen je bil jeseni 1987 kot reakcija ali opis politične situacije v takratni Jugoslaviji. Formalna umestitev pri tem ni imela pomena – je samoumevna, spontana. Razmišljal sem povsem pragmatično: eno orodje obvladam, kakšno obliko lahko iz tega dobim. Zgodba se je v tistem trenutku izkristalizirala in iz tega sem v dveh letih naredil sedem spotov. Na nek način je *Discipline* podoben spotu *Venceremos*, saj gre pri obeh za nenehno zoomiranje skozi prostor, ki je tako zgodovinski kot elektronski. Zgodovinska zavest se ustvarja elektronsko, gre za nenehno potovanje iz prostora v prostor. V spotu *Venceremos* je to bolj očitno, ker je scen manj, medtem ko je v *Discipline* vse bolj pomešano. Spot *Discipline* je v osnovi zelo enostaven, naiven.

ŽIVELI SMO IN BILI NEMOČNI. SKRATKA, OTROCI POJEJO IN ZA TEM SE POJAVI NAPIS "NEW TITO" KOT NEKAJ SMEŠNEGA, KOT VPRAŠANJE, KAKO JE TO SPLOH MOŽNO. ŠTIRI OSEBNOSTI SO POPOLNOMA NEMOČNE, VSAKA JE ZAPRTA V SVOJEM NEMOČNEM SVETU. MEDTEM KO SE ZUNAJ ODVIJA KAOS, SAM NE MOREŠ NIČ

Začenja ga črno-beli historični uvod, ki prikazuje makedonske gospodinje, ki so se steple zaradi štruc kruha, kar je bil tragičen moment na takratni nacionalistični sceni. Politična manipulacija na eni strani, na drugi pa se ljudje tepejo s kruhom za kruh.

Sledijo podobe zdravih teles v gibanju (*Triumf*), ki se prepletajo s podobami iz filma *Metropolis*, s kolesjem časa. Glasbo, ki s svojim ritmom spominja na dobro utečeni stroj, prekine otroško petje. Črno-belo podobo nadomesti politični kolaž iz osemdesetih, ritem ostaja. Video gradi izkušnjo ravno skozi nenehno preigravanje možnosti, ki jih je tehnologija medijskega aparata takrat omogočila. Do kolikšne mere se vam je zdelo, da vas ta tehnologija determinira, omejuje, ali pa je šlo ravno za nasprotno, da vam je omogočala novo možnost izražanja?

Fotografije makedonskih gospodinj so postavljene v računalnik, ki je bil naše orodje za glasbo in za video. Nato se spot nadaljuje skozi podobe Leni Riefenstahl, ki je za film za olimpijske igre v Münchnu potovala iz Grčije v Nemčijo. Na tej poti je tudi Jugoslavija in telesa sodijo zraven, k bakli, dodal pa sem še posnetke iz filma *Metropolis*. To predstavlja uvod, nekakšen humanizem, zgodbo. Formalne rešitve pa izhajajo iz videa samega, gre za uporabo medija. Podobno kot če kitarist vzame kitaro v roke in igra, igra. Kontekst pride šele kasneje. Dejansko pa se s tem ustvari prostor na ekranu, s čimer sem se takrat veliko ukvarjal. Celuloid namreč zabeleži globinsko sliko. Tako ima film vedno več globinskih planov, pri čemer je pomembno, kateri je prvi, kateri drugi in tretji, saj je vse narejeno s sencami, celuloid pa je sposoben zabeležiti določeno število pik. V nasprotju s celuloidom elektronska slika tega ni (bila) sposobna zabeležiti, (bila) je bolj sploščena. Iz te sploščenost sem z različnimi okvirji in kijanji (keying) ustvaril večplastno ploskev, kar nato ustvarja vtis prostorov. Ti se nato po zakonitostih

videa spontano selijo. In ravno to je bil cilj konstrukcije spota, da se elementi selijo, so skonstruirani in se pogled nenehno seli ter se nikjer ne ustavi. Nekoliko se ustavi šele na koncu, morda kot napoved vojne. Predvsem gre torej za zgodbo, medtem ko mi je video omogočil, da sem z elektroniko izrazil, kar sem čutil.

Vse v spotu je v gibanju: otroški obrazi, koledar teče, telesa, kolesje. Gre za občutek Človeka. Sledi otroški pevski zbor, ki prepeva »srbsko-jugoslovanske« politične parole. Na Radiu Študent so se iz teh parol takrat norčevali. V programu so imeli celotno serijo tekstov. Vzeli smo jih iz njihovih jinglov, organizirali otroški pevski zbor za snemanje komada v studiu, ki sem ga posnel tudi na video: »Slobodane slobodom te zvali, tebe vole veliki i mali. Dok se Slobo ovom zemljom krečem, narod niko robovati neće.« Ti verzi, situacija v Srbiji, ki je omogočala takšne verze, to je bilo nekaj nestvarnega. Neverjetno je bilo, da se lahko kaj takšnega dogaja. To se mi še danes zdi težko razumljivo. Živeli smo in bili nemočni. Skratka, otroci pojejo in za tem se pojavi napis »new Tito« kot nekaj smešnega, kot vprašanje, kako je to sploh možno. Štiri osebnosti so popolnoma nemočne, vsaka je zaprta v svojem nemočnem svetu. Medtem ko se zunaj odvija kaos, sam ne moreš nič.

Neven Korda, foto Jane Štravs, ***Disko FV Šiška, 30.7.*** 30. 7. 1983, matrica za mali plakat

Neven Korda, videokaseta ***Tako mladi,*** 1985, plakat

Anita Lopojda, videokaseta ***Škuc R.O.P.O.T,*** 1986, matrica za plakat

Triumf želje, kompilacija glasbenih spotov skupine Borghesia, umetniški direktor Neven Korda, producentka Zemira Alajbegović (Ljubljana: FV Založba / ŠKUC-Forum, 1989).

Plast zgodovine iz prvega dela se je medtem že zasidrala v podzavest gledalca. Ali bi lahko rekli, da se zgodovina ponavlja skozi nove podobe, z novo tehnologijo?

Lahko, čeprav formalno o tem nisem razmišljal; to pride iz slik samih, je pa dejansko to. Vse, recimo občečloveške scene iz filma *Metropolis*, navsezadnje predstavlja romantičen pogled na zgodovino, ki se prekine po napisu Jugoslawien. Prva naslednja montaža je bodeča žica s Šiptarji. Miloševićeva ideologija kot nekakšno koncentracijsko taborišče. Podoba z otroki v otroškem zboru, ki sledi, je ironija na podobo, ki jo želijo ustvariti vsi totalitaristi: da jih slavijo v otroških vrtcih. To se ne nanaša le na Tita, saj je bil takrat

takšen političen aparat povsod po svetu, v ZDA, v Franciji. De Gaulle je od leta 1958 do leta 1968 vladal kot neke vrste diktator v Franciji, zasedel je oblast, ki so jo leta 1968 študentje zrušili. Če primerjamo kontekst ZDA s Trumanom (in kasnejšimi njihovimi predsedniki) in njegovimi propagandnimi filmi, lahko ugotovimo, da je šlo za isto stvar kot pri Titu. Nasprotno pa je z Miloševičem postal viden ta zasuk politike na globalnem nivoju, ta globalni retro val k znanim vzorcem mednarodne politike (upravljanja sveta) iz konca 19. stoletja. Nekaj, kar se je potem dejansko zgodilo. To je bilo nepojmljivo. Leta in leta so odraščale generacije, ki so verjele, da je bila druga svetovna vojna zadnja vojna, ki se je lahko zgodila. Vse je bilo jasno in vendar se je vse ponovilo. In to začudenje, začudenje nad tem, da je to mogoče, je bila tema spota. Istočasno je bilo zame pomembno, da je bila tema lepo izpeljana, razkošno, baročno, kar velja tudi za ostale spote *Triumfa želje*.

Medijski kaos političnega kolaža celo nekoliko ironično postane le podoba na televizijskem ekranu. Preselimo se iz emotivne slike v zasebni prostor. televizijski ekran z Miloševičevo podobo pristane med golimi nogami osebe, ki je kokice. Takoj za tem tvoja podoba pred ogledalom. Spoznamo štiri akterje, ki jim nato sledimo skozi glasbo do konca videa. Vsak izmed njih je portretiran v svojem »intimnem prostoru«, ki razkriva zmedo lastne eksistence. Kamera se niti ne trudi, da bi ta prostor objektivno predstavila. Potencirani so koti, zoomiranje, prikazovanje fragmentov prostora, hitri rezi. Kakšen svet nam skuša predstaviti in zakaj je v tem delu zasebni prostor prisoten kot takšen? Katere so njegove bistvene komponente?

Ta prostor je generično konstruiran. Cilj je bil ustvariti generično sliko, ki je v nekem smislu napovedovala tudi tehno devetdesetih in užitek v tem. Sicer gre za stanovanja, v katerih smo zares živeli. Aldo je v svojem stanovanju, pred svojim televizorjem. Jaz sem v prostoru Borghesie. Dodatno smo se dogovorili še z nekom, da smo v njegovem stanovanju snemali posnetke z manjšimi podobami oz. vse prizore, ki so posneti na chroma key. Vse, kar je na chroma key, je bilo posneto v stanovanju z Dariom, medtem ko je Zemira v Dariovem stanovanju. Hotel sem imeti stanovanja, kjer so te odtujene osebnosti zaprte same vase, vse pa izgleda, kot da se dogaja v vsakdanjih stanovanjih. Gre za nekakšno nemoč. Urbano nemoč.

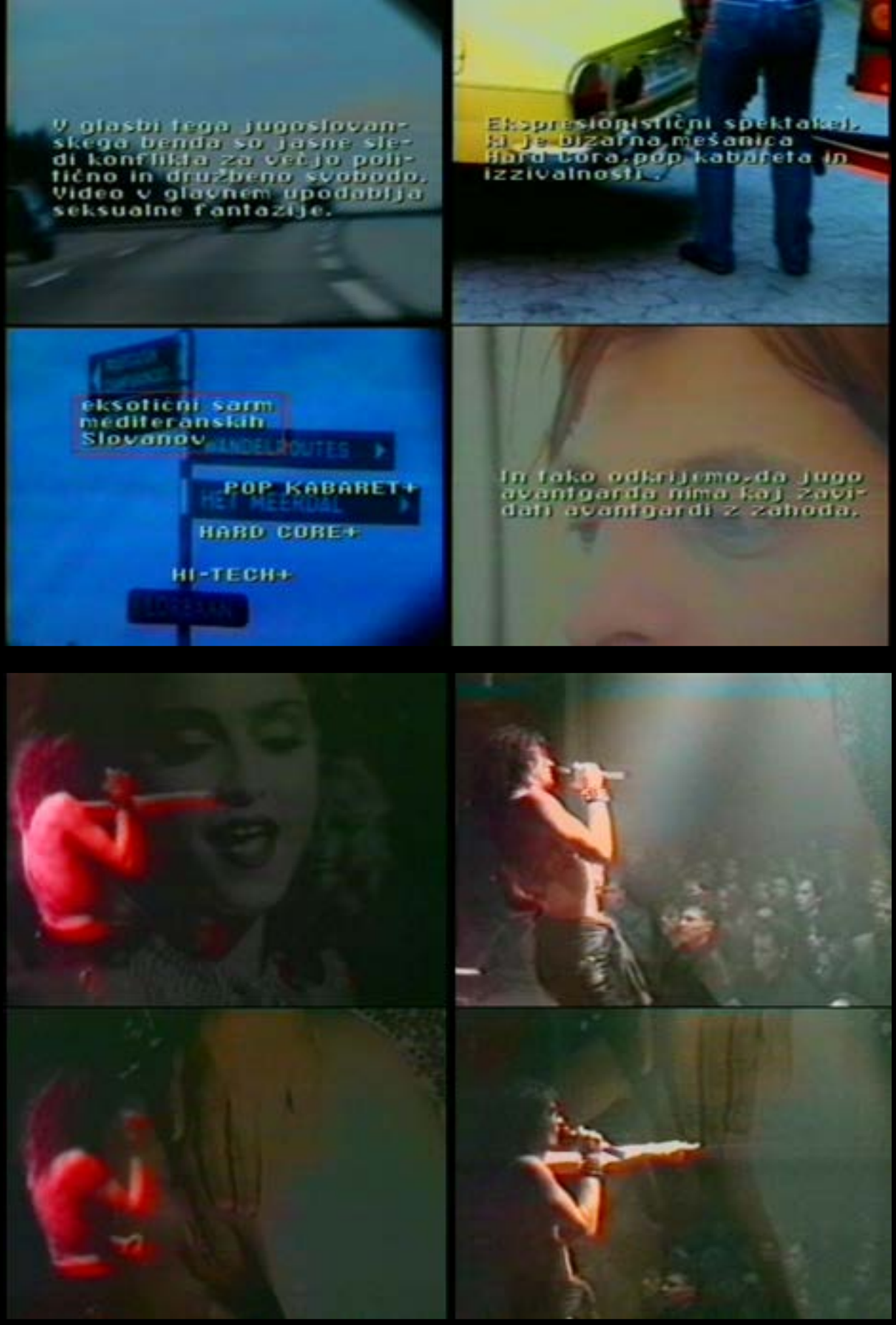
Video se ponovno prelevi v podobo imaginarnega prostora, ki ga ustvarjajo plasti zvokov in slik, toda med hipnotičnimi podobami se pojavljajo tudi obrazi štirih akterjev, ki

smo jih prej »spoznali« v zasebnem prostoru. Zdaj se utapljajo v »ritmu« discipline in barv. V tem prostoru se pojavijo tudi ikone klasičnega ideala, »plešoči črtasti torzo«, podobe, ki spominjajo na Rorschachov test. Kot javna podoba kolektivne podzavesti ustvarjena skozi pop ikonografijo. Katere elemente pop kulture ste interpretirali?

Precej je tudi plesnih scen Daria in Zemire, ki so mišljene zelo plesno in zelo efektno, narejene s chroma key. Vse skupaj je izpadlo zelo »grško«, veličastno, kar je prinesla spontanost dela z medijem. Očitno sem na prvem mestu potreboval določeno zgodbo, medtem ko je ta razkošna klasicistična lepota prišla sama od sebe in tudi mene presenetila. V spotu gre za discipline. To je množinski samostalnik v slovenščini, verzi pa so v angleščini, se pravi disciplina. To sem zastavil zelo humanistično, ker so geometrične oblike, ki se pojavljajo, na eni strani vzhodnjaške slikovne mantre s čakrami, deloma pa so to tlorisi kaznilnic zaporov iz 17. stoletja, ki imajo podobno strukturo kot čakre. Ker sem se s tem takrat ukvarjal, se mi je to zdelo super. Razvoj humanizma je šel preko omejevanja. Takrat je arhitektura začela postajati premišljena ravno v primerih fortifikacij, zaporov in ostalih državnih institucij. In to so discipline, humanizem, ki nas je pripeljal neznano kam, nekakšen romantičen pogled na človeštvo, na moderno dobo. Takrat še ni bilo zalivske vojne, kmalu, v devetdesetih je prišla jugoslovanska balkanska vojna, prenos prve zalivske vojne v živo ... Tudi o tem imam videe, npr. *Gagarin*. Gre za isto vprašanje, kaj je demokracija, humanizem. V osemdesetih se je globalno politična situacija – ne mislim na alternativno sceno – začela sprevračati v neko suženjstvo, v religioznost. Civilni državi je bil naenkrat odgovor islamizem, v bistvu religijska država. Naš odgovor je bil prek (Raegana, Busha, Miloševića, Tuđmana) brisanje ločitve med državo in cerkvijo. Oni sicer govorijo o naciji, ampak njihov parameter, ki jih definira, je religija. Ne vem, pravoslavci, katoliki, muslimani, vse to sprevračanje je bilo v osemdesetih vidno. Ves svet, Somalija. Takrat sem dojel, da gre za islamski fašizem. Vse to se pojavlja kot nekakšen diskoidni element nekakšne psihadelije skozi vrtenje, elektronsko zoomiranje v smislu prihajajočega tehna, kar je bit videa. Ampak meni je bila v prvi vrsti pomembna vsebina, šele nato je prišla ta lepota in videomanipulacija.

Za disciplino pride kazen. Obrazi se izgubljajo med obrazi. Podoba izgubljenega merila, dezorientacija erozije podob. Beseda »punishment« zveni, kot da je iz zvočnika, od nekod drugod. Zakaj?

Sledi serija podob s tekstom »punish them«. To je pravzaprav Eisensteinova podoba iz dvajsetih let pred mikrofonom, ki govori. Podobo sem scratchal (tudi pojem, ki je prišel



Dokument v Triumf želje, kompilacija glasbenih spotov skupine Borghesia, umetniški direktor Neven Korda, producentka Zemira Alajbegović (Ljubljana: FV Založba / ŠKUC-Forum, 1989)

MORAM REČI, DA SMO SE TAKRAT TAKO JAZ KOT BORGHESIA V CELOTI POČUTILI ZELO SUVERENE V TEM, KAR SMO POČELI. JAZ Z VIDEOM TOTALNO. ZDELO SE MI JE, DA SEM JAZ TISTI, KI MI JE PRAVZAPRAV ZANIMIV, DA NE OBSTAJA NEKAJ DRUGEGA

na širšo sceno v 90.), tako da je videti, kot da on govori »punish them«. Eisenstein, ki naj bi v zgodbi humanizma pomenil nekakšno revolucijo, nekaj dobrega, ravno on govori »punish them«. Nato teče otrok, scene iz filma *Brazil*, delo v pisarnah, '84, Orwell, del iz *Polnočnega ekspresa*, ko kaznujejo, bičajo po podplatih. Tu sem želel pokazati metafore nasilja. Na koncu fanatične ženske, katoličanke po kolenih hodijo nekaj kilometrov okoli cerkve in se med tem bičajo. Sledi navadna filmska sadomazohistična scena, pomešana s katoliškim čudaštvom. Se pravi ves čas vsiljena manipulacija države. Na drugi strani pa so vse to nekakšne discipline, tudi čudaško katoličtvo, tudi SM, gre za nekakšen užitek v disciplini, kar je bil naš slogan iz osemdesetih. Ker če hočeš uživati, se moraš razviti v neko disciplino. Stvari so povezane na več nivojih.

Kljub temu da se video očitno nanaša na politično situacijo Jugoslavije v njenih zadnjih vzdihljajih, so teme, skozi katere video to situacijo problematizira, del mednarodne video scene. S katerimi gibanji tistega časa ste se spogledovali kot skupina?

Moram reči, da smo se takrat tako jaz kot Borghesia v celoti počutili zelo suverene v tem, kar smo počeli. Jaz z videom totalno. Zdelo se mi je, da sem jaz tisti, ki mi je pravzaprav zanimiv, da ne obstaja nekaj drugega. Čeprav je spet odvisno, o čem govoriš. Obstajajo razni segmenti videa, od galerijskega, kulturnozgodovinskega ..., ampak meni se je zdelo, da sem s temi videi tako v smislu glasbe kot ideologije udejanjal duh časa, ki smo ga mi pletli kar tako, ne da bi to hoteli. Kar se tiče videospotov in koncertov, smo bili zelo visoko v smislu načina razmišljanja in kvalitetne realizacije, vendar je pa bila Borghesia majhna skupina. Ravno tako video, ki je ustvarjen za majhne skupine gledalcev širom po svetu. Tudi v drugih spotih, npr. v *Venceremos*, so vsi prijemi stilistični, čeprav je generična slika z namenom za *Discipline* značilna. Ampak vsi ti stili so bili »up to date«, nekaj popolnoma svežega. Ves čas je v smislu nove tehnologije prihajalo nekaj

novega. *Discipline* je bil narejen slabi dve leti po *Venceremos* v istem studiu, a je bil pristop do tehnologije drugačen, ker so se pojavile nove »igrače«. Seveda se je v dveh letih zgodil tudi moj osebni razvoj, vendar so bile »igrače« pomemben del tega procesa.

V videu groteskna estetika, estetika grdega najeda prostor teles, ki se utopijo v medijsko podobo močnega ritma. Ali bi jo lahko razumeli brez glasbe? Kaj je bilo prej: glasba, video ali oboje hkrati?

Pri vseh spotih je najprej nastala glasba. Spoti tridimenzionalno zelo sledijo stilsko različni glasbi, narejeni so glede na glasbo, so rešitve, ki so narejene iz sledenja in popolnega prepuščanja glasbi.

V videu se pojavi tudi ljubljanski nebotičnik. Montaža spominja na aktualizacijo bauhausovskih kolažev. Zakaj tovrstna ikonografija, zakaj arhitektura in predvsem zakaj arhitektura, ki je dobila za ozadje politične slogane? Zakaj ravno ta podoba prekine sosledje grotesknih podob?

To drži in ta podoba je zelo urbana. Ta kotiček, v tistem obdobju so šele sezidali SKB. Do takrat, dva, tri leta nazaj je bil tam gradbeni oder. Slavija in Nebotičnik se mi zdita še vedno eden izmed najlepših modernih delov Ljubljane. Nebo v ozadju se nato spreminja, kar je iz Eisensteina. V ozadju se pojavljajo multiplicirani posnetki iz Eisensteinovega filma, ampak ponovno skozi generiranje, kot bi šli skozi nekakšne procese. Tehnologija je takrat pomenila, da si moral obris nebotičnika in Slavije ročno praskati na nekakšni tablici, pri čemer se nisi smel zmotiti. Če si se, je bilo potrebno narediti vse znova. In to je pomembno, vsi ti spoti so zelo ročni, kar je pomenilo, da je kakšna scena za sabo potegnila rešitev naslednje scene. Ko enkrat vidiš, da je ena stvar bogata, potem se trudiš, da je tudi ostalo tako. To je resnično nekaj živega, nekaj v nastajanju in hkrati zelo kontemplativno.

Samo tu lahko tudi zaznamo neko podobo javnega prostora v nasprotju s prej portretiranim zasebnim prostorom. In istočasno bi lahko rekli, da tega prostora ni, da je nebotičnik prikazan kot ikona. Podobe zadnjega dela videa se pojavijo za posnetki tankov s pop zvezdnatim nebom. Spot se umiri, ozadje oseb je črno, ozadje je izginilo. Ostanejo le obrazi. Se ti obrazi konec koncev razkrijejo, osvobodijo, so oropani lastnega prostora ali oboje?

To lahko gledaš skozi splošni žanr videospota, v katerem je trenutek za promo fotko Borghesie kot benda v značilni veduti njihovega mesta. Akterji, ki jim slediš skozi spot, so na koncu popolnoma nemočni. Kot da bi radi dihali in ne dihajo, v prazno, v vakuum. Kot bi gledal film, ki se dogaja v New Yorku, a bi bila samo megla in New York bi ugasnil. Popolna nemoč. In na koncu tanki, ki naj bi simbolizirali incestno povezavo med komunistično ideologijo, kar Jugoslavija dejansko ni bila, in nacionalistično, takrat že fašistično ideologijo »Srbojugoslavije« v povezavi z religijo.

MARKO PELJHAN

PARK KULTURE

Spraševala: **Nika Grabar**

Video *Park Kulture* je predstavljen s podnaslovom *TV situacija*. Nastajal je leta 1996, način uporabe generičnega teksta spominja na t. i. »tickerje«, ki so se od konca 80. let začeli pojavljati na satelitskih kanalih, ki predvajajo novice 24 ur in so se do takrat že vzpostavili tudi v Sloveniji. V zgornjem levem kotu videa je ikona *Medij v mediju*. Na kakšen način ste v takratnem obdobju občutili novi teritorij medijev v Sloveniji in kako je to vplivalo na omenjeno delo?

Video *Park Kulture* je bil narejen v okviru projekta *Medij v mediju*, ki ga je organiziral SCCA-Ljubljana, kustosinja je bila Vanesa Cvahte. Nastal je precej spontano, kot neposreden odgovor na vseprisotnost medijev, ki so v veliki meri določali, kako beremo in razumemo dogajanja tudi v naši neposredni bližini. Istočasno je bil nastanek videa povezan z mojo osebno izkušnjo. Leta 1994 sem namreč pričel sodelovati z Brianom Springerjem, satelitskim hekerjem in avtorjem filma *Spin*, s katerim sva leto za tem pripravila performans v Cankarjevem domu. Del performansa je bil posvečen sprejemu

Park Kulture, video, režija Marko Peljhan (Ljubljana: Projekt ATOL & SCCA Ljubljana, 1997).

MOJ NAMEN JE BIL USTVARITI DELO, KI GA LAHKO GLEDAŠ DESETKRAT IN DESETKRAT VIDIŠ RAZLIČNE STVARI. RAVNO ZATO JE TAKO VEČPLASTEN IN NE, POLJE UMETNIŠKEGA SE MI NIKAKOR NE ZDI OGROŽENO, RAVNO NASPROTNO. TUDI TO DELO PRIČA O TEMU, DA LAHKO PREK MEDIJEV UMETNOSTI VZPOSTAVIMO MOŽNOST KOMPLEKSNEGA BRANJA NA VIDEZ NEPOVEZANIH FENOMENOV.

t. i. odprtih informacijskih kanalov, »feedov«. Zahodni, predvsem ameriški novinarji so po Daytonskem sporazumu iz Bosne za vse večje ameriške televizijske hiše pošiljali svoja poročila. S pomočjo prijateljev v ZDA smo jih sprejeli, preden so bila zapakirana, preden so postala medij. Arhiv, ki je takrat nastal, je zelo obsežen. Pogosto se pojavlja tudi v performansih *Signal-Sever!, Spektr! in Scatter!*. Zame so bili odprti informacijski kanali zelo pomembna izkušnja – pogledati v tehnološki sistem, v komunikacijski satelit in odpreti, kar je dejansko nevidno. Spoznati material, ki ga na televiziji nikoli nimamo priložnost videti. Na televiziji je bil prikazan kot dvominuten strnjen material, ki je sicer obsegal dvajset minut čakanja, šal, preizkusov, vaj, ponovitev istega stavka, fraze ... Ta material je običajno precej bolj zanimiv od končnega poročila in nabit s simbolno vsebino, ki jo iz samega medija ne moremo razbrati.

Prostori, ki jih predstavite v videu, so posnetki vesolja, oceana, kitov, ledenikov, raziskovalnih centrov, gora, podmornic. Preplet krajine, tehnologije, znanosti. Vsebina teksta govori o strategiji bojevanja po sledečem zaporedju: ozemlje – meritve – ugotovitve – izračuni – primerjave – zmage. Kakšen odnos za vas predstavlja razmerje teritorij – prostor in za kakšen teritorij naj bi se borili bojevniki, omenjeni v videu?

V tistem obdobju je bila vojna v Bosni v svojih zadnjih fazah. Prišli so Američani in z njimi seveda tudi mediji. Ena izmed ekip je bila na letališču v Tuzli. Ravno v tem obdobju, pozimi leta 1995 se je pojavila ideja projekta *Medij v mediju*. Takrat sem se tudi ukvarjal z mediji, z *Makrolabom*, s sateliti. Kontekst videa definirajo trije viri: filozofija Sunzija, propaganda severnokorejske tiskovne agencije KCNA (Korean Central News Agency) in

vsebine novic iz sveta telekomunikacijskih satelitov, namenjene predvsem satelitskim zanesenjakom, hekerjem in tudi industriji. Na ta način lahko govorimo o prisotnosti na treh različnih nivojih, o treh različnih *vsebinskih* prostorih v videu. Vse to sem strnil v en okvir, ki mu je sledil zelo preprost izračun. Človek – narava – tehnologija – orožje – poli (Arktika – Antarktika): vizualni manifest projekcije prostora, ki je zame konceptualno zelo pomemben in se zaključi s kadrom vojaške radarske slike slovenskega zračnega prostora, posnete na Ljubljanskem vrhu, kjer vidimo konzolo radarja AN/TPS-70, ki so ga Republiki Sloveniji po osamosvojitvi prodale ZDA. Video razkriva to realnost. Zato tudi zadnji stavek: »Oni vas opazujejo, prižgite svoje *oddajnike* [ne sprejemnike – gre za aktivno motenje] in opazujte vi njih.«

Video upočasni sliko in preusmeri pozornost na tekst, ki ga beremo v desetih sklopih. Ta takoj na začetku pravi: »Če si seznanjen s prostorom in časom bitke, se lahko pridružiš spopadu s tisočkilometrske razdalje. […] Če je tvoja strategija daljnosežna, z izračuni mnogo pridobiš in zmagaš, še preden se bitka začne.« Izkušnja videa je precej intelektualna, miselna. Ali je za vas polje umetnosti ogroženo in je za možnost umetniškega delovanja potrebno najprej z mislijo vzpostaviti možnost za njegov obstoj?

Moj namen je bil ustvariti delo, ki ga lahko gledaš desetkrat in desetkrat vidiš različne stvari. Ravno zato je tako večplasten in ne, polje umetniškega se mi nikakor ne zdi ogroženo, ravno nasprotno. Tudi to delo priča o temu, da lahko preko medijev umetnosti vzpostavimo možnost kompleksnega branja na videz nepovezanih fenomenov.

Takrat sem delal na televiziji nekaj oddaj in imel dostop do arhiva. Material se je iskal še po UDK karticah, po rubrikah, npr. ruske podmornice, sovjetske podmornice itd. Imel sem seznam ključnih pojmov in načrt, ki je prikazoval nekakšno semantično krajino in vse, kar sem hotel, da bi v njej bilo. Odločil sem se za prej omenjene »tickerje«: Sunzi, sateliti in korejska agencija. (Odkril sem jo na internetu leta 1995. Strežnik imajo na Japonskem, kjer objavljajo svojo propagando na naslovu www.kcna.co.jp.)

Kompozicijo videa sestavlja kvadrat podob na črnem ozadju, pod katerim tečeta dve vrstici teksta, ena na rdečem in druga na zelenem ozadju. Posnetki prostora postanejo del kompozicije, ujeti v kvadrat. S tem je prostor postavljen v drugi plan. Doštudirali ste gledališko režijo, nato ste se ukvarjali z videom. Danes vas poznamo predvsem po

http://makrolab.ljudmila.org/archives/imagearc/2000/

projektih, ki združujejo tehnologijo, umetnost in znanost. Polje, ki se s tem projektom vzpostavlja, tehnologija, neka oblika narave na teritoriju, ki je definiran tako ali drugače, in presek ljudi, ki nekaj ustvari. Bi lahko temu rekli režija?

Vsekakor, *Park Kulture* je režirana *TV situacija*. Ritmična kompozicija – in zame režije radia, gledališča, videa, situacij, filma, performansov ali celo arhitekture niso nepovezane, ampak je material, s katerim smo soočeni, ko vstopamo v režijo, analogen. Naj povem malo o svoji odločitvi za študij režije. Po srednji šoli pravzaprav nisem vedel, kaj naj bi študiral, ker me je zanimalo preveč stvari. Zato sem se odločil, da bom študiral nekaj, kar združuje vse, od arhitekture, glasbe, filma in tudi tehnologije. V tistem obdobju je teater tudi gradil izredno močne poetike paralelne realnosti, v kateri so se pojavljali Jan Fabre, Robert Wilson, ki so na odru gradili popolnoma nove univerzume – in to me je intrigiralo. Zato študij režije. In danes še vedno delujem na tem performativnem območju. Razmerje med obiskovalcem in dogajanjem v realnem času je zame za razumevanje sistemov, ki jih ustvarjam, ključno.

Kdaj je postal za vaše razmišljanje prostor gledališča premajhen in ste svoje projekte začeli širiti?

Takoj. Po akademiji sem se preselil v Moderno galerijo, S sodelavci sem tam postavil serijo performansov *Egoritmi*, ki so bili že takrat zamišljeni večplastno. Čez dan instalacija, pokrajina, ki zvečer oživi z dogodkom. Pojem pokrajine je takrat zame postal zelo pomemben in vizualno o svojih delih še vedno razmišljam kot o strukturiranih pokrajinah. Takih, ki jih ni, takih, ki jih izgubljamo. Na nek način zelo klasičen pristop, le da ne slikam...

Na svoji internetni strani na vprašanje, zakaj je Makrolab umetnost, odgovarjate: »Umetnost je polje človeškega delovanja, v katerem ima svoboda v najširšem smislu še vedno svojo primarno funkcijo. *Makrolab* je stroj, ustvarjen z namero, da zadrži to pozicijo v domeni umetnosti tudi v prihodnosti.« Video je skonstruiran generičen prostor, *odvisen od signala*. Ali lahko razumemo *Makrolab* kot njegovo diametralno nasprotje, kot fizičen objekt, ki sledi tistemu, kar naj bi sliko videa gradilo? Gre za tehnologijo v umetnosti, za iskanje možnosti umetniške tehnologije ali za oboje?

Ne bi rekel da gre za nasprotja. *Makrolab* je od vsega začetka poskušal razumeti, kaj je globalni teritorij, in to na zelo konkretnem nivoju, od raziskave globalnih sistemov

telekomunikacij, migracij do vremena in klime. Je konkreten stroj, fizičen objekt z mehko vsebino. S končnim fokusom na Arktiko, ki je še bolj kot Antarktika odprla znotraj projekta številne ključne vsebine, je projekt dejansko doživel svoj konceptualni konec in začrtal novo obdobje angažmaja in delovanja. Na teritoriju Arktike obstajajo žive kulture, zato se tam lahko kreirajo popolnoma novi prostori komunikacije, odnosov ... Pri tem ves čas poskušaš premikati meje, ki te določajo, zato je občutek meje na Arktiki zelo drugačen kot kjerkoli drugje. Že sama vizualna percepcija pokrajine z monokromnimi površinami je popolnoma drugačna od tega, kar smo navajeni. Prevladujejo bela, modra, siva, pomembni so kontrasti, popolnoma drugačna je percepcija ljudi v pokrajini. Kontrasti in horizonti so tudi karakteristike vseh puščav. Sistem videa, kot je ustvarjen v *Parku Kulture*, lahko razumemo kot nekakšen portal, skozi katerega lahko preko treh vzpostavljenih nivojev vstopamo v semantični svet, ki je z *Makrolabom* zelo povezan, tako da o nasprotju tukaj, tudi zaradi vsebine samih podob, ki so izrazito povezane z *Makrolabom* (Arktika, Antarktika, podmornice, »Armageddon«, morski sesalci, telekomunikacije, radar, sateliti ...), ne moremo govoriti.

V *Parku Kulture* je monotonost pokrajine prisotna tudi v videu, medtem ko njegov ritem definirajo slika, dvojna hitrost teksta in zvoki v ozadju. Hitrost po vertikali narašča od zgoraj navzdol. Statično kompozicijo »spodnaša« generični tekst, zvoki se zdijo, kot da prihajajo iz globin in so prefiltrirani skozi tehnološki sistem. Tekstu, ki se izpisuje na spodnji vrstici, ni mogoče slediti. Kakšno izkušnjo ste želeli ustvariti?

Ritem videa sem naredil v tišini slik. Izkušnja odtujenosti in hkrati evforije nad spojem narave in tehnologije je mogoče ta trenutek, ki ga *Park Kulture* hoče povečati v trajanje. Srečko Bajda je za video naredil glasbo, potem ko je bil video že končan. Konceptualno je zgrajena na kontrapunktih in v tenziji z vizualnim materialom, kar je za končno strukturo in izkušnjo gledanja zelo pomembno.

Se pravi nekakšno drsenje med zvokom in sliko, ki ustvarja monotonost.

Točno tako. Glasba je postala dodatna plast videa, ki je soustvarila ritem celotne izkušnje. Celoten video je v formalnem smislu zgrajen kot ritmična struktura.

Slika videa je zelena, posnetki so monotoni, imamo občutek, da »dogajanje« opazujemo

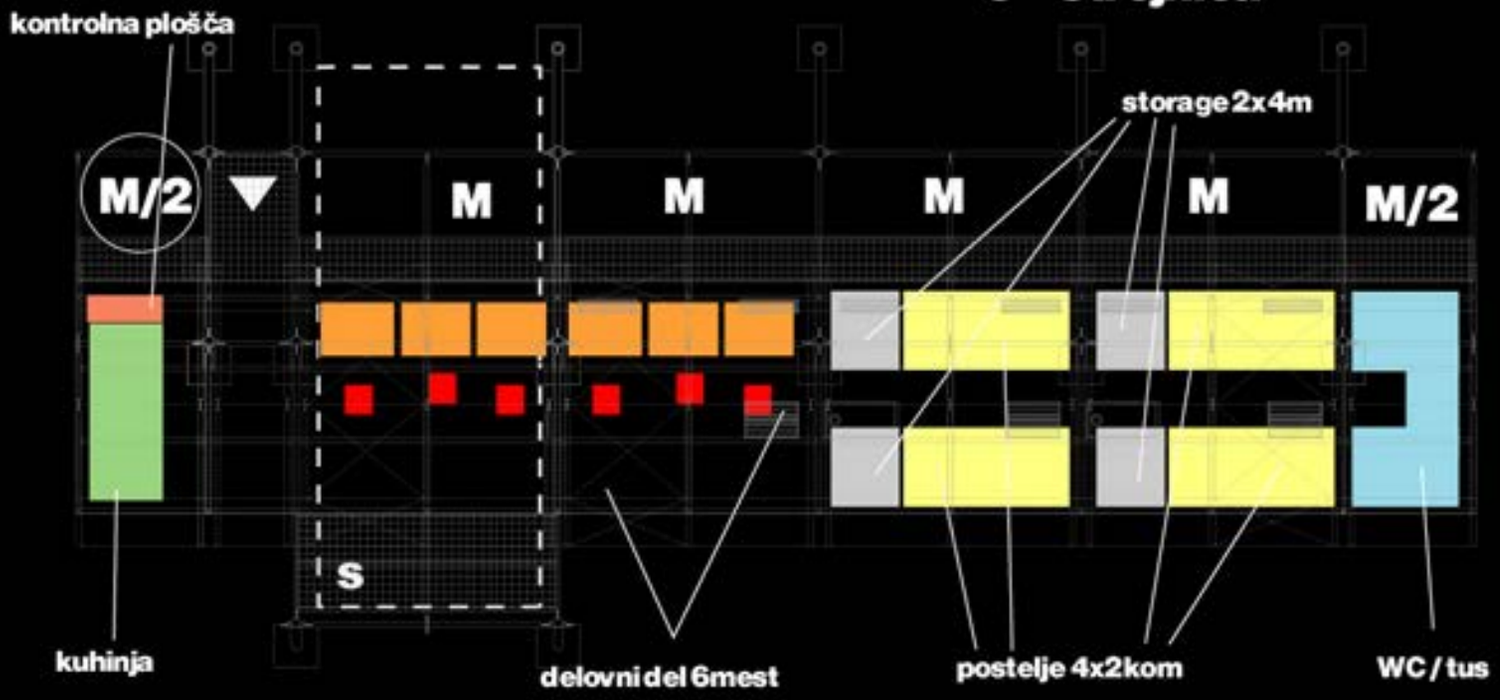
M/2 polovični modul

M novo dodani modul

▼ vhodni del

s strojnica

VARIANTA 3B



popravek variante predvideva 8 lezišč v spalnem delu, ki je lahko fizično ločen od delovnega s pomično steno in 6 udobnih delovnih mest hidroponične enote so v tem primeru v delovnem modulu za hrbtom posadke

http://makrolab.ljudmila.org/archives/imagearc/2003/

skozi vojaško opremo za nočno opazovanje. Zvoki prihajajo iz globine, besede, ki jim ne moremo slediti, dozdevna negibnost. Vse to nam daje občutek zunanjega opazovalca, vzpostavlja distanco, izkušnjo odtujenosti. Zakaj pravite, da je nepremagljivost pojem obrambe, ranljivost pojem napada in v kakšni poziciji bi si želeli, da se prepozna gledalec vašega videa?

Video je bil predvajan tudi na televiziji, zato ima tudi takšen podnaslov – TV situacija. Moj namen je bil ustvariti presenečenje, intervencijo v televizijski program. Zavedal sem se, da bo gledalec videl to samo enkrat, na koncu pa mu bo ostal zgolj občutek nekega časa in nekaj podob. Zato sem se na koncu odločil za sporočilo, ki naj bi gledalca pozvalo k reakciji, da je nekaj videl, a se verjetno sprašuje, ali je to res videl. Video je pozval k aktivnosti. Enačba je bila precej preprosta: tehnologija, opazovanje Zemlje iz vesolja, vesolje, pod morjem jedrsko orožje, narava, sateliti, se pravi vsi elementi, ki so se v mojem delu pojavljali, vendar ilustrativno niso bili nikoli prisotni. Fenomen podmornice je bil na primer izjemno pomemben za design in razmišljanje o *Makrolabu.* Vendar to ni bilo nikoli izrečeno, medtem ko se je njena podoba pojavila v videu. Pokrajina podob, pogledov, *Park Kulture* konca tisočletja. To je bil motiv, ki naj bi gledalca spodbudil k razmišljanju o teh fenomenih.

Leta 1994 ste ustvarili projekt *Mikrolab* in leta 1997 prvič postavili *Makrolab*. Video je nastal v obdobju med obema projektoma. Zdi se, da se skuša zadržati napetost prostora, ki jo potencira razmislek o medijih, teritorijih, strategijah. V videu se pojavi tudi zastava s simboli komunizma in letnico 1989. Kaj bi lahko rekli o razmerju med mikrokonteksti in teritoriji medijev po koncu hladne vojne?

Video je pravzaprav nastajal istočasno kot *Makrolab*. Vsa vprašanja, ki so v Parku Kulture zastavljena, so še vedno prisotna, pri čemer predstavlja »ticker« simbolne kontinuitete Severna Koreja. Ali je hladne vojne res konec? Ne, ni res, nič ni končano, le opazovati moramo na drugačen način. Zato tudi Sunzi. V videu so uporabljeni ključni stavki iz njegove knjige. Povezani so z aktivacijo pasivnega subjekta, tistega, ki ga nagovorim na koncu. Tudi zaradi vojne v Bosni. Zanimivo je, da o tem pri nas ni takrat nihče pretirano govoril – zanikanje naše tišine je v slovenski družbi še vedno prisotno. Verjetno tudi zaradi tega, ker večina ljudi vojne ni doživela neposredno. Zame pa je bila to ključna točka nekega socialnega razpada in v tem momentu je potrebna konstantna refleksija. Vse razpade, ničesar več ni. Vse je potrebno na novo razumeti. Zato se je znašla v naslovu beseda Kultura. O medijih, če govorimo o lokalnem kontekstu, ki mu

ZAVEDAL SEM SE, DA BO GLEDALEC VIDEL TO SAMO ENKRAT, NA KONCU PA MU BO OSTAL ZGOLJ OBČUTEK NEKEGA ČASA IN NEKAJ PODOB

je bil video namenjen, po koncu hladne vojne pa ne mislim nič dobrega ... Tudi tam doživljamo intelektualni razpad in prepad, z izjemami seveda, a vendar je proces – če hočete »dekulturalizacije« – konstanten.

Vaši projekti sledijo drugačnim tokovom, kot jim sledijo ekonomski strategi in politični analitiki. Kakšne teritorije nam zarisuje nova tehnologija? Kako lahko v njih vzpostavljamo polje umetnosti in raziskovanja? Na kakšen način lahko znotraj tega mislimo o svobodi človeškega delovanja?

Možnosti sta samo dve. Ali umik v popolno individualnost, zaprtje, preživetje, ali vzpostavljanje izredno reflektivne pozicije, ki neprestano preverja svoj status in odnose do lokalnih in globalnih sistemov.

Arktika je zame zanimiva, ker je tam preživetje zapisano v kod celotne družbe. Zato verjamem, da lahko tam beremo o potencialu prihodnosti planeta. Zaradi adaptacije na okolje so morali tamkajšnji prebivalci razviti določene vzorce delovanja, ker sicer ne bi preživeli. V dvajsetem stoletju se jim je zgodila hladna vojna, kolonializem, vse po hitrem postopku. Kar se je v Evropi dogajalo stoletja, se je na Arktiki zgodilo praktično čez noč, v tridesetih letih. In ta hitrost je izrednega pomena, ker takšen družbenosocialni pospešek doživljamo od srede 90. let zaradi napredka komunikacijskih tehnologij vsakodnevno in njegova refleksija je nujna.

Na vaše delo je imela velik vpliv evropska avantgarda, in vendar gre skozi razmislek za iskanje strategije upora. *Makrolab* spominja na projekt *Walking City*, ki so ga izsanjali v okviru angleške skupine Archigram. V projektu je bilo razumljeno tudi človeško bivališče kot del potrošniške kulture. Tako sta bila *Plug-in* city in *Walking city* ideji, kako ubežati sterilnosti sistema. Utopične ideje so ostale na papirju. Slovenija se je v devetdesetih pričela soočati s problemi potrošniške kulture. Ali se vam je zdelo takrat polje umetnosti ogroženo in kako gledate na to danes?

Ne, umetnost lahko preživi vse sisteme in tako je tudi danes. Gre preprosto za ustvarjanje pogojev za »odpornost« (ang. resilience). In *Makrolab* tako s svojo arhitekturo kot s svojim delovanjem in projekti, s katerimi se trenutno ukvarjamo, govori o tem, da je takšna pozicija težka, ampak možna.

MARIJA MOJCA PUNGERČAR

KRITIČNOST ONKRAJ MORALIZIRANJA IN DOBESEDNOSTI

Spraševal: **Miha Colner**

Umetnost, ki je sporočilno bolj neposredna, eksplicitna in kritična, je v prostoru Slovenije prešla v »mainstream« nekje v sredini 90. let. Kako si ti doživljala ta prehod?

Zame je bilo zelo blagodejno, da se je prostor umetnosti takrat odprl novim vsebinam. Ko se je v 90. letih začela razvijati ta nova umetnost, je naprej pomenila nekaj bolj lahkotnega in svežega v primerjavi z alter- in retroumetnostjo 80. let, ki sta bili zelo obteženi s pomeni. Kritičnost je nastopila nekoliko kasneje, ko je umetnost prevzela tudi funkcijo komentiranja aktualnih družbenih anomalij. Nekateri umetniki smo se odločili, da bomo bolj neposredno izražali svoje stališče do tega, kaj se dogaja v družbi in jo komentirali. Sodobna umetnost, kot jo razumemo danes, se sklicuje na konceptualno umetnost 60. in 70. let. Neposrednost in eksplicitnost sta sicer značilnosti zgodnjih konceptualistov, kot taki omogočata tudi kritičnost.

Marija Mojca Pungerčar, ***V akciji,*** 2005. Foto: Nada Žgank

Marija Mojca Pungerčar je vstopila v svet umetnosti leta 1983, ko je delovala v skupini Linije sile. Od konca 80. let je samostojna umetnica, ki se v veliki meri ukvarja z različnimi obrobji družbe, čeprav se ta poudarek včasih zgodi slučajno. S tekstilom se na različnih nivojih ukvarja v projektih Dresscode *(2002),* Singer *(2002–2008) in v kontinuiranem projektu* Socialdress *(od 2006), s prostorom in časom pa v projektih* Pred domačim pragom *(2004),* Stereovizije *(2005) in* Bratstvo in enotnost *(2006).*

VSAKA UMETNOST, KI IZRAŽA NEK NAMEN, JASNOST ALI STALIŠČE, JE KONCEPTUALNA. V UMETNOSTI JE KONCEPT ZELO POMEMBEN. TO POMENI, DA SI UMETNIK ZADA NEK OKVIR, V KATEREM SE PROJEKT ALI UMETNIŠKO DELO ODVIJA

Zakaj je po tvojem mnenju konceptualna umetnost potrebovala toliko časa, da je ponovno zaživela? 80. leta so bila verjetno dokaj neugodna za konceptualno umetnost.

Sredi 90. je nastopila težava, kam umestiti nekatere umetnike, ki smo ustvarjali predvsem inštalacije, pa se nas je oprijel izraz »konceptualni umetnik/umetnica«. Dejansko je šlo za prelom z utečenim vzorcem »mainstream – alter«, ki je bil značilen za 80 leta. Mislim pa, da so bila tudi 80. leta zelo konceptualna, ampak ne v smislu, kot to razumemo danes. Vsaka umetnost, ki izraža nek namen, jasnost ali stališče, je konceptualna. V umetnosti je koncept zelo pomemben. To pomeni, da si umetnik zada nek okvir, v katerem se projekt ali umetniško delo odvija. Zame konkretno je to pomenilo, da sem si vsakič, za vsak projekt posebej zgradila izhodišča, ki niso splošno umetnostnozgodovinska ali teoretska, ampak so vezana na neko partikularno zgodbo, torej na nekaj ožjega, lahko tudi osebnega ali družbenega. In z nekim projektom se lahko njegovo izhodišče tudi konča. Nenazadnje se prej sploh ni govorilo o projektih, tudi to se je začelo hkrati s koncepti. Pred tem je bilo vse bolj ali manj omejeno na ateljejsko delo in avtopoetike. Koncept se tako povezuje predvsem z neko zaključeno celoto, njenimi temelji, ozadjem.

V 80. letih si delovala v skupini Linije sile. Kakšen je bil takrat vaš ustvarjalni proces?

Potekal je v obliki projektov oziroma tematskih sklopov. Skupina Linije sile je ustvarjala na področju mode oz. oblačil, ukvarjale smo se tudi z gledališko kostumografijo. Prvi projekt se je imenoval kar *Linije sile*, po čemer je skupina tudi dobila ime, drugi se je imenoval *Hollywood*, tretji *Konstruktivisti*, nato *Gotika* in tako naprej. Za iztočnice smo si navadno izbirale umetnostnozgodovinske ali pop-kulturne teme, jih razvijale, preoblikovale ter postavljale v nove kontekste. Do sredine 90. se je način projektnega dela že precej uveljavil v umetnosti. Projekti so bili povezani tudi z razstavljanjem.

Če je imel umetnik termin za razstavo ali performans, je pripravil projekt namensko. Opuščala se je praksa, da je umetnik na slepo ustvarjal v ateljeju, nakar je prišel galerist in izbral dela za razstavo. Skratka, umetniška praksa je postala čedalje bolj načrtovana za konkreten prostor in priložnost.

So bili to potemtakem tudi tvoji začetki? Si se v svojih zgodnejših obdobjih ukvarjala tudi s kakšnimi bolj klasičnimi mediji in načini ustvarjanja?

To je bilo moje najzgodnejše obdobje. V skupini Linije sile sem začela delovati takoj po srednji šoli. Nekaj let kasneje sem študirala slikarstvo na Akademiji za likovno umetnost in absorbirala tudi bolj klasične načine in metode. Po akademiji pa sem začela oboje povezovati. Slikarstvo sem razširila v instalacijo, dokler ni ostala samo še instalacija, preko katere sem prišla tudi do perfomansa in videa. Kar se metode tiče, danes kombiniram projektno in procesno delo, saj veliko mojih projektov razvijam v daljšem časovnem obdobju, brez vnaprejšnjih dogovorov o tem, kje in kdaj bodo predstavljena v javnosti.

Ob neki priložnosti si dejala, da bi lahko svojo umetnost poimenovala kot socialno in ne družbenokritično. A vidiš med tema dvema skovankama kakšno bistveno razliko – torej med družbeno kritiko in podajanjem nekih socialnih vsebin?

Veliko umetnikov deklarira svoje ustvarjanje kot družbenokritično, zato morda lahko govorimo o »mainstreamu« v sodobni umetnosti. Tu so seveda nianse; umetnik je lahko zelo oster kritik ali pa je zgolj opazovalec nekega problema. Z definicijo socialno pa ciljam na resnično socialo. Teme, ki sem jih obravnavala, pripadajo socialnemu obrobju in segajo izven kulture: leta 2003 sem se npr. ukvarjala z odpuščanjem tekstilnih delavk, leta 2006 pa z gradbenimi delavci na začasnem delu v Sloveniji. Z oznako socialno označujem tudi družabnost in komunikativnost mojih del. Nekateri moji projekti so družabne narave, npr. *Dresscode* in *Socialdress.* Moja dela so komunikativna na način, da jih lahko dojame in razume širši krog ljudi in da za njihovo razumevanje ni nujno potrebna akademska izobrazba.

Prav tu je verjetno velika razlika med recimo abstraktnim slikarstvom in tem, kar sem poimenoval novi mainstream v 90. letih.

Marija Mojca Pungerčar, ***Bratstvo in enotnost,*** 2006
Foto: Leopold Pungerčar st. (levo), Nada Žgank (desno)

Marija Mojca Pungerčar, ***Bratstvo in enotnost,*** 2006, prizor iz videa

Marija Mojca Pungerčar, ***Bratstvo in enotnost,*** 2006
Foto: Leopold Pungerčar (levo), Nada Žgank (desno)

Sodobna umetnost je bolj odprta kot abstraktno slikarstvo. Vendar pa tudi veliko današnje družbenokritične umetniške produkcije ni mogoče razumeti brez predhodnega znanja in treninga v sistemu umetnosti ali umetnostne zgodovine. Ljudje, ki nimajo tovrstnega predznanja ali izobrazbe, na splošno težko razumejo konceptualno umetnost. Umetnik se sam odloči, na kakšen način bo posredoval svoje sporočilo: ali bo le-to hermetično in bo z njim nagovarjal predvsem strokovno javnost ali pa se bo usmeril k širši javnosti, k ljudem. To za umetnika lahko predstavlja tudi določeno tveganje, saj se stroka po mojih izkušnjah bistveno manj zanima za umetnost, ki nagovarja tudi laično javnost. Zato se veliko umetnikov zadovolji s takšnim dometom svojih del, ki ne preseže trendovskega okusa kustosov in kritikov.

MOJE IZHODIŠČE JE BILO DOKUMENTIRATI GRADNJO DOLENJSKE AVTOCESTE IN S TEMI POSNETKI DOPOLNITI FOTOGRAFIJE, KI SO PRED 50. LETI NASTALE NA ISTEM MESTU OB GRADNJI JUGOSLOVANSKE MAGISTRALE. ISKALA SEM TOREJ UČINEK, KI GA SPROŽI SOOČENJE DVEH ENAKIH AKCIJ, KI SE DOGAJATA V RAZLIČNIH ČASIH NA ISTEM PROSTORU. DO PROBLEMATIKE DELAVCEV NA ZAČASNEM DELU V SLOVENIJI SEM PRIŠLA TOREJ PO NEKI POSEBNI POTI, NA KATERI SO SE ZNAŠLI TUDI DELAVCI

Projekt *Bratstvo in enotnost* dokaj kritično govori o problematiki migrantskih gradbenih delavcev v času, ko ta tematika še ni bila izpostavljena.

V času nastajanja projekta leta 2006 ta problematika še ni bila vidna in nikjer izpostavljena. Ko sem se lotila projekta, ni bil moj namen ustvariti družbenokritičnega projekta, ki bi komentiral katastrofalne razmere, v katerih živijo migrantski delavci v Sloveniji. Zanje namreč sploh nisem vedela, tako kot še do pred kratkim ni vedela večina Slovencev. Moje izhodišče je bilo dokumentirati gradnjo dolenjske avtoceste in s temi posnetki dopolniti fotografije, ki so pred 50. leti nastale na istem mestu ob gradnji jugoslovanske magistrale. Iskala sem torej učinek, ki ga sproži soočenje dveh enakih akcij, ki se dogajata v različnih časih na istem prostoru. Do problematike delavcev na začasnem delu v Sloveniji sem prišla torej po neki posebni poti, na kateri so se znašli tudi delavci. Lahko bi se jim tudi izognila, vendar tega nisem želela, in sem jih vključila

v projekt. Prvotno fotografsko zasnovo projekta sem nadgradila z dokumentarcem o njihovih razmerah. Tako je družbena kritičnost pravzaprav vdrla v moj projekt, medtem ko je že nastajal, in se izrazila kot del vsebine. V naslednjih štirih letih je ta kruta realnost počasi prodrla tudi v javnost in takrat je moj projekt postal zelo aktualen.

V projektu *Bratstvo in enotnost* si izhajala iz zelo osebne perspektive. Vzporejala si fotografsko dokumentacijo gradnje ceste, ki so jo vršile mladinske delovne brigade, in novejših dokumentov, ki si jih ustvarila sama. Koliko se ti zdi pomembno, da umetnik podaja jasno stališče do obravnavane tematike?

Mislim, da je stališče vedno zajeto že v izbiri tematike in v načinu, kako jo umetnik obdela. V primeru projekta *Bratstvo in enotnost* je bilo sporočilo projekta jasno in ni bilo večjih dvoumnosti. Vendar pa projekt ni vseboval direktnega poziva k akciji, da bi preprečili in ustavili izkoriščanje migrantskih gradbenih delavcev. Takrat so delavci še vedno dobivali plače, pa čeprav slabe. V nekaj letih pa se je stanje izjemno poslabšalo in danes je gradbeni sektor pokazal svoj pravi obraz. Iz izjav delavcev v mojem dokumentarcu je gledalec lahko spoznal, kako deluje sistem, o katerem večina ljudi ni vedela prav dosti, vključno z mano. Dokumentarni film je po nastanku zaokrožil po različnih festivalih in s tem, ko se je pojavilo zanimanje zanj, sem se začela tudi sama bolje zavedati širine te problematike.

Si želela tudi ideološko izpostaviti vzporejanje različnih sistemov, v katerih se je gradila cesta v dveh etapah?

Čeprav sta na fotografijah tudi dva politika, ta projekt ni političen, niti jugonostalgičen. Pri tem projektu mi je bil izziv moment sobivanja istega prostora v različnih časih. Ko vzpostaviš med njima povezavo in ko prikažeš ta zamik, lahko neskončno odpreš vsebino, saj dejansko ustvariš drug pomen. O njem lahko potem ljudje začnejo razmišljati. V svojih projektih se načrtno izogibam moraliziranju, dobesednemu poimenovanju nečesa, neposredni ilustraciji ali goli funkciji. To mi je zelo tuje in me tudi na splošno odbija v umetnosti. Vedno iščem način, kako pustiti stvari odprte in hkrati zelo konkretne. Teme, ki jih postavljam v okvir umetnosti, so sicer pogosto dnevnopolitične narave, npr. problematika migrantskih delavcev, odpuščenih tekstilnih delavk, diskriminacija žensk v postopkih zavarovalniške industrije ... Take družbene situacije me izzovejo in motivirajo za ustvarjanje, čeprav se zavedam, da z umetniškim projektom ne bom mogla

Marija Mojca Pungerčar, ***Pred domačim pragom,*** 2004-2009, foto: Marija Mojca Pungerčar

bistveno spremeniti realnosti. Kot umetnica pa iščem razlog in način, da sporočilo ne ostane na ravni gole informacije ali televizijskih poročil.

Spremljanje prostora in časa kot tematika se pri tebi večkrat ponavlja, na primer v projektu *Pred domačim pragom*.

Tu sta še dva podobna projekta, *Stereovizije* in *V akciji*, projekt *Bratstvo in enotnost* pa je bil mišljen kot nekakšen zaključek te serije, vendar ga je na koncu odneslo v povsem drugo smer. To se je zgodilo ravno zato, ker sem pri tem projektu trčila na surovo realnosti upodobljenih delavcev. Prišla sem v neposreden stik z ljudmi, medtem ko v ostalih projektih iz te serije ljudje niso izpostavljeni, saj igra glavno vlogo prostor oziroma okolje.

Vključevanje marginalnih skupin v umetniška dela se lahko izkaže za izjemno problematično in ga je moč brati kot neko vrsto izkoriščanja. Projekt *Bratstvo in enotnost* si nadaljevala s pobudo *Kino Sloga*, ko si se vrnila k delavcem in v samskih domovih pripravila projekcije tega filma.

Tudi sama sem se zavedala problema, ki si ga omenil. Zavedali pa so se ga tudi nekateri delavci, s katerimi sem delala intervjuje za dokumentarec. Eden od njih mi je rekel: »Sedaj, ko si dobila, kar potrebuješ, boš odšla in te ne bomo nikoli več videli.« Pri projektu *Bratstvo in enotnost* sem imela občutek, da predstavitve projekta v galerijah in na festivalih niso dovolj, ker ne omogočajo recipročnosti. Ne zagotavljajo tega, da bi družbena skupina, ki je nastopala v delu, to delo tudi videla. Ti ljudje pač ne hodijo v galerije in na festivale. Gradbenim delavcem sem želela pokazati delo, ki sem ga naredila, zato sem jih poskušala privabiti v galerijo na ogled. Vendar so prišli samo tisti, ki jih je organizirano pripeljal njihov delodajalec, enega pa tudi jaz. Ni mi ostalo drugega, kot da se sama s projektom podam v samske domove. Nisem se želela obnašati kot kulturna imperialistka, ki gre v tretji svet fotografirat revne skupnosti, da bi lahko njihovo slikovito in ganljivo realnost prikazala v svojem okolju. Sicer za kaj takšnega niti ni potrebno hoditi daleč, saj imamo tretji svet pred nosom, najsi bodo to Romi ali gradbeni delavci. Vse do serije javnih projekcij *Kino Sloga* projekt *Bratstvo in enotnost* zame ni bil zaključen. Razmišljala sem, da bi bile videoprojekcije lahko dobro izhodišče za debate z delavci, ki bi jih vodili ljudje, ki se s tem ukvarjajo. K sodelovanju sem povabila Socialni center Rog, ki je takrat že izvajal akcijo za pomoč delavcem v samskih

Marija Mojca Pungerčar, ***Kino Sloga,*** 2008, foto: Matija Pavlovec/Moderna galerija Ljubljana

domovih. Sodelovanja pa žal ni bilo mogoče izpeljati, saj je prišlo do nesoglasja med nami. Pokazal se je razkorak med tem, kaj je družbenokritična umetnost in kaj je socialna angažiranost aktivističnih skupin, in da to dvoje ni identično.

Kako torej aktivisti dojemajo nekoga, ki se ukvarja z isto tematiko s stališča umetnosti?

Upala sem, da pozitivno, a se je izkazalo obratno. Aktivisti so od mene pričakovali konkretno socialno angažiranost za delavce v domovih, videoprojekcije so jim bile premalo, morda celo odvečne. Razlike med mojim in njihovim pristopom niso dobro sprejeli. Sporno se jim je zdelo, da sem želela ostati v vlogi umetnice oz. ustvarjalke filma in nisem želela prevzeti vloge aktivistke, ki bi poskušala spreminjati stvarnost.

Kateri medij je po tvojem mnenju najprimernejši, če bi se umetnik ali aktivist odločil spremeniti neko situacijo?

Ko sem delala intervjuje z delavci, me je eden od njih vprašal, kako se v Sloveniji nostrificira bosansko vozniško dovoljenje. Počutila sem se dolžno, da zanj kaj naredim, zato sem se pozanimala o tem in delavca informirala. To ni bil del projekta, svoje pomoči nisem opredelila za umetniško dejanje. Načelno nisem proti temu, da nekateri umetniki deklarirajo socialne akcije kot umetniško delo. Nekateri so v tem dobri in jih zaradi tega spoštujem. Na osebni ravni pa se mi ne zdi smiselno, da bi se v imenu umetnosti sama ukvarjala s takšnimi dejavnostmi.

Kako so torej delavci reagirali na prikazani dokumentarni film?

Zdel se jim je zanimiv in seveda žalosten, čeprav so se na nekaterih mestih tudi nasmejali. Ob dokumentarcu so se še bolj zavedli svoje situacije. Na drugi strani pa sem si želela njihove potrditve, da nisem njihovih zgodb vsebinsko manipulirala, kar bi se sicer zlahka zgodilo, tudi nenamerno. Delavcem videoprojekcij nisem vsiljevala, saj sem jih predhodno obiskala in jih vprašala, če smem prirediti dogodek v njihovem okolju. Nenapovedano pa so se pojavili tudi aktivisti iz Socialnega centra Rog, ki so prišli intervenirat na prizorišča. Sporno se jim je zdelo, da sem za predvajanja filmov v samskih domovih zaprosila in dobila tudi dovoljenja upraviteljev domov. S strani aktivistov je bilo to interpretirano kot kolaboracija z zatiralci delavcev. Sprejemljivo bi jim bilo kvečjemu, če bi projekcije dokumentarca v domovih realizirala kot gverilsko akcijo. Jaz pa sem bila vesela, da sem uspela zbrati potrebna dovoljenja in se mi ni bilo treba v samske domove na skrivaj prikrasti s svojim filmom. Ilegalnih akcij se poslužujem samo takrat, kjer ne obstajajo legalne možnosti za izvedbo. Npr. pri projektu *Manekeni,* v sklopu katerega sem leta 1997 ilegalno oblekla javne spomenike v Ljubljani, sem najprej skušala pridobiti potrebna dovoljenja. Šele potem, ko to ni bilo mogoče, sem se poslužila gverilske poti in spomenike oblekla ilegalno.

Zakaj po tvojem mnenju nacionalne in nadnacionalne fundacije v Evropi ponavadi podpirajo kritičnost znotraj umetnosti?

Očitno je kritičnost pozitivna vrednota. Vsaj na papirju je tako, saj v resnici njena cena pada. Sedaj evropski razpisi financirajo dejavnosti, ki nudijo podporo ranljivim

družbenim skupinam. V fokusu so različne marginalne skupine, invalidi, Romi, migranti. Na podlagi povpraševanja se oblikuje tudi ponudba in ni naključje, da se ogromno kulturne in umetniške produkcije obrne prav v to smer. Takšne vsebine so torej trenutno »evropotvorne«.

Ali po tvojem mnenju takšen sistem nevtralizira kritiko?

Če je doseg nekega razmišljanja in ustvarjanja že vnaprej določen, je to seveda problematično, pa najsi gre za družbenokritično umetnost ali ne. Zdi se mi, da taki naročeni projekti nimajo veliko umetniškega potenciala, vprašanje je tudi, kako velik je njihov učinek. Verjamem v umetnost, ki se loteva neke problematike kljub temu, da te ni na politični agendi. Če nek problem v javnosti in oblastniških strukturah še ni prepoznan kot problem, potem je zelo težko najti sredstva za podporo projektu, ki bi ga tematiziral. Če je umetnik prezgoden z identifikacijo neke anomalije v družbi, potem bo moral nekaj let čakati na sprejetost in projekt bo šel v prazno na več nivojih – najprej ne bo dobil sredstev, zanj ne bodo zainteresirani kritiki ali galeristi, niti javnost. Da bi bil projekt sprejet, razumljen in priznan, mora umetnik neko določeno tematiko izpostaviti v ravno pravem času, a sam ne more prav veliko vplivati na to. Umetnik ne more sam povzročiti pravega trenutka.

Kaj dandanes drži v odvisnosti umetnika, ko ni več tako očitne ideološke represije?

V današnjem času se seveda najbolj občuti odvisnost od roke, ki te hrani, ali na kratko finančna odvisnost. Zato je kot reakcijo na to pogosto mogoče zaslediti kritičnost do umetniškega sistema. Vrsta umetnikov se ukvarja s komentiranjem produkcijskih pogojev v kulturi. Kakor se spomnim, si enkrat rekel, da je to dolgočasna umetnost. Ampak takšna je dandanes stvarnost umetnosti, ki želi biti kritična do tega, kar jo drži pokonci.

MAJA SMREKAR

TEHNOLOGIJA JE SPOROČILO

Spraševal: **Miha Colner**

Pripadaš generaciji, ki je v času študija spremljala sodobne umetniške prakse, medtem ko je akademija še vedno pripadala nekemu drugemu času. Kako si dojemala razkorak med klasičnim umetniškim programom akademije in (lastno) sodobno produkcijo?

V izobraževalni proces Akademije za likovno umetnost in oblikovanje (ALUO) sem vstopila z zavestjo, da je znanje, ki ga bom tu pridobila, hermetično in da bom morala sama vzpostaviti razmerje razločevanja med aktualno produkcijo in akademskim procesom. V tistem času večina profesorjev namerno ni vzpostavljala povezav z dogajanjem izven ustanove in je obenem v svojem učnem načrtu ohranjala reference in aspiracije do umetnosti iz daljne preteklosti. Kljub temu sem imela srečo, da sem se na Oddelku za kiparstvo srečala z nekaterimi profesorji, ki so znotraj svojega študijskega programa študente vzpodbujali k ustvarjanju in razmišljanju o sodobnejših umetniških praksah in interdisciplinarnih konceptualno-formalnih pristopih. Navsezadnje je bila ta formalna

Maja Smrekar, ***Muzejeve sanje,*** Tobačni muzej Ljubljana, 2009 (foto: Borut Peterlin / fotodokumentacija: Sunčan Stone)

Maja Smrekar je intermedijska umetnica, ki pripada mlajši generaciji ustvarjalcev. Njeno delovanje pa seže širše od izključne navezanosti na zgolj tehnološke prakse, kjer pomembno dejavnost predstavlja VJ-pristop ustvarjanja videov v realnem času in živih performativnih akcij. Pri koncipiranju in realizaciji intermedijskih projektov s tehno-fenomenološkega stališča reartikulira rabe novih in starih tehnologij ter skozi izhodišča perceptivnih fenomenov posameznika in družbe interdisciplinarno izpostavlja sinergijo medsebojnih odnosov med polji znanosti, umetnosti in tehnologije. V sfero intermedijskih instalacij sodijo System Cassio:pia *(2007),* BrainTV/rcv:10.95–11.7GHz, snd5.8GHz *(2008),* Active Denial System Error *(2009) ter projekta v procesu izvedbe* Ion Flux 1.0 *(2010) in* BioSpy *(2010/2011), v nekoliko bolj "site specific" pristop pa je bila usmerjena razstava* Muzejeve sanje *(2009).*

izobrazba zame koristna, saj je pripomogla k logičnemu nadaljevanju mojih umetniških smeri. Sicer nisem bila tipičen slušatelj akademije, saj sem bila produkcijsko z eno nogo vedno zunaj, ves čas študija na akademiji sem obenem soavtorsko sodelovala pri neodvisnih umetniških projektih, predvsem v polju performansa in gledaliških produkcij. V drugi polovici študija sem se s področja kiparskega in scenografskega raziskovanja in oblikovanja prostora pričela usmerjati v področje videa in intermedijske umetnosti.

Konceptualna umetnost je bila dolgo časa opozicija nekemu slikarskemu in kiparskemu modernističnemu formalizmu. Zakaj je prišlo do obrata na prehodu iz 80. v 90. leta, prav v času spreminjanja svetovne družbene ureditve, ko se je to razmerje povsem obrnilo in je do nedavna alternativna umetnost zavzela institucije?

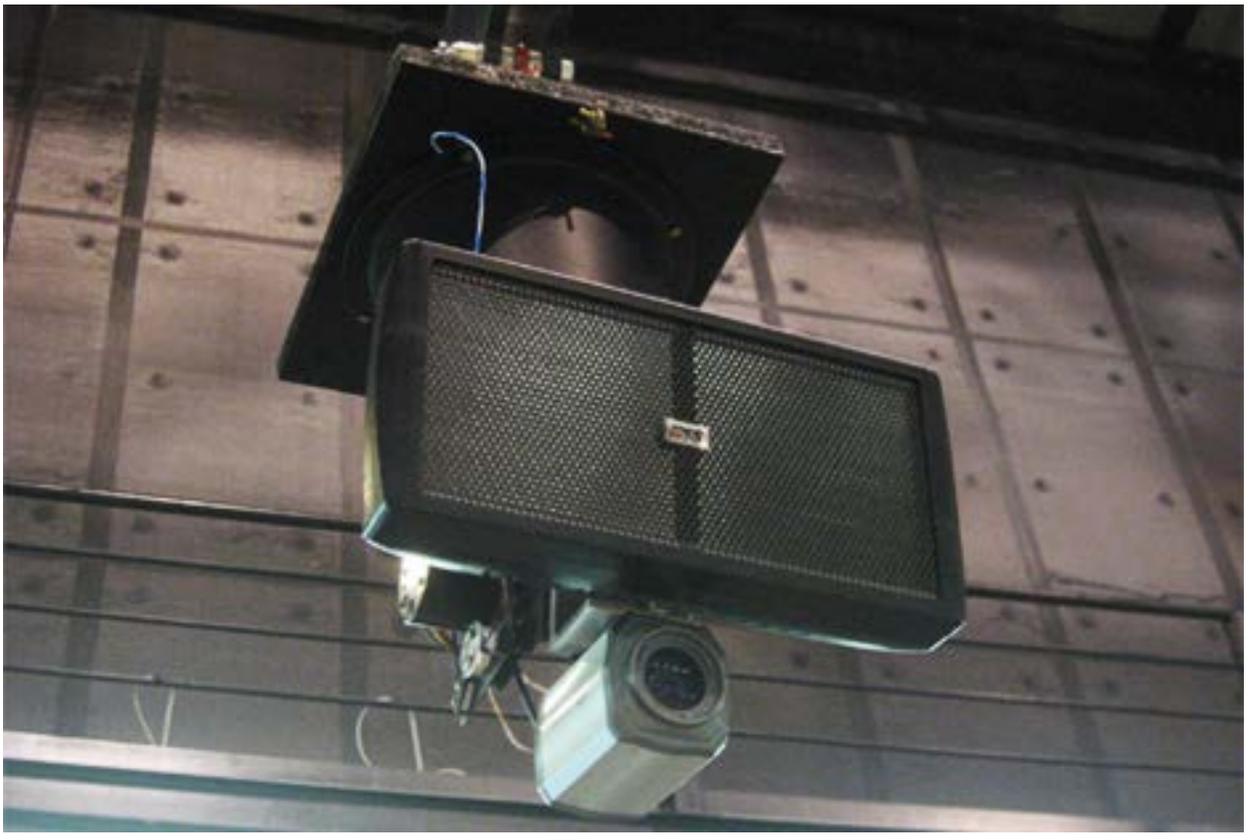
Na Vzhodu se zdi to logična posledica padca velikih ideoloških diktatov, spremembe ekonomskega in družbenega sistema iz socializma v kapitalizem, s tem pa (umetne) vzpostavitve sistema umetnostnega trga. To je bila neka bodisi kolektivna reakcija bodisi reakcija posameznikov ali institucij na velike politične spremembe v tem obdobju.

Pri svojih projektih ponavadi izpostavljaš procese in formalne aspekte uporabljenega medija. Na kakšen način skozi formo in proces izražaš svoja sporočila?

Skozi proces raziskovanja in analize različnih tehnologij in znanosti ter njihovega vpliva na družbo in posameznika v različnih časovnih obdobjih me zanimajo možne realnosti prihodnosti. Na ta način želim (re)interpretirati različna medijska okolja preteklosti in sedanjosti, kot tudi kritično opozarjati na morebitne podobe socialnih realnosti prihodnosti v razmerjih do sistemov moči in nadzora.

Gre torej za neke vrste utopije ali distopije?

Gre za oboje. Gre torej za prikaz možnih realnosti prihodnosti, obenem pa tudi sugestijo, da so te možne realnosti prihodnosti že realnosti sedanjosti, ki jo živimo. Zato gre pri mojih projektih dostikrat za način komunikacije skozi civilne taktične medije.



Maja Smrekar, ***Active Denial System Error,*** Galerija Kapelica Ljubljana, 2009 (foto: Sunčan Stone)

Se v svojem delu kadarkoli trudiš biti dobesedna in na neposreden način izraziti svoje stališče do določene tematike ali puščaš možnosti odprte?

Konceptualne in vizualne komunikacije z javnostjo se kot umetnica zavestno lotevam z izhodišči, ki nikoli niso dobesedna. Vse ravni projekta se istočasno manifestirajo, med seboj komunicirajo in na ta način ustvarjajo novo celostno podobo in vsebino. Pri mojih intermedijskih projektih so procesi vedno interdisciplinarni in kompleksni ter velikokrat presegajo moje tehnološko znanje, zato ponavadi k sodelovanju povabim strokovnjake s področja, ki ga raziskujem. V tem pogledu so ti projekti vedno skupinsko delo, ki nastaja znotraj produkcijske logike, ki je že sama po sebi kompleksna. Interpretacija in razumevanje dela s strani obiskovalca/gledalca sta s tem odvisna od njegovega znanja in strokovnega ozadja, vendar je integralni del vsakega mojega dela tudi splošno razumljiva razlaga tako na ravni vizualne komunikacije kot na ravni besedila.

Kaj ti pomeni tehnologija?

Za svoj izhodiščni ustvarjalno-umetniški medij sem zavestno izbrala tehnologijo v najširšem smislu, saj mi je le-ta, glede na moj pogled na stvarnost skozi kolektivna kot tudi individualna družbena stanja in pojave, ki jih pogojujeta tehnologija in znanost, vsekakor najbolj logična izbira. Tehnologija je sporočilo.

Te tehnologija v nekem povsem estetskem pogledu fascinira?

Odvisno od tega, kaj je estetika in o kakšni estetiki govorimo. Nekonvencionalno predstavljena tehnologija me zanima dosti bolj kot tista, ki bi jo imenovali »user friendly«. Če govorimo o estetiki nekega dokončanega, izdelanega informacijskega sistema, strojne opreme ali znanstvenega postopka in njihove reprezentacije, me tudi ta ne zanima zgolj kot efekt. Zanima me tehnološka antiestetika v smislu uporabe, hacking in »reverse engineering«, vendar to ne pomeni nujno temu primerne pričakovane formalne reprezentacije.

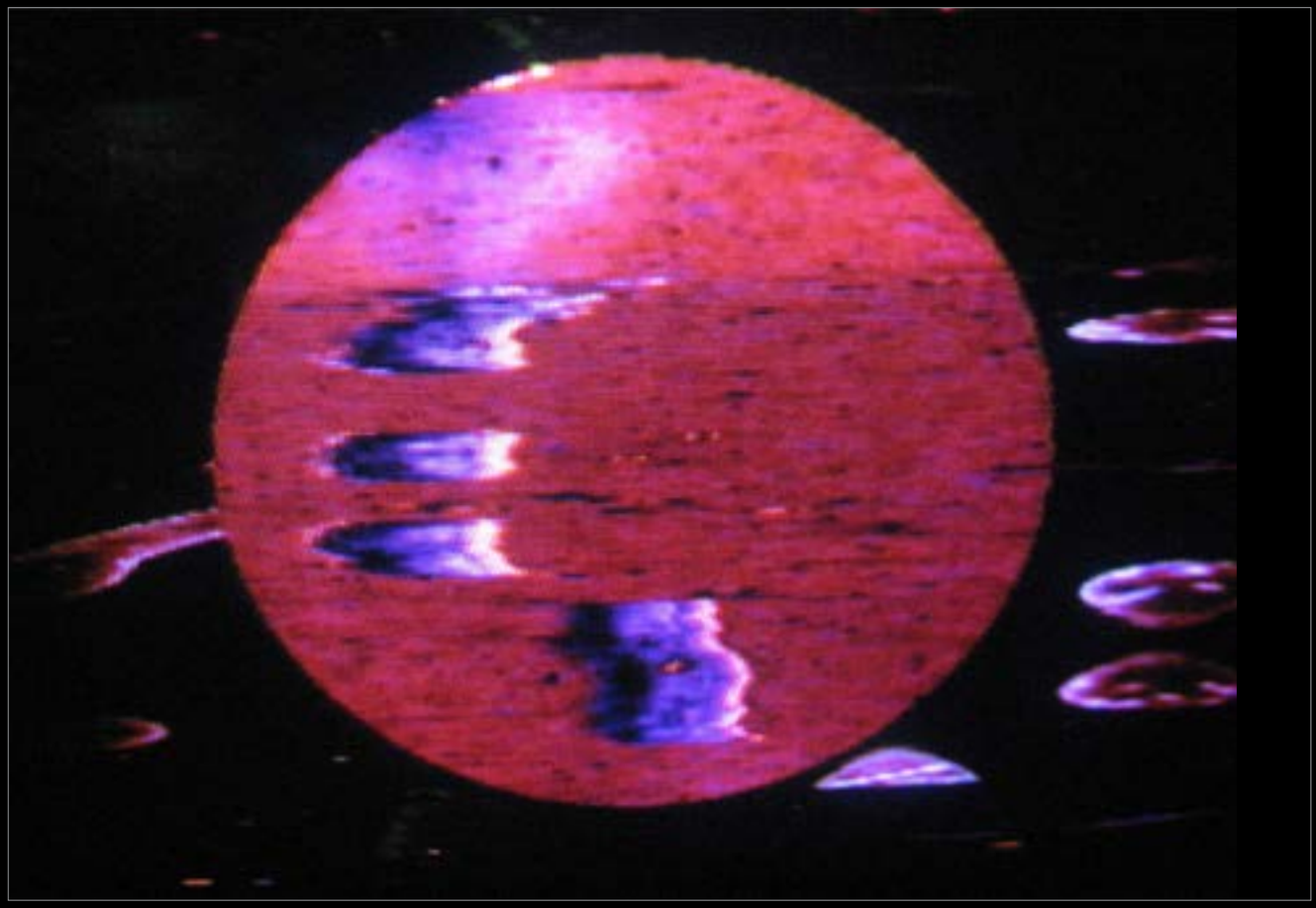
Projekt *BrainTV/rcv:10.95–11.7GHz, snd 5.8GHz* je bil predstavljen na nek zelo neprečiščen način, celotna mašinerija je bila odprta in vidna. Ali bi lahko to poimenovali kot neko novomedijsko estetiko, ki izhaja iz stvarnega sveta?

SKOZI TO PARADIGMO ME JE PRI PROJEKTU ZANIMALA ČLOVEKOVA INTEGRITETA, NJENO DOJEMANJE IN KRAJEVNA ČASOVNA PREOBRAZBA PERCEPCIJE PROSTORA, TELESA, UMA IN ČUSTEV. TAKO SEM S PROSTORSKO ČASOVNO PREOBRAZBO ŽELELA SPREMENITI OBIČAJNO ZAZNAVO ČLOVEKA TER SKOZI RAZISKAVO OMEJITEV TELESA IN UMA REDEFINIRATI VZPOSTAVLJANJE POVEZAV Z REALNOSTJO

Mislim, da je prav to glavno sporočilo. Umetnik se zavestno odloči, ali bo pri projektu pustil tehnologijo »odprto« ali bo prikazal projekt na način zloščenega oblikovalskega izdelka. Seveda je vmes cel diapazon drugih možnosti. Ponavadi večina strokovnjakov/sodelavcev, ki jih povabim k sodelovanju, uporablja odprtokodno softversko opremo in elektroniko. Pri *BrainTV/rcv:10.95–11.7GHz, snd 5.8GHz* se je zgodila fuzija različne tehnologije, zato je bilo tu logično pustiti tehnologijo »odprto« na povsem dobesedni ravni.

***BrainTV/rcv:10.95–11.7GHz, snd 5.8GHz* glede na način izražanja svojega sporočila ni mogoče dojeti kot kritični projekt, ampak bolj kot nekakšno opazovanje in eksperiment.**

Kot sem zapisala v opisu projekta, ko je bil ta izvorno predstavljen, gre tu za raziskovanje prizemljenosti, za paradoks, ki je bil na bolj ilustrativen način predstavljen že v projektu *System Casio:pia*. Na eni strani je tu prisoten diktat tehnologije, ki mu večina ljudi brezpogojno zaupa in ga jemlje kot samoumevnega, medtem ko je tehnologija izjemno nepredvidljiva. Na drugi strani so elektromagnetna valovanja kot aksiom narave. Tu ni napake ali sesutja sistema. Pri vsem tem me zanima antropološki aspekt telesa kot vmesnika. Telo in um, ki se iz sprejemnika čutov kanalizirata v oddajnik občutkov. Kombinacija snovne in virtualne realnosti, ki odpira razburljivo možnost neodvisnosti uma od biološkega telesa. Skozi to paradigmo me je pri projektu zanimala človekova integriteta, njeno dojemanje in krajevna časovna preobrazba percepcije prostora, telesa, uma in čustev. Tako sem s prostorsko časovno preobrazbo želela spremeniti običajno zaznavo človeka ter skozi raziskavo omejitev telesa in uma redefinirati vzpostavljanje povezav z realnostjo. S tem se odpre časovna prostorska opna, prehod med realnim



Maja Smrekar, ***Razširjena Cirkulacija 2, Konkurz = Diskurz,*** Galerija Alkatraz Ljubljana, 2010 (foto: Jasmina Klančar)

TEHNOLOGIJA JE ABSOLUTNO ZLORABLJENA NA MNOGIH RAVNEH. MED DRUGIM OMOGOČA RAZVOJ RELATIVNO NOVIH ZNANSTVENIH PODROČIJ, KI SICER TEMELJIJO NA INTERDISCIPLINARNIH IN BOLJ POPULISTIČNIH PRISTOPIH, S ČIMER PA JE LE ŠE BOLJ JASNO, DA BI BILO POTREBNO SKOZI TE RAVNI VZPOSTAVLJENE ETIČNE SISTEME PREVREDNOTITI. IZ TEGA STALIŠČA SE ZA PODROČJE INTERMEDIJSKE UMETNOSTI TU ODPIRA ZANIMIVO DISKURZIVNO POLJE

čutnosenzornim in imaginarnim nematerialnim svetom čustev. Skozi mapiranje čustev in občutij se skozi čutno izkušnjo vzpostavi drugi um, hkrati pa se zgodi zvočno-vizualni prikaz tega abstraktnega virtualnega doživetja. Ta je prikazoval prenos čustvenega doživetja taktilne izkušnje v realnem času, kar manifestira transformacijo telesa in uma iz sprejemnika čutov v oddajnik občutkov. Prek mapiranja in kodiranja občutkov v zvočno-vizualni digitalni zapis ter posredovanje teh informacij v neskončnost vesolja in hkrati prek izkušnje čutne senzacije v digitalni format sem tu skušala skozi um tako nastalega dvojnika ohraniti telo večno. Vsebinsko-formalne ravni tehno performansa *BrainTV/rcv:10.95–11.7GHz, snd 5.8GHz* podajajo mnoge tehnološke, družbene in kritične konotacije.

Malce neposrednejša kritika se morda pojavi pri projektu *Active Denial System Error*, kjer je tvoje izhodišče t. i. etično orožje. Zdi se, da si tu malce bolj neposredno posegla v polje distopije in družbene kritike.

Ta projekt je parafraza *Active Denial System* oziroma t. i. etičnega orožja z interdisciplinarnim izhodiščem civilnega taktičnega medija. Z usmerjenim zvočnikom sem sledila obiskovalcem v javnem prostoru. Obiskovalec je bil ves čas izpostavljen usmerjenemu šepetu sintakse nerazumljivega jezika, s čimer se je vzpostavil občutek potujitve, ki deluje kot tihi nadzor in obenem na poetičen način izraža patologijo odnosa, ko pozicija moči skozi diktat medijev predstavi smrtonosno vsebino in ideologijo kot etično.

Gre bliskovit razvoj tehnologije v pravo smer? Etično orožje se zdi kot neposreden dokaz, da je tehnologija zlorabljena.

Tehnologija je absolutno zlorabljena na mnogih ravneh. Med drugim omogoča razvoj relativno novih znanstvenih področij, ki sicer temeljijo na interdisciplinarnih in bolj populističnih pristopih, s čimer pa je le še bolj jasno, da bi bilo potrebno skozi te ravni vzpostavljene etične sisteme prevrednotiti. Iz tega stališča se za področje intermedijske umetnosti tu odpira zanimivo diskurzivno polje.

Projekt *Muzejeve sanje*, ki je bil izveden leta 2009 v Tobačnem muzeju, se zdi dokaj netipičen zate. Razstava je vsebino predstavljala zelo asociativno in brez dobesednosti, vsekakor pa je izražala tudi neko kritiko.

Projekt *Muzejeve sanje* je bil zamišljen in izveden v slogu »site specific«, kot reakcija na prostor, hkrati pa vzpostavlja povezave tudi z mojim siceršnjim delom. Razstava se je zgodila na povabilo kustosinje Petje Grafenauer, ki je v Tobačnem muzeju kurirala serijo razstav z naslovom *Punce*. Ker se vedno odzovem na okolje, sem se tu odzvala na prostor muzeja kot subjektivnega nosilca zgodovine Tobačne tovarne in vsebin, ki jih le-ta reprezentira. Pri tem projektu je pomembno omeniti, da je ena vzporednih ravni mojega umetniškega ustvarjanja usmerjena v prevpraševanje lastnih identitetnih in subjektivitetnih pozicij, skozi prevpraševanje seksualnih ortodoksij, historičnega privilegiranja in medijskih reprezentacij omenjene problematike. To se kaže predvsem z mojim psevdonimom Delta Nu, ki ga vedno uporabljam pri oblikovanju videa v živo in ki sem ga uporabila že kot enega od likov na »site specific« razstavi *Vandalize Me!* v Galeriji Škuc leta 2008. Vrsto let sodelujem tudi z različnimi umetniki s področja performativne umetnosti pri projektih, ki reflektirajo in problematizirajo tovrstne vsebine. Tudi v Tobačnem muzeju se je skozi socialnozgodovinski prostor ponudila priložnost, v kateri sem se odločila vzpostaviti dialog s fenomenom tega prostora in ga povezati s svojo vzporedno umetniško identiteto.

Na kakšen način si se postavila v odnos s prostorom? Kaj te je intrigiralo v Tobačnem muzeju?

Muzej kot institucija me je takoj asociiral na tekste Borisa Groysa, ki v svoji knjigi *Teorija sodobne umetnosti* opisuje status muzeja v današnjem času. Groys mdr. pravi, da muzej sanja muzejeve sanje. Iz tega izhaja tudi naslov mojega projekta. Ob tem pa sem

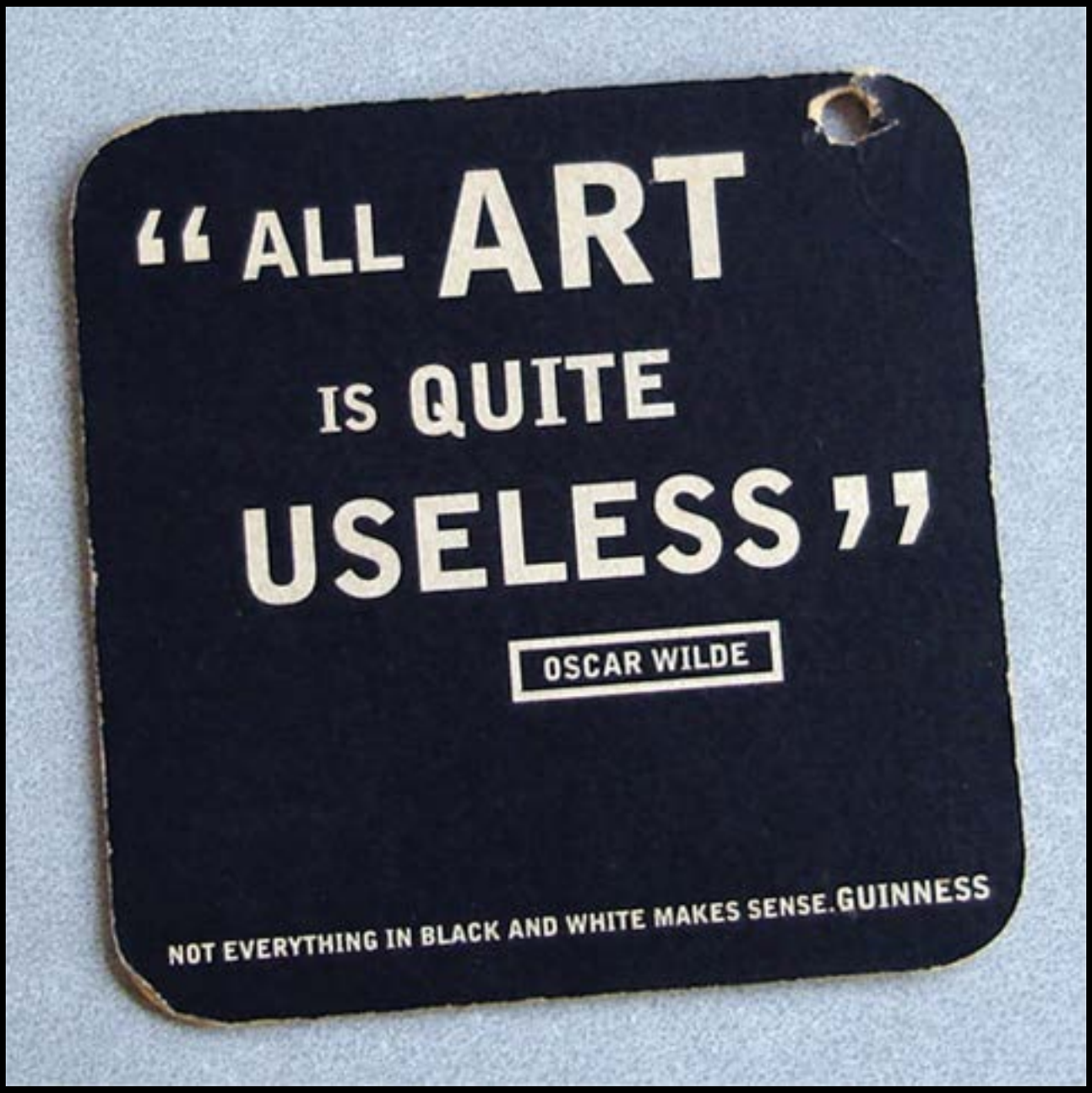
se seveda morala odzvati na pozicijo moči, ki jo muzej kot institucija predstavlja v svoji zbirki. Kurirana muzejska postavitev eksponatov je vedno zgolj ena od možnih interpretacij pretekle stvarnosti, ki je vselej predstavljena z aktualnega pogleda institucije, pozicije moči, ki je po pravilu v svojem delovanju hermetična in zato že sama po sebi sugerira zgolj eno možno zgodovinsko realnost, ki obenem predstavlja institucijo. Najbolj izmed vsega me je intrigiral osrednji eksponat tega muzeja. Ta prikazuje delavke v Tobačni tovarni izpred približno stotih let, t. i. »cigararce«, ki jih iz patriarhalne in kapitalistične perspektive izprijeno povzdiguje in romantizira. Moja reakcija na takšno reprezentacijo pozicije ženske/delavke je bila vzpostavitev alegorije »cigararc«. Ta transfer se je manifestiral z izpostavitvijo preobrazbe moje identitete. Namen mojega sporočila je bil, da izpostavim, kako je mogoče vzvode moči nadzorovati tudi v obratnem smislu. Velikoformatni plakat, na katerem sem prikazana kot sodobna verzija »cigararce«, ki je bil postavljen nasproti podobe romantiziranih »cigararc« izpred stotih let, nadzoruje to pozicijo moči nazaj, s »cigararco«, ki je odvrgla plašč, v katerega jo je zavila družba. Pred nami se je znašla domina in obenem spretna cirkuška figura, ki izkazuje tudi očitne seksualne konotacije. Predvsem pa je to podoba ženske, ki pooseblja nadzor.

Zakaj po tvojem mnenju državni, regionalni in včasih zasebni financerji podpirajo kritiko, ki se dostikrat nanaša na njih same?

To je posledica t. i. vsesplošne demokratizacije. Živimo v času stagniranja, kar je posledica demokratizacije vsega v smislu, da se o mnogih stvareh veliko razpravlja, na koncu pa se nič konkretnega ne zgodi. Vseskozi se odvijajo pogovori, diskusije, okrogle mize in podobne diskurzivne prakse, vendar redkokdaj pride do kakšnega radikalnejšega reza v obliki konkretne akcije. Sicer pa je dopuščanje in podpiranje kritike demokratično zgolj na prvi pogled, saj se še zdaleč ne financirajo vsi projekti, ki kritizirajo ustroj družbe. Tudi tu je prisoten močan ideološki diktat.

Če izhajam iz pozicije umetnika, ki je kritičen, kdo ga v današnjem času vsesplošne transparentnosti in demokracije drži v jarmu?

V jarmu ga vsekakor drži produkcijski sistem, ki diktira način njegovega delovanja. Umetnik se mora umeščati v določena institucionalna področja in absolutno delovati znotraj vsebinskega okvira institucije in/ali produkcijske logike, znotraj katere deluje. Umetnika ima v jarmu produkcijska logika oziroma kapital.



Подметнувач за чаши

МОЖНОСТИ ЗА КРИТИЧКА УМЕТНОСТ

"All Art is Quite Useless"
(Wilde, 2006: 4)

ПАРАДИГМАТИЧНОСТА НА ЕДЕН ИСКАЗ

Небојша Вилиќ

Веќе неколку години на мојата работна маса се шутка едно црно-бело картонче - подметнувач за чаши, "собрано" во некој од европските аеродромски пабови (чинам дека тоа беше на франкфуртскиот аеродром, 2007, на враќање од каселската "документа"...) и исто толку време, гледајќи го, не се сложувам со напишаното. На него е отпечатен еден цитат на бунтовниот и контраверзен Оскар Вајлд: "All Art is Quite Useless". Ми требаше некое време, искрено, со ова да го поврзам и додадениот коментар-слоганот на оваа рекламна кампања на компанијата "Гинес"

за своето прочуено црно пиво: “Not everything in black and white makes sense”, една фраза, позната и употребувана и на овие простори како: “ништо не е само црно или само бело”. Постојано се обидував да го преведам ова “useless” и никако не можев да го одредам најодговарачкиот превод - бескорисна или некорисна: дали е таа, уметноста, без-корист или е не-корисна. Се прашував дали тоа уметноста не може да го исполни очекуваното или, пак, дека од неа не ни треба да се очекува некакво исполнување на посакуваната намера или резултат: дали не може или дали не треба од неа да се имаат очекувања?, дали таа не може или од неа не треба да се очекува дека може да ја оствари посакуваната намера или резултат?, дали таа, конечно, е само уште еден “неупотреблив” предмет/производ на човековата духовна сфера?, дали таа нема способност или можности да ефектуира во однапред одредена сфера или област?

ВО ИЗВЕСНА СМИСЛА, ИСКАЗОТ НА ВАЈЛД Е ТОЧЕН ДОКОЛКУ УМЕТНОСТА СЕ ТОЛКУВА ОД АСПЕКТ НА ФОРМАЛИСТИЧКАТА ЕСТЕТИКА - ВО УМЕТНИЧКОТО ДЕЛО ТРЕБА ДА СЕ БАРААТ САМО ЕЛЕМЕНТИТЕ И КАТЕГОРИИТЕ КОИШТО ПРОИЗЛЕГУВААТ ОД ФОРМАТА И НАЧИНОТ НА НЕЈЗИНАТА ИЗВЕДБА И КОМПОНИРАЊЕ

Во извесна смисла, исказот на Вајлд е точен доколку уметноста се толкува од аспект на формалистичката естетика - во уметничкото дело треба да се бараат само елементите и категориите коишто произлегуваат од формата и начинот на нејзината изведба и компонирање. Доколку, пак, таа се анализира од позиција на критички дискурс, тогаш може да се разбере дека таа недоволно ефектуира, односно, не е во состојба да изврши (иако можеби влијае на) порадикални промени, особено по прашањата на општественоста. И двете позиции остваруваат присуство на уметничката сцена; и двете толкувања на уметноста се присутни во теоријата. Но, кога кумулативноста на општествената ситуација завлегува веќе и во егзистентното на самиот уметник и неговиот живот, та, оттаму, и го вовлекува/извлекува во јавниот простор на заедницата, можна ли е и понатаму аргументацијата за неприкосновеноста на авторовата автономија во осаменоста

на неговото ателје како определба на неговиот комодитет? Разгледувајќи ги овие (веќе двестолетни) двоумења, се доаѓа до заклучокот дека двете "страни" на уметноста: творечката и онаа на нејзината критика, најчесто се дијаметрално спротивни. Оттука и прашањето дали е можно да се дојде до некаков зеднички именител во оваа, иако се чини бесполезна, но секако плодотворна расправа? Во оваа смисла, нека можното разрешување појде од еден радикален став.

ЦРНО ИЛИ БЕЛО? ИЛИ - СИВО?

Рансиер (Jacques Rancière), темелејќи го својот став врз Платоновиот за подражавачот (миметичарот), вели дека: "(A)rtistic practice is not the outside of the work but its displaced form of visibility. The democratic distribution of the sensible makes the worker into a double being. It removes the artisan from 'his' place, the domestic space of work, and gives him 'time' to occupy the space of public discussion and take on the identity of a deliberative citizen". (Rancière, 2006: 43) Иако оваа општа дефиниција за уметникот и неговата (двојна) "работа" се однесува и на обете погоре опишани ситуации, сепак, Рансиер точно упатува на тоа дека "(D)iscoursive and bodily practices suggest forms of community (...) in which works of art or performances are 'involved in politics', (through) artists' social modes of integration, or the manner in which artistic forms reflect social structures or movements". (13) Оттука, аргументирајќи ја оваа позиција, Рансиер, на примерот на читањето на Флоберовата Госпоѓа Бовари (по објавувањето) како "демократија во литературата", го критикува ваквото читање токму заради одбивањето да и' се додели на литературата било каква порака и токму заради тоа, или во тоа, да се препознае доказот за демократската еднаквост. "His (Флоберовото) very refusal to entrust literature with any message whatsoever was considered to be evidence of democratic equality. His adversaries claimed that he was democartic due to his decision to depict and portray instead to instruct. This equality of idifference is the result of a poetic bias: the equality of all subject matter is the negation of any relationship of necessity between a determined form and determined content. (...) This equality destroys all of the hierarchies of representation and also establishes a community of readers as a community without legitimacy, a community formed only by the radnom circulation of the written word." (14) Истото тоа, Рансиер го препознава и низ анализата на супрематизмот на Малевич, поточно на напуштањето на тридимензионалноста на сликата и нејзина замена со површината (surface) на насликаните знаци (во случајов, сликата Црниот квадрат од 1915): токму плошноста

на површината на насликаните знаци интервенира, се поставува помеѓу, како принцип зад уметничката "формална" револуција едновремено и како принцип зад политичката редистрибуција на споделеното искуство. (17)

Во таа насока, а разгледувајќи ги состојбите на културните политики на десницата и левицата, Бренан (Timothy Brennan) се обидува да изнајде нови термини и поими за да ја опише ситуацијата во овие два големи идеолошки блока од коишто произлегува и исчитувањето на состојбите во уметничката продукција врзани за критичкиот однос на уметникот кон стварноста. Поинаку кажано, дали може уметничката продукција да се подведе под категроиите на една "црно-бела" идеолошка поделба на конзервативна десница и прогресивна левица или, пак, доколку е тоа можно, како доаѓа до оваа поларизација врз основа на идеолошкиот идентитет преку категоријата на идеолошкото убедување/верување (belief, или како што тој го именува "cultures of belief")? (Brenan, 2006: x) Тој децидно пишува дека критиката очајно има потреба од речник за објаснување на тоа како се случил "амбивалентниот лев/десен импулс", произлезен од теориското наследство на шеесетите години на 20 век? Уште повеќе, тој тврди дека овој речник, овие нови поими и толкувања мора да одговорат на прашањата како се случило можноста да се разлачат конформитетот на десницата со отпорот на левицата да се престори во нешто неоствариво, тешко за дофат или за остварување? Таквата неоствариво (или не-продложувањето на остварливоста) на радикалната поделба ја определува, смета тој, тековната клима во самата културна теорија денес. (173)

Оттука, едно од сериозните прашања во истражувањето на критичката уметност денес е секако она врзано за влијанието на теориски дискурс врз уметничката продукција и тоа во обата правца: кога тој дискурс ја предопределува уметничката пракса (априорен момент) или, пак, кога тој дискурс ја толкува уметничката пракса (апостериорен момент).

Во оваа смисла, а како вовед во разговорите, следува една анализа на уметнички остварувања на неколку водечки светски уметници од периодот на втората половина на деведесетите години на 20 век. Овој временски период е издвоен токму заради фактот што во него се појавуваат неколку различни критички односи на уметникот кон општествената стварност и тоа неколку години по клучниот историски настан од 1989 изразен преку метафората: "паѓањето на берлинскиот ѕид". Важноста на овој настан е уште поголема заради тоа што, од

една страна, теорискиот дискурс пред 1989 се соочува со губењето на клучниот опозит во дијалогот, со што дискурзивноста на теорискиот модел врзан за дијалектичкото промислување, останува без сопствената против-тежа. Од друга страна, се чини дека израмнувањето на разликите/опозитите, како настојување на пост-68 теорија, во овој период го доживува (или барем така го прикажува) своето потполно остварување. Но, временоста или менливоста на идеолошките и теориските парадигми се потврдува со тековната и повторната радикализација во доменот на уметниковата одговорност кон ставрноста од којашто (повторно) станува неразделлив елемент. Радикализациите, произлезени од чувството и доживувањето на глобалистичкото изедначување/претопување, сосема неочекувано произведуваат повторна поларизација во којашто се бара децидно заземање на страна со јасно формулиран и искажан став. И тоа не е само локална состојба. Напротив.

АНГАЖИРАНОСТ ИЛИ "АНГАЖИРАНОСТ"?

Дискурсот за уметничкото дело во однос на сите вонуметнички случувања уште од првата половина на деведесеттите години на 20 век го проблематизира уметниковото делување во доменот на присуството на референтности спрема стварноста. Новонастанатите општествени и политички состојби, како на Истокот, така и на Западот, водат кон тоа уметникот да се одреди за некој правец. На една страна се уметниците заинтересирани со феномените од ликовна провениенција (се уште определена во рамките на формализмот и занимавањето со аспектите на техниката/технологијата), а на другата уметници чии дела ги зафаќаат подрачјата на вонликовните феномени (без разлика во кој медиум и со која техника го изразуваат сопственото мислење). Да се зборува за ангажираноста во овој период значи да се прифати согласноста за разгледување на говорот на присуствата на таа и таква форма на уметничко делување. Конечноста на нивното одредување е во зависност, или произлегува од, концептните заднини во делата. Меѓутоа, овие концептни заднини немаат ништо заедничко со пристапите на ангажираниот модернизам (како на пример пристапите на концептуалната уметност во седумдесеттите). Со самото тоа, пројавените форми на ангажираноста на уметноста од деведесеттите наваму (како сегмент на уметноста на постмодернизмот) се разликува од ангажираноста на модернизмот во следните присуства протолкувани врз основа на неколку примери.

Иља Кабаков, ***Изложба на една книга,*** 1989/90, инсталација во DAAD Галеријата во Берлин, Германија

ПСЕВДО-АНГАЖИРАНА УМЕТНОСТ

Изложба на една книга или "изложба на советската состојба во уметноста и културата". Кабаков испишува безбројни страници или текстови поставени на ѕидовите и во витрините; тие текстови се потпишани со имиња на лажни, дури и непостоечки автори, а во нив се говори за уметноста и културата од ракурс на советските теоретичари и програматори на уметноста и културата. Се тоа е проследено со други елементи на "класичната" советска иконографија (црвени витрини, цокле од 1,40 м, ситни предмети, фотографии, документи, пароли во картуши, итн.). Во моментот кога ќе се помисли дека во оваа "просторна слика"[1] се работи за критика на советскиот концепт, односно Програмата за уметноста и културата, текстот во картушата над една од витрините создава забуна: Запад - это Рай (Запад - тоа е Рај). Дисбалансот помеѓу сериозноста на една ваква Програма (примарна структура) и текстуалната игра на значења која ја води уметникот (секундарна структура) во корист на втората, доведува до заклучокот за изменетиот однос на уметникот спрема стварноста. Уметникот влегува во подрачјето на критичното, меѓутоа неговиот однос не е во подрачјето на критичкото. Таквото влегување го остава уметничкото дело отворено, бидејќи одговорот секогаш е, според Кабаков, кај реципиентот (гледачот, критичарот, кураторот) на уметничкото дело. Заради тоа што уметникот "hat nicht die letzte Wort", тој е само "einfacher Mensch, ganz normal, ganz alltäglich. Er ist kein Prophet, kein Genius", заради тоа што тој "stellt nur die Fragen, er hat keine Antworten", следува дека не е негово да даде одговор: "Die Frage natürlich ist der Text. Kunst ist nur der Katalysator für diesen Diskussionprozess"[2]. Таквата позиција, која го поставува уметничкото дело отворено за толкување, од своја страна претставува еден од главните аргументи за псевдо-ангажираноста на делото: уметникот денес, иако поставува прашања од подрачјето на критичното, тој не се чувствува, ниту, пак, смета дека е повикан

1 Кабаков во својата работа воопшто, самото сликарство го третира како тридимензионална слика. Тој само настојува да создаде илустрација на тоа што би сакал да го каже. Тоа подразбира дека таков "говор во второ лице" настојува да ги постави прашањата кои авторот ги остава без одговор. (Kabakov, 1990: 240-1)

2 "Го нема последниот збор."; "Едноставен човек, сосема нормален, сосема секојдневен. Тој не е пророк, нит, пак, гениј."; "Само ги поставува прашањата"; "Прашањето е, се разбира, текстот. Уметноста е само катализатор за овие процеси." (240)

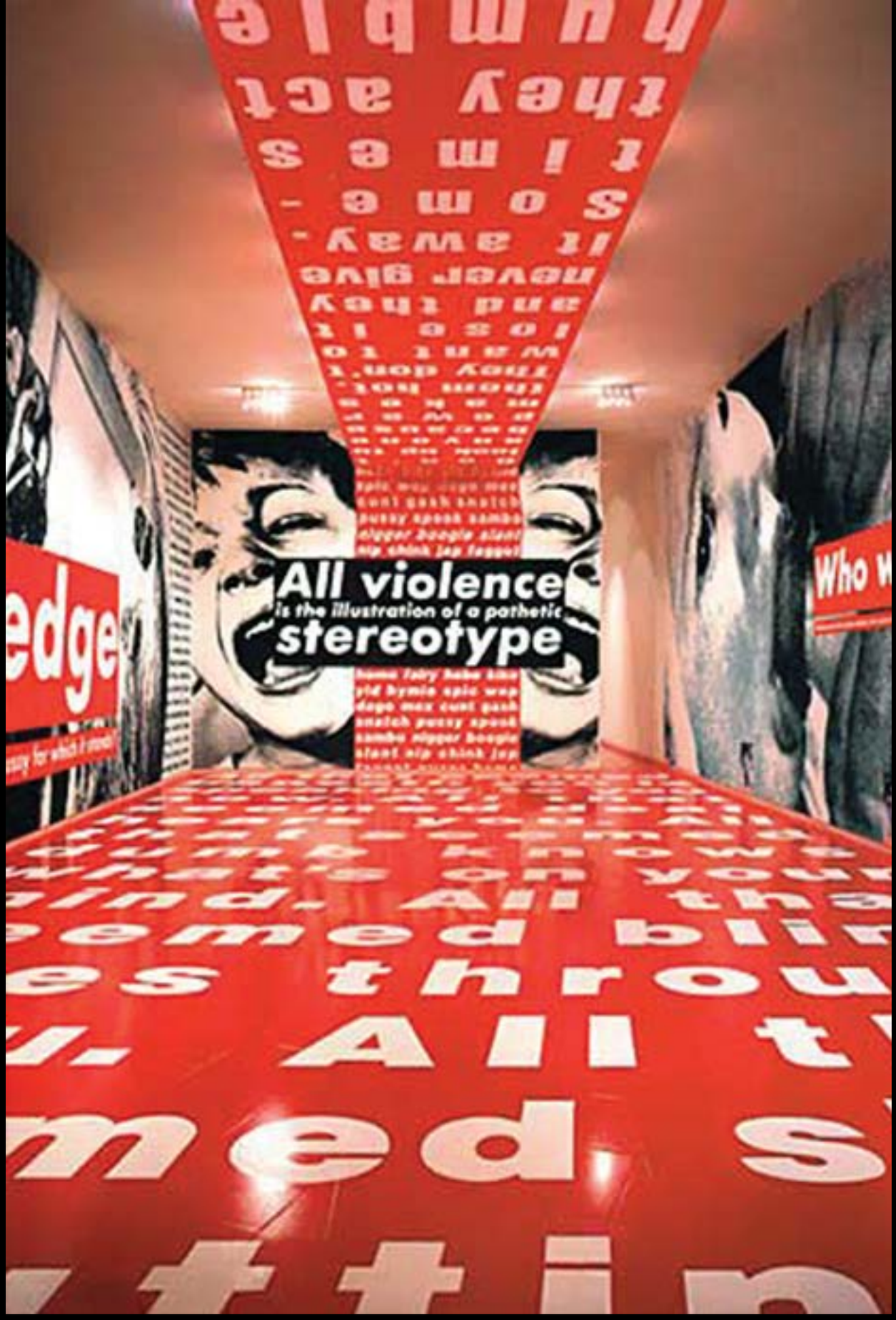
да одговори, или решава, со самото поставување на тоа критично подрачје во подрачјето на критичкото. Своеовидно, тоа како да е во согласност со тазата на Слотердијк според која "не се работи за тоа загатката да се реши, туку да се зачува пред оние кои сакаат да ја разгатнат". (Sloterdijk, 1988: 80) Уметникот е тука само за да ја раскаже "приказната", (Kabakov, 1994: 91-2, 142) како би можел реципиентот сам да го состави крајот.

Со тоа, кога товарот на ангажираноста во критичното подрачје од уметникот се префрла на слободното критичко подрајче на реципиентот, тогаш се појавува присуство на псевдо-ангажирана уметност.

ТРАНС-АНГАЖИРАНА УМЕТНОСТ

Текстографијата во делото на Кругер јукстапонирана со безбојни фотографии и врамена или поставена во галерискиот простор, го одредува подрачјето на критичното како референциелност за уметничкото. Критичноста на маркетиншката логика во уметноста пренесена со текстографска и фотографска постапка, заради третирањето на текстографијата и фотографијата како ликовни компоненти, преоѓа во естетизација. "Пораката" на текстот не е априорна "програма за промена на светот", туку само апостериорна синтагма (исто како и на примерот на делата: We don't need another hero, Endangered species, In space no one can hear your scream). Оптимизмот на ангажираната проективност кој смета дека "der Weltraum nur zum Paradies führen kann", кај Кругер преоѓа во песимизмот на беспроективноста по констатацијата дека "uns der Weltraum auf direktestem Weg die Katastrophe bringt"[3]. (Owens, 1987: 134) Во состојбата во која таквата беспроективност (или отсуството на критичкото) постои, критичкото подрачје се сведува на едноставна опсервација. Оваа преобразба е не-критичка уште повеќе што таа настојува да стане предмет на уметничкото дело само по себе, за после тоа да оствари однос спрема стварноста: "These were objects. I wasn't going to stick them on the wall with pushpins. I wanted them to enter the marketplace because I begun to understand that outside the market there is nothing" или "That's what the frames (of the works) were

3 "Светот може да води само кон рајот."; "Светот, по најнепосредниот пат, ни ја носи пропаста."



Барбара Кругер, ***Секое насилство е илустрација на патетичен стереотип,*** 1991, амбиент во галеријата Мери Бун во Њујорк, САД

about: how to commodify them. It was the most effective packaging device. Signed, sealed and delivered". (Müller-Pohle, 1995: 87) Преобразбата е корелациона со стварноста само откако ќе стане уметничко дело.

Со тоа, кога во таквиот транзиционен однос (секундарна структура) критичкоста на уметникот ја губи референтноста кон критичното подрачје (примарна структура), тогаш се појавува присуство на транс-ангажирана уметност.

НЕО-АНГАЖИРАНА УМЕТНОСТ

Фотографските дела на Нешат се анализи на присуството на неколкуте аспекти на иранската жена во исламската култура и, особено, општество. Нејзините посети на Иран по Исламската револуција имаат за цел таа самата да се соочи со една стварност која можела да биде и нејзина стварност, а од која исчезнала уште пред таа стварност и да се случи. (Nanjo and Friis-Hansen, 1995: 2) Жената, како единствен мотив во делата на Нешат, не е жена во општа смисла, туку жена од едно специфично културно милје, соочена со исламската фундаменталистичка култура во која таа има предодредено значење. Меѓутоа, работењето со тоа значење не е нагласување на загрозеноста на жената во тоа општество, туку би~, три~ или поливалентност на нејзината состојба: иранската жена не е само непостоечки предмет исклучен од општеството, обвиткана со црн плашт, често со вел преку лицето (најчеста иконографска структура на претставувањето) - таа е, контрадикторно, и поетеса, и писател, и извор на чувства, но едновремено и борец на исламската револуција. (Budney and Pultz, 1995: 74) Овие аспекти се остваруваат со додавање на разни атрибути какви што се: калиграфски (персиски) отпосле испишани текстови (било тоа да се литературни и философски текстови од опусот на современата иранска жена или религиозни текстови) поставени на самата фотографија на сосема неочекувани места (по лицето, на дланките, на стопалата, преку марамата), сокриеноста на женската убавина зад црниот плашт, а најчесто со пушка крај неа. Конфликтната состојба во композицијата на фотографијата на Нешат го достигнува врвот со констатацијата дека во неа се работи за автопортрет. Со тоа двојноста на состојбата се поставува во однос помеѓу еманципираната жена на/во западната култура и специфично одредената улога на жената во оваа (иранска, што не значи и секоја) исламска култура: спротивставување на два општествени контекста. Неоизмот на оваа ангажираност се состои токму во

Ширин Нешат, од циклусот ***Иранска жена,*** 1995, фотографија

Со тоа, кога критичното подрачје за ангажиран пристап на уметникот станува некритичко подрачје на естетизираното творење, тогаш се појавува присуство на нео-ангажирана уметност.

ПОСТ-АНГАЖИРАНА УМЕТНОСТ

Една од неколкуте причини зошто Клаус Бусман (Klaus Bußmann) го избира Ханс Хаке за претставник во германскиот павилјон на 45. Венециско биенале е коментарот кој Хаке би го дал за новонастанатата состојба по обединувањето на Сојузната и Демократската Република Германија. (Bußmann, 1993: 172) Потврдениот уметник во доменот на критиката на политичкото и општественото во однос на културното, уметник кој вели дека "the art world is a site of symbolic and, as a consequence, also a political power", (173) изложува на една од најпрестижните манифестации на уметноста во светот. Неговиот проект за павилјонот има за уводник реподукција на кованицата со апоен 1. "EINE DEUTSCHE MARK" ("една германска марка") со две дволисни гранчиња, во неговиот контекст станува "EINZIGE DEUTSCHE MARK" ("единечна (единствена) германска марка"), а оттука, последователно, "EINZIG DEUTSCHLAND" ("единечна Германија").

СО ТОА, КОГА ПОЈАВАТА ВО КОЈА КРИТИЧНОТО ПОДРАЧЈЕ СТАНУВА НЕКРИТИЧКО СО АНУЛИРАЊЕ НА СОПСТВЕНАТА КРИТИЧНОСТ, ТОГАШ СЕ ПОЈАВУВА ПРИСУСТВО НА ПОСТ-АНГАЖИРАНА УМЕТНОСТ

Овој контекст ја содржи новонастаната состојба на повторната експанзија на Германија, но сега не само внатре во Европа, туку и пошироко. (172) Аргумент повеќе за оваа теза е фактот што тој веќе подолго време живее и работи во друга земја, а дека Германија ја покажува заинтересираноста за светот (преку нејзината отвореност да прифати и не-германски автори) докажува и присуството на Нам Џун Пајк (Nam June Paik) во истиот павилјон: таа е заинтересирана за тој свет отворајќи се кон него. Хаке, како Германец, го критикува овој државен проект. Повторно (како и досега во неговите дела кои се занимаваат со формите на манипулацијата со масите) е присутно неговото сомневање во исправноста на еден таков проект. (Fry, 1987: 92) Контрадикторноста која се јавува во целиот овој проект и неговата носечка нарација, е таа што Хаке во оваа прилика не ги претставува само своите ставови,

Ханс Хаке, ***Германиа,*** 1993, павиљон на Република Германија на 45. Венециско биенале

односно коментари за државниот проект на Германија на Венециското биенале, туку дека самиот Хаке станува државен проект на Германија на Венециското биенале. Несакајќи, острината и луцидноста на Хакеовата критика станува истапена, бидејќи неговата критика на државниот проект станува државен проект сам по себе. Коментирајќи го институционализирањето на уметноста и културата како/преку државни проекти тој и самиот станува институционализиран[4].

Со тоа, кога појавата во која критичното подрачје станува некритичко со анулирање на сопствената критичност, тогаш се појавува присуство на пост-ангажирана уметност.

Сите четири посочени примери укажуваат на изменетата улога на уметникот во овој период. Поточно, уметникот од деведесеттите ја поседува свеста за неможност од радикални промени кои би настанале со неговото сопствено делување. Таквата свест е производ на прифаќањето на состојбата во која уметноста се одредува како апостериорна категорија во општествените случувања. Делата на Кабаков би имале сосема поинаква смисла кога би биле создавани во периодот на програматизацијата на уметноста и културата во Советскиот Сојуз - тие би биле критика која би настојувала да менува. Како припадник на генерацијата на уметници која доаѓа отпосле и која, всушност, и не е толку засегната од таквата состојба, тој може истата само да ја коментира преку една игра на значења[5]. Амбиентот на Кругер е заинтересиран за совладувањето на просторноста на галеријата, односно локациите на нејзините текстографии, многу повеќе отколку што таа би сакала да протежира едно свое критичко убедување. "Социјалната естетика" во нејзините дела оди во

4 Исто се случува и со најзакоравените концептуалци од шеесеттите и седумдесеттите кои се спротивставуваат на каква било институционализација на уметноста. Парадоксално, сите тие сега се во музејските поставки, за нив се пишуваат монографии, се организираат нивни ретроспективи. И се тоа на нивно настојување!

5 Во ова се состои суштинската разлика меѓу поимите социјалистички реализам и соц-арт ("социјалистичка" верзија на поп-артот). Тупицина нотира: "Slikari su prvi počeli da posmatraju socijalistički реализам (прв пат званично воведен 1934) ne samo kao kič, sredstvo birokratske manipulacije i državne propagande, već kao tekst prožet stereotipima i mitovima, koji su oni mogli da pretvore u novi savremeni jezik, kadar da dekonstruiše zvanične mitove kroz termine samih tih mitova. Oni su u sovjetskoj ideološkoj strukturi otkrili konvencionalni sistem sa detaljno razrađenim ikonostasom likovnih i verbalnih kanonskih predstava. ... Ovaj specifični način proricanja sakralnih vrednosti totalitarne kulture jako se razlikuje od ranijih 'nezvaničnih' stvaralačkih pojava.". (Tupicina, 1989: 13)

корист на естетичкото, а на сметка на социјалното[6]. Фотографиите на Нешат се зафаќање на критичното подрачје од извесна територијална дистанца, коешто уште повеќе ја проблематизира "ангажираноста" задирајќи повеќе во сеќавањето (и тоа во делот на помнењата и впечатоците) отколку во проживувањето. Таквото не-проживеано-искуство води само кон можност за естетизација[7]. Прифаќањето на инстутиционализацијата на Хаке повторно укажува на изменетиот однос на уметникот со констатацијата за прифаќањето да се биде дел од еден државен проект[8].

Оттука, термините псевдо~, транс~, нео~ и пост-ангажираност се однесуваат

6 За анализата на новата естетичка рефлексија на уметничкото дело во рамките на теоријата на културата во која се проблематизираат и аспектите на "социјалната естетика" cf. Barck, 1994: 129-133.

7 Аспектите на текстуалното и сликовното во нејзините фотографии се изедначуваат во онаа смисла во која двете се поставуваат во однос на ликовното (со оглед на фактот дека нејзините дела се насочени кон реципиенти кои не го познаваат персиското писмо): дали е тоа само испис или и цртеж?, која порака може да се восприеми во состојба на неможност за нејзино исчитување? Графемите и сликовното се естетизирани, бидејќи единствениот разбирлив код за реципиентот би бил естетичкиот. Во прилог на ова оди радикалната неспојливост на овие два медиума, односно нивната "читливост": "Den Medien Schrift und Bild entschprechen zwei unterschiedliche Rezeptionsformen: Schriften werden gelesen, Bilder werden erkannt. Während der Kode, der Schrift lesbar macht, erst förmlich erlernt werden muß, kann das, was auf Bildern dargestellt ist, in der Regel spontan identifiziert werden. Der entscheidende Unterschied zwischen beiden Medien und ihren Rezepzionformen liegt darin, daß Schrift eine Einzelsprache abbildet, während Bilder außereinzelsprachliche Gegenstände und Sachverhalte repräsentieren." (Писмовните и сликовните медиуми одговараат на две различни восприемачки форми: писмата се читаат, сликите се спознаваат. Додека кодот, којшто напишаното го прави читливо, прво мора формално да се научи, тоа што сликата го претставува, по правило, спонтано се препознава. Пресудната разлика помеѓу овие два медиуми и нивните восприемачки форми лежи во тоа што писмото одсликува посебен јазик, додека сликата го ре-презентира надворешниот јазик на предметите и нивните состојби.") cf. Assmann, 1994: 135.

8 Основната теза за институционализацијата на Хаке поаѓа од различното значење кое неговите коментари ги имаат на други изложби. Таму тие се обид "mit den Mitteln der Werbung den Blick hinter die Fassaden prosperierender Wirtschaftsunternehmen zu lenken" ("Со сретствата на рекламата да се управува погледот зад фасадите на напредувачкото стопанско претприемништво."). (cf. Hübl, 1987: 84) Ако се прифати тезата дека успешноста на уметничкото остварување (во овој случај уметниковото делување) зависи од доследноста во применувањето и искористувањето на избраниот медиум, тогаш парадоксалната позиција која Хаке ја има во германскиот павилјон не ја потврдува оваа доследност, бидејќи разликата, помеѓу таквото придржување кон доследоста и неговото прифаќање да учествува во националниот павилјон, произлегува од прелокацијата на уметниковото делување.

на описот на состојбата во којашто, всушност, не постои ангажираност во модернистичката смисла на поимот. Суфиксот во овие термини единствено е потребен за да се направи дистинкција од појавностите во уметноста кои не задираат во дискурсот со/на вонуметничките феномени, а да се одреди присуството на социјалните, општествените, политичките или идеолошките провениенции на концептуалната заднина на делото.

Заради тоа и се поставени дури четири типа на ангажираност. Плуралноста на појавноста на "ангажирана" уметност во постмодернизмот само го дообјаснува поинаквиот однос на уметникот спрема стварноста. Ниедно од наведените настојувања нема за цел проективна критика. Затоа под "ангажираност" во уметноста од деведесеттите па наваму единствено се подразбира констатирање на состојбата и односите во општественоста. Констативната критика на безинтересниот (или идеолошки обезинтересираниот) постмодернизам ја одредува улогата на уметникот во општеството како апостериорна, односно таа е изменето разбирање на априорната улога на уметникот во проективната критика на милитантниот модернизам: разбирањето на уметникот како агенс на општествените промени. Постмодернистичкиот "ангажиран" уметник, како што произлегува од делата на погоре анализираните водечки уметници на светската сцена, ја нема повеќе таа илузија.

МОЖНОСТА ЗА ИЗЛЕЗ

Носечката идеја, пак, во овој избор на соговорници и групата на прашања поставени до нив и понатаму се темели врз ангажираниот став за улогата на уметникот и уметноста во денешницата. Низ него се проследува ставот на двајца уметници (Жанета Вангели и Зоран Попоски) и двајца историчари на уметноста и критичари (Мира Гаќина и Бојан Иванов) кои, сосема очиглено, различно ги позиционираат своите мислења и ставови. Тие прават напор зададената тема за критичката уметност да ја постават во сооднос со: споредбената анализа со поимот "ангажирана" уметност, општиот однос на уметноста и општеството и самиот однос на уметникот со сопственото творештво. При тоа се води сметка се тоа да се изведе од тековните состојби во општеството, културата, политиката и идеологиите, како можно претпоставени категории на/во уметничкото творештво.

Заради тоа, потребно е лоцирање и дефинирање на промените во самото уметничко творештво, што овој корпус на размислувања (своевидно надоврзувајќи се на еден претходен, cf. Вилиќ, 2002) го прави со особена широчина и длабоко зафаќање на феномените и на самото творештво, но и на неговата нераскинлива врска со секојдневието како влијателно опкружување на самиот уметник. Кусиов вовед во овој обемен разговорник има за цел да го даде контекстот на размислувањата.

Македонското општество, соочувајќи се со периодот и карактерот на транзицијата во изминатите дваесетина години, несомнено поминува низ специфично ре-дефинирање и на културолошките системи. Промените, настанати како последица на напуштањето на еден културолошки модел и започнувањето на еден друг, сè уште стратешки не дефиниран, своевидно ја менуваат и основната задача и функција на уметноста во општетството. Од друга страна, севкупните општествени настани и нивниот карактер наметнуваат нужност од поинакви погледи, а со тоа и уметнички транспозиции на таквата стварност. Низата на отворени прашања за карактерот на општественото уредување, економската стратегија, (дез)идеологизирањето и преземањето на индивидуалната одговорност (како почетна и неопходна позиција на преземањето или создавањето на колективната одговорност), обединети во суштината на поимот – демократија, се наоѓаат од едната страна на општествената вистинитост. Од другата, пак, се наоѓа низата на прашања којашто се однесува на самиот субјект и којашто запрашува за идентитетот, засегнатоста од моќта, личното доживување на стварноста и нејзината вистинитост и проживување на новонастанатите услови, третманот на ваквиот субјект, итн.

Уметничката продукција, настаната во периодот на средината на деведесетите години на 20 век, во Македонија релативно своевремено почнува да реагира на овие промени или, поточно, почнува да ги употребува како податен уметнички "материјал" за обработка. Но, веќе кон крајот на деведесеттите македонската уметничка сцена профилира три главни струења во рамките на ваквиот вид уметнички ангажман. Првото би се однесувало на ангажираниот однос кон неа, при што ангажираноста се карактеризира со нејзината констативност, но и критичкост (Томе Аџиевски, Жанета Вангели, Гордана Вренцоска, Роберт Јанкулоски, Јасмина Новковска, Александар Станковски, Игор Тошевски), второто се однесува на зафаќањето на и во стварноста преку "малите наративи" (Христина Иваноска, Славица Јанешлиева, Оливер Мусовиќ), при што тие се карактеризираат со појавувањето на искази врзани за авторовата приватност, и третото кое што се

однесува на безинтересното зафаќање на и со стварноста, но длабоко зафаќајќи ја нејзината суштина (Весна Дунимаглоска, Групата ОПА,Оливер Мусовиќ, Ана Стојковиќ). Во последните неколку години овој интерес се проширува и кај една поголема група уметници од различна генерациска припадност, со што се формира и едно струење со порадикален критички однос кон стварноста (Методи Ангелов, Верица Ковачевска, Станко Павлески, Борис Петровски, Зоран Попоски, Тихомир Топузовски, Јован Шумковски). Во определувањето на овој однос, соодветна е една анализа на Иванов кој пишува: "Желбата е порив обликуван од зборот, а совпаѓањето, судирот или разминувањето на желбите ја прават рамката во којашто се прејавуваат најразлични и најразновидни интереси. Тука, се разбира, треба да ги прибројам и творечките интереси - еден од двигателите на политиката на ликовните дисциплини. Ќе се обидам да појаснам: за да се омеѓи полето на јавниот интерес (политика), потребно е да се изнајде нешто (тема), што понудено на некаков начин (израз), ќе го обнови јазикот со којшто заедницата (на човекот, воопшто) се мисли самата себе (вредност). Уметниците на денешницата, во најголем дел ја чувствуваат или, барем, ја насетуваат тежината на ова творечко барање". (Иванов, 2009: 29) Оваа исклучително точна, јасна и систематизирана определба на уметникот и неговата, како што би рекол Рансиер, "работа" (work) своето функционално рамниште го поставува дури и како прескриптивно за било кој уметник. Од една друга страна, пак, новата форма на радикалниот уметнички пристап, наоѓа дефинирање и од страна на еден уметник. Попоски, исто така, јасно ја определува задачата, но и функцијата (или, барем, една од можните) на уметникот: "новите економски практики на реапроприрање и преструктуирање на јавниот простор, заедно со отсуството на вистински јавна сфера дефинирано преку критичкиот дијалог, ја зголемува нужноста и итноста за алтернативни дискурси на официјалниот во кој што доминира рекламирањето. А токму тука може јавната уметност, од активистичкиот или политички ангажираниот тип, да понуди силен отпор кон структурите на моќта, како преку својата критика на комерцијалната злоупотреба на јавните простори, така и преку преобликувањето (рекомпозицијата на Рансиер, на пример, Н.В.) на урбаниот пејзаж со истовремено надминување на старите просторни хиерархии и сегрегации. Правејќи го тоа, политички ангажираната јавна уметност доаѓа блиску до остварувањето на идеалот на јавниот простор - како арена каде што граѓаните се среќаваат за да соочат спротивни вредности и очекувања преку јавно промислување и дискурс." (Попоски, 2009: 117-8) Така, дури и теориски, определен, бројот на зафати во критичкиот или ангажираниот однос кон стварноста веќе создава незаобиколен елемент во проценувањето на македонското тековно уметничко творештво. (Vilić, 2010)

Оттука, овие струења упатуваат на помислата дека на македонската уметничка сцена се создава пристап кон уметноста искажан преку потребата од преобмислување и преиспитување на нејзините досегашни функции и улоги. Конечно, ваквиот вид на уметничко творештво, своевидно, и' ја враќаат на уметноста нејзината подзаборавена или напуштена улога во општествениот живот. Изборот на посочените дела на авторите за оваа прилика, на тој начин, настојува да го истакне значењето на појавата на ваквиот вид уметничко делување, сметајќи го како најодговарачки за времето во коешто се настанати. Тоа, своевидно, подразбира дека на македонската уметничка сцена постојат и поинакви разбирања за улогата и функцијата на уметноста и уметничкото делување во Македонија, но тие не влегуваат во рамките на оваа тема.

ЗАКЛУЧОК ИЛИ ПОЧЕТОК

Заради ваквата опишана ситуација, една од суштинските појдовни позиции во разговорите водени во оваа прилика е: дали, на почетокот посочениот маркетиншки исказ-слоган на компанијата Гинес - "Not everything in black and white makes sense", не е само уште еден неолиберален обид или формула за затапувањето на острицата на критичкиот дискурс во уметничкото творештво во Македонија денес?

Конечно, навраќајќи се повторно на Вајлд: "Diversity of opinion about a work of art shows that the work is new, complex, and vital." (Wilde, 2006: 3) Или, уште повеќе, навраќајќи се повторно на Рансиер: "The cult of art presupposes a revalorisation of the abilities attached to the very idea of work. However, this idea is less the discovery of the essence of human activity than a recomposition of the landscape of the visible, a recomposition of the relationship between doing, making, being, seeing, and saying. Whatever might be the specific type of economic circuit they lie within, artistic practices are not 'exceptions' to other practices. They represent and reconfigure the distribution of these activities." (Rancière, 2006: 45)

БОЈАН ИВАНОВ, ЗОРАН ПОПОСКИ, МИРА ГАЌИНА, ЖАНЕТА ВАНГЕЛИ

Се чини дека веќе од поодамна теориски децентрираниот субјект замени една важна општествена и културолошка парадигма - онаа за ангажираната уметност. Доколку ангажираната уметност се подведе под толкувањето дека тоа е оној вид на уметност преку којшто уметникот го искажува својот критички став во којшто се содржи и проектниот предлог за измена на состојбата, заклучниот (констатирачки) став на уметноста во последните дваесетина години како да зборува за спротивното - дека уметникот, наместо како менувач на светот, се појавува како негов бележничар (нотар). Наспроти ваквото разбирање на ангажираната уметност, таа денес се именува како критичка. Што мислите за оваа терминолшка замена?

Бојан Иванов: Недоразбирања има и тие треба да бидат надминати, поточно, да станат неважни заради новата непросирност на јазикот и нејаснотиите во употребата на зборовите. За теориски децентрираниот субјект што поставува прашања тоа значи соочување со формите на историското знаење. Поинаку кажано, предизвикот е самото прифаќање на формата како соговорник, како носител на уверливост или, пак, како услов на веродостојната, вистинита нарација за стварноста.

Мислењето на уметноста во рамките на некаква форма претполага разговор за почетокот и крајот на околностите во коишто зборовите се употребуваат во одредена смисла и поседуваат одредено значење. Во тој поглед, ангажираната уметност е нова рожба - нешто што од неодамна постои во очекувањата на современото

општество. Тековните процеси на разградување или, дури, и разнебитување на дисциплинарното знаење - вклучително и на историското знаење - се во коренот на недоразбирањата околу различната природа на ангажираната уметност и ангажираниот уметник.

Приказната за почетокот и крајот на она што постојано се менува го препознава ангажираниот уметник како појава на повоената генерациска мобилизација којашто се затскрива зад наметката на идеолошките конфронтации на студената војна и општеството на материјалната благосостојба. Ангажираната уметност, пак, во истата приказна наликува на одговор даден на денешните општествени барања или налози за тематизација на една мошне сложена стварност којашто е сè уште недопирлива за знаењето во транзиција.

Во смислата на последното кажано, дали е (не)можно или (не)остварливо во оваа тукашна и денешна ситуација да се случи појава на "генерациска мобилизација којашто се затскрива зад наметката на идеолошките конфронтации", но овој пат, на "знаењето во транзиција" и општеството на материјална девастација?

Иванов: Демографските и технолошките чинители коишто ја градат подлогата на единствената видлива стварност - тукашна и денешна - го попречуваат обидот да се предвидат појавите на структурни аналогии со туѓата, тамошна и некогашна состојба на нештата. Се разбира, во барањето на одговори, прифатено е ползувањето со обратната постапка: се предвидува појавата на едно ново минато ... на некаква недовршена историја ... на самодоволната теорија за се.

Следејќи ги импликациите на таквото изместување, односот кон историскиот настан на општата и целосна мобилизација на првото повоено поколение, може (или, ќе треба) да се претолкува како однос кон само еден попатен настан од средиштето на доминантниот идеолошки дискурс во изумирање - оддалечен во времето и просторот од тековните општествени преокупации.

Што е можно? ... сè нешто - во сечија тукашна и денешна состојба. Што е остварливо? ... остварливо е, главно, она што ќе помине низ крупното сито на рамнодушната недоверба кон политиката како отворена дебата за просторот (на делотворни тематизации на секојдневието) во којшто се остварува јавниот интерес на современото општество. Наедно, остварлива е тукашна и сегашна мобилизација

ДЛАБОКО ОБЕЛЕЖАН ОД НЕУСПЕХОТ НА РЕВОЛУЦИОНЕРНАТА 1968 ГОДИНА, ЦЕЛОСНО СОМНИЧАВ КОН ИДЕЈАТА ЗА КОЛЕКТИВНА АКЦИЈА, ПОСТСТРУКТУРАЛИЗМОТ ИМПЛИЦИТНО СЕ ПРОТИВИ НА КАКВА БИЛО МАСОВНА/ГОЛЕМА ПОЛИТИЧКА АКТИВНОСТ, ОГРАНИЧУВАЈЌИ ГО ДЕЛУВАЊЕТО САМО НА БИТКА ПОМЕЃУ ДИСКУРСИ

(односно, единство на поединечните желби) на одделни социјални под-слоеви во групи со заеднички, непосреден и практичен интерес: екологија, урбанизам, агрикултурни политики, здравствена заштита ... ликовна уметност.

Зоран Попоски: Таквиот развој првенствено се должи на теоријата врз која се потпира/ше критичката уметност, т.е. постструктурализмот. Длабоко обележан од неуспехот на револуционерната 1968 година, целосно сомничав кон идејата за колективна акција, постструктурализмот имплицитно се противи на каква било масовна/голема политичка активност, ограничувајќи го делувањето само на битка помеѓу дискурси. Со сите опасности кои тоа ги носи од комодифицирање на теоријата и преместување на тежиштето на револуционерното делување од улиците во безбедната буржоаска средина на универзитетите и издаваштвото. Тери Иглтон во голема мерка е во право кога вели: “поструктурализмот кој на посреден начин се појави од политичкиот вриеж на доцните 1960-ти и раните 1970-ти, а кој постепено стана деполитизиран како некој покајнички милитант... меѓу другото претставуваше начин да се подгрева на ниво на дискурсот една политичка култура која беше испрана од улиците”. (Eagleton, 1996: 25) И покрај сета заводливост на Жижековата аргументација во прилог на тврдењето дека денес најрадикалниот чекор што може да се преземе е да се теоретизира и дека по секоја цена мора да се избегне стапицата на итното дејствување, лично чувствувам сомнеж кон теориските конструкции кои во повластена позиција го ставаат токму субјектот кој нив ги произведува. Истото го гледам како проблематична точка и кај инаку исклучително оперативната теорија на нематеријален труд, во која токму нематеријалната уметничка пракса станува повластено место за револуционерно делување во срцето на системот.

Зоран Попоски, ***Портрет на уметникот како културен работник,*** 9 јули 2010, перформанс на плоштадот „Македонија“, Скопје

Од друга страна, треба да се препознае придонесот на оваа парадигма како алатка и инспирација за бројни активистички уметници, првично во доменот на тактичките медиуми како водечки концепт за користење на медиумите како извор и средство на отпор, за подоцна тежиштето да се премести кон биополитичките режими опфаќајќи теми како што се: политика на телото, здравствени реформи, технологии на безбедноста, несигурниот труд, па сè до генетскиот инжињеринг и биокибернетичките истражувања.

Проблемите на ваквата теорија за тековната децентрираност на субјектот (кој наместо да делотвори, треба само да теоретизира), сметам, се веќе разрешени и деструирани со препознавањето на идеолошкиот упад во теориите на децентрирачкиот субјект кој, за разлика од децентрираниот субјект, и понатаму ја задржува позицијата на моќ со узурпација на пропишувачките правила за кое било дејствување. Дали во тоа се крие неможноста да се материјализира, како што велите, "нематеријалниот труд"?

Попоски: Идеолошката позиција дека секое делување на крајот ќе биде искористено од системот за негово сопствено јакнење, е токму тоа – идеолошка позиција. Опоравувањето на системот преку инкорпорирањето на секакво опозициско делување никогаш не е конечно и никогаш не е стопроцентно. Тоа е сложен и конфликтен процес, процес на континуирана борба помеѓу моќта и ослободувањето. Теоријата не смее да прогласи пораз уште при првиот удар предизвикан од инкорпорирањето на нејзиниот еманципаторски дискурс во системот. Затоа уште Рејмонд Вилијамс укажуваше на потребата теоријата на револуцијата како пуч да се замени со "долгата револуција" на културата. (Best and Kellner, 1991: 298)

Мира Гаќина: Радикалните геополитички промени, поразот на источно-европскиот систем, новиот директен конфликт на Западот со исламот и неочекувано брзиот развој на комуникациската технологија создадоа амбиент кој води кон повнимателен уметнички коментар на промените чиј правец е тешко да се предвиди. Се чини дека има премногу простор, а во исто време како тој да е веќе зафатен. Гројс (Boris Groys), коментирајќи ги мислењата дека наместо да го смени светот, уметноста само го прави да изгледа подобар, се согласува дека фрустрацијата во уметничкиот систем навистина доаѓа од надежта дека во светот може да се интервенира од онаа страна на уметноста и од очајот од

Игор Тошевски, ***Територија,*** 15 октомври 2009, интервенција на плоштадот „Македонија", Скопје (на местото на планираната изградба на црквата Св. Константин и Елена)

немоќноста да се постигне таква цел. Проблемот, според него, не е недостатокот на капацитет на уметноста таа да стане вистински политичка, проблемот е што денешната политичка сфера е веќе станата естетизирана; кога уметноста станува политичка, присилена е да направи непријатно откритие дека политиката е веќе станата уметност - дека политиката е веќе самата поставена во естетското поле. Машината на медиумско покривање нема потреба од индивидуални уметнички интервенциии, уметниците се присилени и самите да функционираат како спортистите, терористите, филмските sвезди и политичарите - преку медиуми.

Од друга страна, не може да се негира дека уметникот денес има специфична и голема одговорност заради статусот за кој уметноста се избори. Затоа неговиот блед коментар може да биде препознаен и како конформизам. Во таа смисла, во недостаток на соодветни терминологии, поимот критичка, се чини, може да покрие смисловно дел од овие состојби.

Наведувате дека "политиката е веќе станата уметност - дека политиката е веќе самата поставена во естетското поле", но, тоа се две сосема различни работи: естетизацијата на политичката појавност во полето на јавното, во јавниот отворен простор (ако мислите на тоа), не значи дека и самата политика станала уметност. Можете ли малку поопширно да го објасните овој навод?

Гаќина: Се разбира дека не. Кога Гројс вели, без знаци на наводи, дека политиката станала уметност тој само ја илустрира тежината со која уметникот се соочува во комуникацијата со јавното. Една од причините која можеби нѐ доведе во ваква состојба е она на што укажува Бонито Олива (Achille Bonito Oliva) во неговите размислувања за географијата на уметноста, правејќи разлика во развојот на современата уметност во Европа и Америка. Денес, со понатамошното продирање на глобализацијата, се чини, уметниците, и тоа не само американските, опседнати со успехот, го признаваат пазарот за меродавен во однос на квалитетот на делата и со самото тоа се оддалечуваат од нивното место во општествениот контекст. Се создава дури своевидна мрежа на музеи на современа уметност и ним придружени институции кои на глобално ниво формираат "свој" колектив на уметници со што ја потиснуваат улогата на списанијата, галериите, па дури и колекционерите. Овие мегаструктури, и покрај нивната позитивна улога во "омасовувањето" на потрошувачката на современата уметност, донекаде делуваат приспивно на револуционерното во уметноста, создававајќи впечаток дека јавната функција за уметноста е исцрпена со нивниот широк спектар на активности. Со сето ова се стеснува просторот за конфронтација, јавна дебата, ставање под прашање на признаените вредности.

Жанета Вангели: Поради сукцесивното етаблирање на нула-димензионалноста на нашата реалност, пост-гутенберговска, пост-меклуанска, а можеби флусеровска, во која текстот, сликата и аудиото, а наскоро и допирот ќе произведуваат масовни сензации вон телото, времето и просторот, јазикот (или пикселите на сликата-текст) станува *non plus ultra* алатка на денешниот човек, тоа мало кормило на големиот кораб, наречен цивилизација. Од тие причини, воопшто не зачудува огромната хиперкреација на поими и неологизми. Воедно, не смее да се занемари и фактот дека ентрописките процеси дополнително се компримираат и умножуваат со зголемувањето на квантитетот на елементите, кои учествуваат во сета вселенска игра. Имено, самото демографско мултиплицирање на ностителите на духот, умот и телото воведува сосема нови состојби, потреби и правила на игра. Теоријата и философијата денес не се само привилегија на мудреците и философите, напротив,

КРИТИЧКАТА УМЕТНОСТ КАКО ПОИМ, ИСТО КАКО И ПОИМОТ НА АНГАЖИРАНАТА УМЕТНОСТ, СЕ ИМАНЕНТНИ НА УМЕТНОСТА ПО СЕБЕ, НО НЕ МИ ПРЕЧИ СПЕЦИФИКАЦИЈАТА И ПОНАТАМОШНОТО РАЗВИВАЊЕ НА ТАА СПЕЦИФИКАЦИЈА. СОСЕМА Е ТОЧНА ВАШАТА ЗАБЕЛЕШКА ДЕКА ПОСТОИ ПОМЕСТУВАЊЕ НА УМЕТНИЧКАТА ПРАКТИКА ОД ЕДЕН НАГЛАСЕН УМЕТНИЧКИ АКТИВИЗАМ, ОСОБЕНО ИЗРАЗЕН ПРЕКУ ПЕРФОРМАНС-УМЕТНОСТА ОД 60-ТЕ И 70-ТЕ ГОДИНИ

денес уметникот е философ, поточно - мора да биде; научникот, исто така, а на еден скурилен начин тоа се обидува да биде дури и трговецот, репрезентиран преку своите агенти, кои немаат скрупули да го утилизираат ниту Шекспир, за да го издигнат својот сем на едно далеку повисоко рамниште, сакајќи да ја воведат размената на материјални добра во височините на возвишеното. Контекстот наметнува потреба од нови поими, тие се создаваат по потреба, но и заради онаа нескротлива, неодолива страст непрестајно да се варира истото.

Критичката уметност како поим, исто како и поимот на ангажираната уметност, се иманентни на уметноста по себе, но не ми пречи спецификацијата и понатамошното развивање на таа спецификација. Сосема е точна Вашата забелешка дека постои поместување на уметничката практика од еден нагласен уметнички активизам, особено изразен преку перформанс-уметноста од 60-те и 70-те години (Бојс (Joseph Beuys), Акончи (Vito Acconci), Марина Абрамовиќ, Штек (Klaus Staek)...), кој денес сè повеќе морфира во констатирачки став на уметникот. Мојот личен однос кон овие две опции е многу јасен: тендира кон констатацијата, а мојата евидентна определба кон уметноста е субјективна рефлексија на внатрешната, надворешната и неспознатливата стварност, со нагласена дистанца и фобија (Berührungsangst[1]) од сè што би можело да биде дидактичко, алтруистичко, активистичко во било која смисла - политичка,

1 Герм. = страв од допир.

ТЕОРИЈАТА И ФИЛОСОФИЈАТА

ДЕНЕС НЕ СЕ САМО

ПРИВИЛЕГИЈА НА

МУДРЕЦИТЕ И ФИЛОСОФИТЕ,

НАПРОТИВ, ДЕНЕС

УМЕТНИКОТ Е ФИЛОСОФ,

ПОТОЧНО - МОРА ДА БИДЕ

социјална, естетска, метафизичка. Не верувам во каков било општествен активизам од страна на уметникот и неговото творештво, уште помалку во еден мисионерски поход, кој треба да ги преуми "етички и естетички инфериорните".

Во што ја согледувате ваквата неможност на уметникот за праксис? Зарем тоа не е една од функциите на уметноста погледната во поширок, а, пред се, општествен контекст?

Вангели: Според мене, секој обид за нешто слично е несогледување на "функцијата" на уметноста - таа нема функција, секоја функција ја деградира, è ја одзема толку ретката, а неопходна дистанца кон нештата, ја инволвира во секуларните антагонизми, неминовно инструментализирајќи ја. Сите ја согледуваат ползата од корисноста на нештата, а ретко кој ја согледува ползата од некорисноста на нештата[2]. Обидот, преку уметничкото дело, во комбинација со некоја акција на авторот да се "оди на барикади"[3] е една неверојатна илузија, која по кој знае кој пат еманира или од наивноста и незнаењето, или од егоцентризмот на авторот, за кој тој сè уште не е способен да рефлектира. Секако дека е неопходна експлицитна акција во политичката и социјална магма, но на друг начин, и, пред сè, од други субјекти, кои се премногу ретки и се недвосмислено повикани за тоа. А што е најбитно, тој ангажман не смее по никоја цена да биде егзибиционистички, што е во совршена спротивност со егзибиционистичката потреба на самото уметничко дело - слика, објект, перформанс, акција, видео, филм... Она што е неспоиво, а така саморазбирливо, е што премногу често политичкиот активизам на уметникот е поврзан со волјата за моќ, општествена моќ... Во прилог на промената на поимот и односот на уметникот кон активизмот, мора да се спомене и состојбата на најголема скепса кон револуциите и револуционерните практики, скепсата кон митот за прогресот, воопшто.

2 "...Brich ab Geschicklichkeit, verwirf den Nutzen! So finden keine Räuber sich und Diebe." (Прекини со вештината, отфрли ја користа! Така нема да има разбојници и крадци.) (Lao-tse, 1987: 43)

3 Во Македонија, сведоци сме на еден нов, контрадикторен уметничко-политички активизам: јавно, а во исто време сосема дискретно, анонимно, безимено "одење на барикади".

Не само сомневање, туку, се чини, прејавено беше дури и разочарување од неуспешноста на таквите активистички обиди. При тоа, под активистички обид не се подразбира само уметниковиот личен (телесен и интелектуален) активизам, туку силината, моќноста на уметничката порака испратена токму преку уметничкото дело: не само на нејговата катарзична функција, туку и обидот за промена на светогледот при восприемачкиот чин. Тогаш, не станува ли збор за своевидно повлекување внатре, во себе и само за себе на творечкиот чин на уметникот, та, оттука, и на уметничкото дело? Не станува ли уметничкото дело, со таквиот став, само уште еден духовен производ оставен да функционира само во себе?

Вангели: Петер Слотердијк во својот есеј "Die Kunst faltet sich ein"[4] (Уметноста се замоткува) многу луцидно го опишува тој процес, иако во еден дијаметрално различен контекст од македонскиот, т.е. во еден општествен систем, каде културно-институционалната и меркантилна закана по интегритетот на уметноста е акутна, а уметничкото дело станува интровертно, индиферентно, повлечено, сè со цел да му се измолкне на културолошкиот систем и пазарниот детерминизам. Во нашиов случај парцијалната не-комуникативност на уметничкото дело се случува делумно поради ексцесивно опортунистичкот контекст во кој се наоѓа уметникот и некои културни институции, невладини, пред сè. Една од најиндикативните, за мене, изјави на Бил Клинтон на самиот почеток на пост-комунизмот беше: "The rise of the NGO's is one of the most remarkable things that happened since the fall of the Berlin Wall..." (The Wall Street Journal, 2005) Тој тоа го тврди со полно право, имајќи ги предвид програмите или акционите планови на овие (во Македонија) неколкуилјадни мали, расејани клетки на глобалната, нормализирачко-унифицирачка мрежа: инвазија на цел еден спектар од доминантно политичко-коректни предмети, чија магнетизирачка, лукративна аура ги прави неодоливи. За да се предизвика катарза или промена на светогледот на реципиентот преку уметничкото дело, од страна на уметникот е неопходна најмала можна контактна површина со системот (во смисол на финансиска условеност), односно негова комплетна автархичност. Со оглед на фактот дека такви уметници има многу малку, точен е Вашиот заклучок...

4 "Sie (die Kunst) läßt die Frage zu, ob Glücksbezeugung und Vornesein dasselbe bedeuten können." (Sloterdijk, 1989: 183)

Се менува ли со тоа, со оваа терминолошка замена, Марксовата единаесета теза за Фоербах ("Филозофите досега само го толкуваа светот на различни начини; се работи за тоа тој да се смени." (Die Philosophen haben die Welt bisher nur auf verschiedene Weise interpretiert; der Punkt ist, es zu ändern.)) со неолибералната теза светот да се прифати онаков каков што тој е? Оттука, дали преобразбата во поединечни децентрирани или повеќецентрирани локални, регионални и глобални (како замена за модернистичките категории на: националното, меѓународното и универзалното) ангажмани ја затапува острицата на критичкиот дискурс на ангажираната ментост?

Бојан Иванов: Најнапред, уште еднаш за зборовите: националното и универзалното, локалното и глобалното, децентрираното и полицентричното не се категории од дефинициите на трајните, зададени суштини. Напротив, се работи за зборови коишто и денес силно ја рефлектираат модерната, проектна, односно, критичка намера на тековните ликовни практики. Порано, ангажманот во рамките на ликовниот израз, та, следствено, и делотворноста на неговата критичка острица се распознавале низ преобразбата на производните (индустриски) техники во ликовни медиуми. Сега, задачата на општествениот ангжман се состои во критиката на пост-индустриските медиуми, тоест, во нивната преобразба во ликовни дисциплини. Меѓутоа, постои еден проблем: ликовната уметност денес, поточно, веќе со децении е надвор од средиштето на безнаучното знаење.

Да се менува или прифати светот? - тоа е двоумењето на оние што толкуваат. Барањето промени и помиреноста со состојбите треба да бидат објаснети. Одлуката којашто нужно следи од објаснувањето е употреба на разбраното.

Веќе подолго време пишувате за проблемот на "безнаучното знаење". И во оваа прилика велите: "меѓутоа, постои еден проблем: ликовната уметност денес, поточно, веќе со децении е надвор од средиштето на безнаучното знаење." Значи ли тоа, како опозит, дека уметноста е "во средиштето на научното знаење", дека интуитивноста е престорена во промислување? Може ли ваквата состојба да се протолкува и како предуслов за критичка уметност? Би сакале ли да ја објасните малку поопширно синтагмата "(без)научно знаење"?

Иванов: Бинарната опозиција се состои од историските форми на научното и ненаучното знаење. Од своја страна, безнаучното знаење стои надвор и настрана

од единствената, непрекината временска оска и од зададената, читлива форма на намери и намени. Тука се работи за знаење коешто единствено се распознава по својствата - да открива и соопштува вистини (за светот и човекот) коишто се недофатливи за постапките, како на промислувањето и систематизацијата, така и на насетувањето и опитот.

Сепак, самото прашање за природата и потеклото на безнаучното знаење спаѓа во делокругот на научната замисла за нештата и односите, та затоа и понудените одговори се нужно противречни - веројатно точни, но сигурно невистинити.

Најнапред, изгледа дека за безнаучното знаење не важи разликувањето на суштините од содржините: моралот, религијата, уметностите воопшто, како и сите други (нови?) јазично-способни носачи на сублиминални пораки и претстави, поседуваат својства на едновремена акутност и актуелност на тематизациите. Натаму, нема укажувања дека овие тематизации може да се развијат надвор од темелните претпоставки на општественото (човеково) опстојување: добро и зло, правичност и правда, господар и роб, вистина и лага ... Што се однесува, пак, до ликовната уметност и нејзината тековна положба во безнаучното знаење, би можело да се каже дека таа сè уште ја поседува некогашната јазична способност со којашто се откриваат и соопштуваат трајните вистини за она што е менливо - и обратно. Но, од перспектива на тековните (лични) желби и (општествени) очекувања, ликовната уметност повеќе не е важна како носител на критиката, мобилизацијата и ангажманот. Мерката на она што е добро или зло, пожелно или неприфатливо... е тематизирана другаде, во некои поинакви технолошки состави со нови јазични изрази на некоја (сопствена) вистина објаснета со некаква (заедничка) стварност.

Зоран Попоски: Секоја теорија е вредна онолку колку што е голем нејзиниот потенцијал да поттикне трансформативна политичка пракса, односно можностите што таа ги нуди за остварување на “радикална општествена трансформација”. Доколку не е во директен однос со праксата, теоријата не е ништо повеќе од “само уште еден специјализиран дискурс” кој им служи на неговите поборници за акумулација на културен капитал. Дури и Адорно во “Негативна дијалектика” предупредуваше дека бесконечното одложување на праксата им оди на рака на властите “ за да ги задушат, како егоистични, сите критички мисли кои би ги барала практичната промена”. (O'Connor, 2000: 55) Цел на критичката уметничка пракса мора да биде “трансформирање и менување на условите, размислувањето

Зоран Попоски, ***Право на град,*** 2008, дел од проектот поставен на плоштадот „Македонија“, Скопје

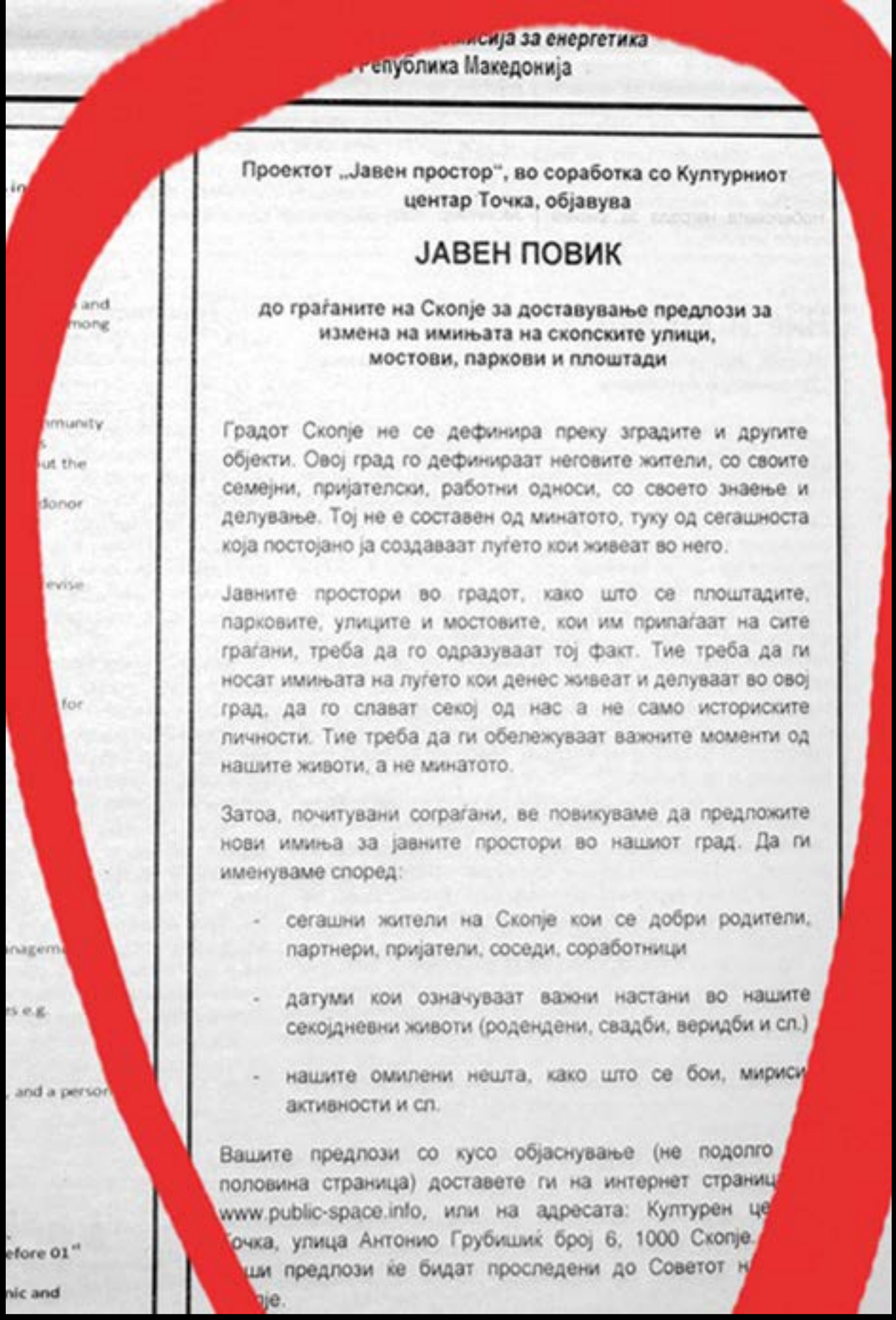
и структурите кои ги обликуваат и условуваат нашите животи” (Јозеф Бојс), креативно пресоздавање на целокупноста на општествениот живот во уметничко дело.

Токму во ова ситуирање во политичкото и континуираната испреплетеност со политиката ја гледам функцијата на критичката уметничка пракса денес. Уметноста е продолжување на политиката со други средства.

Значи ли тоа дека под превезот на новото именување (критичка наместо ангажирана уметност), уметноста повторно изнаоѓа начин да стане поостар јавен критичар (но не во смисла на критизер)? Претходните вакви уметнички пракси сметаа на брза промена (како што вели Гералд Рауних - "еднодимензионално востание"), поистоветувајќи се со националните востанија и социјалните револуции од 19 и 20 век. Дали е, своевидно, созреана свеста за подолгорочно дејствување за делувањето да стане поефективно, во смисла дека наместо "еднодимензионалното востание" во кое партијата се трансорфмира од револуционер во раководител, се работи на создавање на подлабока свесност за улогата на поединецот во демократските процеси, та оттука и можност на долги патеки да се извршат промените? Дали е на повидок ваква состојба на новата генерација на субјекти кои го надминуваат разочарувањето од '68-шкиот обид и во која нетрауматично и повторно ќе загризат во убедувањето дека промените се, сепак, можни, ако не поинаку, тогаш барем во некоја догледна иднина?

Попоски: Станува збор за глобална структурна промена. Аверзијата на теорија кон делувањето и утопиите можеше лесно да помине како факт во 1990-те, период на неограничено глобално ширење на капитализмот после имплозијата на комунизмот во Источна Европа, кој одредени теоретичари триумфалистички побрзаа да го прогласат за крајот на историјата. Дваесет години подоцна, теоретичарите повторно зборуваат за крајот, но овојпат на глобалниот капитализам. Денес живееме во свет кој е длабоко обележан од состојба на криза: крахот на неолиберална парадигма во глобалната економија, огромните еколошки проблеми кои не се локализирани само на сиромашните подрачја од планетата, последиците од биогенетската револуција, ненадминливите социјални поделби. Живееме во времиња на крајот, порачува Жижек. Дали ваквата есхатолошка визија (каква што и му доликува на еден хегеловец како Жижек) за капитализмот е точна, останува да се види. Во секој случај, таа го потенцира чувството на итност од утопистичко делување, чувството дека поинаков свет не само што е можен, туку и нужен.

Мира Гаќина: Филозофите не само што различно го толкуваат светот, туку и се разликуваат во проценката на капацитетот на уметноста да делува во правец на одбирање на вистинскиот пат. Дури и современите филозофи, вклучувајќи ги и оние од 20 век, се наоѓаат некаде помеѓу двете екстремни позиции од кои едната уметноста ја редуцира на мимезис кој претставува само еден можен шарм на вистинската акција, другата, пак, единствено во неа препознава моќ која нè



...исија за енергетика
Република Македонија

Проектот „Јавен простор", во соработка со Културниот центар Точка, објавува

ЈАВЕН ПОВИК

до граѓаните на Скопје за доставување предлози за измена на имињата на скопските улици, мостови, паркови и плоштади

Градот Скопје не се дефинира преку зградите и другите објекти. Овој град го дефинираат неговите жители, со своите семејни, пријателски, работни односи, со своето знаење и делување. Тој не е составен од минатото, туку од сегашноста која постојано ја создаваат луѓето кои живеат во него.

Јавните простори во градот, како што се плоштадите, парковите, улиците и мостовите, кои им припаѓаат на сите граѓани, треба да го одразуваат тој факт. Тие треба да ги носат имињата на луѓето кои денес живеат и делуваат во овој град, да го слават секој од нас а не само историските личности. Тие треба да ги обележуваат важните моменти од нашите животи, а не минатото.

Затоа, почитувани сограѓани, ве повикуваме да предложите нови имиња за јавните простори во нашиот град. Да ги именуваме според:

- сегашни жители на Скопје кои се добри родители, партнери, пријатели, соседи, соработници
- датуми кои означуваат важни настани во нашите секојдневни животи (родендени, свадби, веридби и сл.)
- нашите омилени нешта, како што се бои, мириси, активности и сл.

Вашите предлози со кусо објаснување (не подолго половина страница) доставете ги на интернет страница www.public-space.info, или на адресата: Културен центар Точка, улица Антонио Грубишиќ број 6, 1000 Скопје. Вашите предлози ќе бидат проследени до Советот на Скопје.

Зоран Попоски, ***Портрет на уметникот како културен работник,*** 9 јули 2010, перформанс на плоштадот „Македонија", Скопје

Игор Тошевски, ***Територија,*** 15 октомври 2009, интервенција на плоштадот „Македонија", Скопје (на местото на планираната изградба на црквата Св. Константин и Елена)

ослободува од субјективната стерилност на концептот. Бадју (Alain Badiou) ни нуди една матрица преземена од Лакан (Jacques Lacan) за да можеме да го анализираме односот помеѓу филозофијата и уметноста, помеѓу изборот на промените што ги нуди рационалната мисла и слободниот дух. Парот којшто во овој концепт на заемно делување го нуди Лакан е: мајсторот и хистерикот, при што на првиот му е асоцирана филозофијата, на вториот уметноста. Мајсторот е поделен во неговата одлука: или со стап треба да го истера хистерикот или заљубено да го следи како свој идол. Во таа смисла, признавајќи è на уметноста капацитет да биде критичка, не сме ја напуштиле идејата дека таа има и потенцијал за посилна акција.

Се чини дека денешната децентрирана реалност дозволува премалку фокусирано внимание врз она што уметноста има да го каже и не лишува донекаде од корективот што таа може да го понуди. Оттаму, можеме да се согласиме дека современиот уметник ја нема истата острина во светло на последната, глобална преобразба. Сепак, прострога би била оценката дека отсуството на посилен ангажман е знак на предавање. Колку и да е ова вистинска карактеристика на нашето време, не верувам дека се работи за конечна состојба, на прифаќање.

Сакате ли со ова да кажете дека уметноста/уметникот се уште ги немаат пронајдено соодветните философски матрици за (пред се) поефектуричко идеолошко спротивставување, а во интерес на јавното и јавноста?

Гаќина: Прашањето на кризата на уметноста е, се чини, константа во уметничката критика. Периодот на талкање е најверојатно неодминлив дел како на уметничкиот чин така и на социјалниот ангажман на уметникот. Интересно е како Beuys (Beuys Joseph) гледа на оваа историска дилема за социјалната улога на уметникот, преку возвишеноста на симболот на катедралата: "Катедралата денес е под нас. Старите катедрали се наоѓаат некаде во светот кој се уште бил заокружен. Светот после тоа беше стеснет, со материјализмот. Но тоа била внатрешна потреба, вака да се скрати, со оглед на тоа што човечката совест била префинета со оваа редукција, особено во својата аналитичка активност. Сега ние треба да создадеме синтеза, со сета наша снага, и тоа е катедрала". Еве една стратегија, на т.н. создавање на мали утопии во спектарот на можните. Но, се согласувам дека во уметничкиот свет се уште нема искристализирана свест за радикалноста на промените во светот и за потребата од радикална акција.

Жанета Вангели: Критичкиот дискурс на ангажираната (сега и критичка) уметност во неолиберален контекст со голема сигурност е затапен, од едноставна причина што битието на човекот е подложно и му се случува можеби најголемото затапување и анестезирање во историјата. Субјектот не само што е децентриран, тој како последица од медиумската хипноза и индустријата за слободно време (Freizeitindustrie) е потполно расеан[5], и што е најстрашно, тој сака, копнее да остане расеан, максимално дисперзиран, додека пак уметноста, поточно, секој вид творештво (вклучувајќи ја тука и науката) бара најголема концентрација, ласерски сосредоточен фокус, редукција на надворешните сензации и интерференции, еден вид "световна аскеза", блажена осаменост и тихување. Клучното прашање кое се поставува е: како, всушност, се менува светот? Стапиците се преголеми и сведоци сме на една гротескна карикатуралност на искрени и потполно наивни обиди за менување на светот, како и на една прецизна стратегија, калкулирана симулација

5 "Ich kann schon nicht mehr denken was ich denken will. Die beweglichen Bilder haben sich an den Platz meiner Gedanken gesetzt." (Повеќе не можам ни да го мислам она што сакам да го мислам. Подвижните слики го заземаа местото на моите мисли.) (Duhamel, 1930: 52 наведено во Benjamin, 1977: 41); "Das Publikum ist ein Examinator, doch ein zerstreuter." (Публиката е еден испитувач, но расејан.) (Benjamin, 1977: 41)

ПРАШАЊЕТО НА КРИЗАТА НА УМЕТНОСТА Е, СЕ ЧИНИ, КОНСТАНТА ВО УМЕТНИЧКАТА КРИТИКА. ПЕРИОДОТ НА ТАЛКАЊЕ Е НАЈВЕРОЈАТНО НЕОДМИНЛИВ ДЕЛ КАКО НА УМЕТНИЧКИОТ ЧИН ТАКА И НА СОЦИЈАЛНИОТ АНГАЖМАН НА УМЕТНИКОТ.

за негово менување на подобро (ОН, УНИЦЕФ, НАТО[6]). Уметниците - алтруисти, активисти, револуционери, а во исто време и егзибиционисти (поради природата на својата професија) се дел од тој complex superior, кој уште еднаш укажува на човековото отсуство на свест за себе и светот што го опкружува. Но, светот во никој случај не смее да се прифати онаков каков што тој е. Ќе се ограничам на уметникот, за него е доволно, дури премногу, да се сосредоточи на бдеење над своите дела и постапки; од пресудна важност е секој, не само уметникот, да стане самосвесен - не само за своите квалитети, туку пред сѐ за своите (ограничени) капацитети. Секако, ретко кој се определува за тој подвиг затоа што, едноставно, тој е најкомплексен, најбескомпромисен, најнепријатен, најнегламурозен, а човекот во светот сака да биде победник, но не анонимен, туку сите да посведочат за тоа. Светот не може да го менува никој кој не се откажал прво од себе и од својот личен конфор, кој не се откажал од самиот свет[7]. Не познавам такви уметници, можеби само двајца, но тие, со сигурност, не се активисти. А кога уметникот ќе успее да

6 За потсетување: во 1999, при бегалската криза предизвикана од "Нападот врз СР Југославија" (Operation Allied Force) од страна на НАТО, Северно-атланската алијанса во северна Албанија на најморбиден начин им доставуваше хуманитарна помош на албанските бегалци од Косово. Пакетите не беа доставувани по копнен пат, туку беа исфрлани со хеликоптери од воздух. При таа акција, во вистинска смисол на зборот, од хуманитарните пакети беа здробени и убиени десетици цивили. Жртвите, се разбира, беа именувани и ставени ad acta како "колатерална штета" (collateral damage). Ова е само еден пример за автодинамиката на процесите, кои повеќе не може да се контролираат. За мундијалистичките "миротворни операции" (peace-keeping operations) на НАТО нема потреба од наведување.

7 "...Die Lösung des Rätsels des Lebens in Raum und Zeit liegt außerhalb von Raum und Zeit. (Nicht Probleme der Naturwissenschaft sind ja zu lösen.) (Решението на загатката на животот во простор и време се наоѓа вон просторот и времето. (Впрочем, не се работи за решавање на проблеми од природните науки.) (Wittgenstein, 2003: 109-10)

Жанета Вангели, Пролетни пејсажи, детаљ, 2006, полиптих од 6 дела, инк-џет отпечатоци, секој 330x140 см

Жанета Вангели, ***Semper fidelis,*** 2008, диптих, инк-џет отпечатоци, секој 220x100 см

Жанета Вангели, ***Анамнеза / desidero ergo sum,*** 2007, детаљ, инсталација од 11 инк-џет отпечатоци/ медијапан, секој 220x100 см, злато/шаховска табла

ја достигне таа совршена состојба на умот и духот, тој со сигурност веќе нема да создава уметност. "Философијата не спасува..." (Св. Григориј Палама, 2001: 37) Говориме за спас на светот, а тоа е веќе мистичко прашање, отаде умот, логиката и капитализмот.

Сакателисотоадакажетедекагоприфаќатеставотдекавовакафункционирачките демократски системи секој треба да дејствува и делотвори со најголема мерка на доследност, посветеност и пожртвуваност исклучиво во својата област (не преминувајќи, при тоа, во други подрачја (пред сите, во политичките)), а дури сосема накрај, дури и временски најдолгорочно, да се очекува таквото делотворење да ефектуира на општествено рамниште?

Вангели: Во никој случај не ја исклучувам интердисциплинарноста, впрочем, секому му е даден дарот на слободната волја. Што се однесува пак до крајните, временски најдолгорочните проекции, секогаш ќе ги претпочитам пред останатите.

СПРОТИСТАВУВАЊЕТО НА ПАСИВНИОТ ФОРМАЛИЗАМ И АКТИВНИОТ ТВОРЕЧКИ ЧИН (КРИТИЧКИ И НАДОПОЛНУВАЧКИ ПО СВОЈАТА ПРИРОДА) ЈА ИЗМЕСТУВА АНГАЖИРАНАТА УМЕТНОСТ ОД ПОЗИЦИЈАТА НА СУБЈЕКТ - НАМЕСТО ЗА УМЕТНОСТА, НАНОВО СЕ ГОВОРИ ЗА УМЕТНИКОТ

Трансформацијата на животот, според Ѓорѓо Агамбен, од биос во зое, како да станува теориско објаснување на трансформацијата на интересот на уметникот кон општествените случувања, наспроти индивидуалистичките и, пред сите, интимистичките теми на уметниковиот интерес. Уметникот, а со тоа и уметноста, очигледно или се повеќе, не може да се одвои од стварноста (било политичка, било културна, институционална, економска - со еден збор: општествена). Каков треба да биде односот на уметникот спрема неа: пасивен (ескапистички) - со повлекување кон формалистичките аспекти на уметноста или, пак, активен (критички) - не само да го искаже својот став, туку и да даде критички и надополнувачки однос кон прашањата и темите на неговото, а оттука и заедничко, општествено окружување формирано од секојдневните (најчесто) идеолошки повлијаени состојби?

Бојан Иванов: Спротиставувањето на пасивниот формализам и активниот творечки чин (критички и надополнувачки по својата природа) ја изместува ангажираната уметност од позицијата на субјект - наместо за уметноста, наново се говори за уметникот. Овде има нешто противречно: излегува дека стварноста на уметникот е лажна или, барем, помалку вистинита од стварноста на општеството.

Од друга страна, изгледа дека учеството на уметникот (биос) во проблематиката на јавниот живот (зое) претставува прашање (со крајно практични последици) единствено за меѓународната ликовна бирократија којашто на материјален, статусен и струковен план се остварува во рутинското сервисирање на културните политики наложени во програмите на одредени фондации и во буџетските ставки на органите на власта. Со други зборови кажано, уметникот е проблем за проблематичната инфраструктура на ликовните установи - критичари, галеристи, куратори, струковни списанија, изложбени простори, едукативни центри...

Прашањето за пожелниот однос на уметникот кон стварноста ја покажува несигурноста којашто ја живее светот на уметноста денес - можеби една од последиците на долготрајното занемарување на творечкиот субјект за сметка на творечкиот производ.

Зарем тоа не се коси со Гомбриховата теза дека "не постои уметничко дело, туку само уметник" или со целата социологија на уметноста којашто смета дека уметникот е неразделлив дел од и производ на општествената стварност?

Иванов: Би се рекло дека постојат времиња на уметникот и времиња за уметноста... Поинаку кажано, уметникот и уметноста како да не се современици во вниманието, било на јавноста, било на историјата како дисциплина.

А нештата не стојат токму така, поточно, не би смеело да се проектираат во црно-белата слика на самостојниот творец и самосвојното дело. Во историјата на уметноста постојат разновидни префигурации за авторството - во една прилика, тоа може да биде нарачателот, средината, заедницата или, пак, самиот уметник-изведувач на нарачката; во друга прилика, вниманието на проучувачите е свртено кон делото во сите агрегатни состојби: проект, незавршена нарачка или сведоштво за она што не е сочувано, дело-како-творештво-како-дело...

Уште едно кусо приспомнување: психологијата и социологијата на уметноста се само историски маркери на преовладувачкиот интерес - за уметниковата стварност или за стварноста на уметникот.

Зоран Попоски: Кога зборуваме за биополитиката потребно е да се вратиме на нејзините извори, односно на Фуко и неговото дефинирање на биомоќта во првиот том од "Историјата на сексуалноста", како "технологија на моќта" што овозможува контрола на целокупни популации. (Foucault, 1979: 140, 266) Буквално сфатена како поседување моќ над другите тела, за Фуко таа е нужна за појавата на модерната национална држава, односно на капитализмот. Во едно капиталистичко општество, моќта мора да заснова и оправда на рационален начин, па затоа наместо закани по животот моќта во либерализмот се практикува преку потенцирање на заштитата на животот, преку регулирање на телото како и преку продукција на други технологии на моќ како што е сексуалноста. Ваквата позитивно и продуктивно дефинирана моќ е "ситуирана да се практикува на

Зоран Попоски, ***Апстрактна политика,*** 2008, билборд во близина на зградата на Владата на Република Македонија, Скопје

ниво на животот, видот, расата и на поопштите феномени на нацијата". Биомоќта исто така подразбира и концепција за државата како "тело" и оправдување на користењето на државната моќ како нужна за зачувување на "животот" на државата, што се постигнува преку воведување на континуирана "вонредна состојба" (Карл Шмит). Ова се оправдува со континуираните закани по безбедноста, една општа состојба на опасност која Мичел ја карактеризира како опасност не заради тоа што "работите се распаѓаат" (во смисла на војна или масовно уништување), туку заради тоа што работите оживуваат (создавање на нови вирулентни форми: компјутерски вируси, терористички ќелии, итн.). (Mitchell, 2005: 309-35)

Безбедносната парадигма која произлегува од ваквата континуирана вонредна состојба почива врз принципот на идентичност: безбедноста нужно тежнее да ги надмине сите разлики, да ја измазни/израмни реалноста со цел да се воспостави принципот на идентитет, односно сигурност. Тоа се разбира е сосема

некомпатибилно со самата идеја за плуралистичката демократија во чија суштина е разликата. Оттаму основните инструменти на практикување на демократијата (поставувањето прашања, отстапувањето од принципот на идентичност) стануваат невозможни. Единствениот можен однос кон безбедноста што таа го дозволува е молчењето. Агамбеновски кажано, вонредната состојба како конститутивен принцип на модерната државна политика го редуцира животот на зое, на гол живот, привремено суспендирајќи го биосот како политичка моќ. Со тоа, во вонредната состојба биомоќта заснована врз голиот живот пред никого не полага одговорност.

Што може уметникот да стори во ваквата ситуација? Како прво да инсистира на доведување во прашање на доминантната парадигма на безбедноста, која функционира врз стравот од смртта, водењето на постојана и невидлива војна, врз потребата за контрола, тајност, непросирност, недоведување во прашање. Како што истакнува Волфганг Зицл: "Кога безбедносните калкулации стануваат центар на државната активност, можноста за промена – што претставува можност за демократија – зависи од одржувањето во живот на дезориентацијата. Тоа е она што го овоможуваат креативните процеси кои одбиваат калкулација и репрезентација". (Sützl, 2007) Уметноста треба да обезбеди видливост онаму каде што ја нема , континуирано да отвора дискурзивни простори каде моќта ќе биде повикана на одговорност. Она што дигиталниот уметник може да го направи (како што го прават на пр. Critical Art Ensemble) да го реапроприра бинарниот код (карактеристика на зое) со цел да го пренапише биосот врз зое, со тоа реафирмирајќи го животот како можност, како демократска опција.

Можете ли да направите паралела како тоа се одразува врз македонската општественост, па, оттука, и во македонските уметнички пракси?

Попоски: За разлика од порастот на активизмот, кој е позабележлив во последно време, во Македонија далеку помалку е присутен артивизам, активистичко делување насочено кон создавање промени преку медиумот и ресурсите на уметноста. За жал, доминантниот модус во критички настроената уметност е анти-утопизмот и цинизмот, едно бескрајно самоиронизирање на некој кој ги проспрел општествените рационализации, но е премногу умен за да се излаже дека истите може да ги промени. Крајниот ефект е пасивност и

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Macedonia

Political consensus holds key to European integration

Brussels, 24.07.2007 13:18

Political consensus is indispensable in the current delicate stage that Macedonia is undergoing in the process of integration into the EU.

According to Skopje's daily Dnevnik, this is the message to be conveyed to Macedonian officials during the meeting of the Stabilization and Association Council, held in Brussels today.

"Macedonia undergoes a delicate phase of the EU integration process. Everything will depend on the country's will to build a political consensus on durable reforms in many areas," Dnevnik daily quotes unnamed diplomats in Brussels.

The same sources said the same dispute with Greece will not be put on the agenda of today's meeting of the Stabilization and Association Council between the EU and Macedonia. /end/

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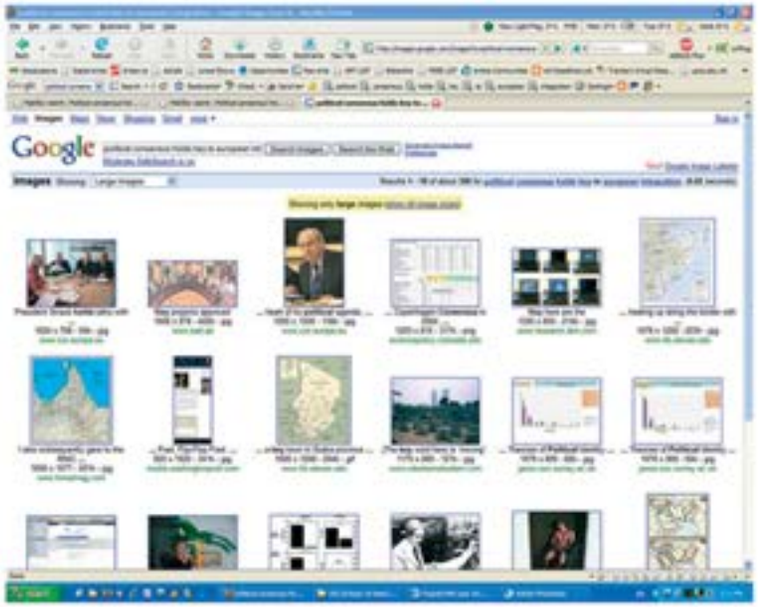


Зоран Попоски, ***Апстрактна политика,*** 2008, дел од проектот

УМЕТНИКОТ Е, ПО ДЕФИНИЦИЈА, ГЛЕДАН КАКО НЕПРИЈАТЕЛ НА ОПШТЕСТВОТО КОЈШТО ГИ ПОВРЕДУВА НАШИТЕ ВРЕДНОСТИ, ПРЕД ДА НИ ДАДЕ ВРЕМЕ ДА ГО ПРОЦЕНИМЕ И ПРОУЧИМЕ НЕГОВОТО ДЕЛО

дефетизам, како утеха дека сопствените политички ограничувања се објективно засновани. Ваквиот став, во услови на сè понагласено нефункционирање на демократските институции и непостоење на механизми за учество на јавностите во донесувањето одлуки за прашањата кои се од општ интерес, не само што е најлесниот/најбезбедниот пат што може да се одбере, туку е и етички неодговорен, во една аристотеловска смисла - дека само во контекст на заедницата човечкиот живот добива морално значење.

Мојата нематеријална уметничка пракса ја реализирам речиси исклучиво во јавниот простор, но не и вонинституционално. Прво затоа што навистина не сметам дека е можно уметничко делување кое истовремено ќе биде и метасистемско во однос на системот на уметноста како таква. Од друга страна, работењето во рамки на системот на уметноста го гледам не како ограничување, туку како извор на средства кои можам да ги реапроприрам за реализација на моите тактики, како и за можност на континуирано сондирање на пермеабилноста на системот. Затоа на проектите секогаш соработувам со куратор, поднесувам барање до градските власти за сите неопходни дозволи за нивна реализација во јавен простор (улица, плоштад, итн.), хабермасовски поаѓајќи на долг ôд низ институциите на системот. Од друга страна, активно се потпирам и врз медиумите како важен дел од јавната сфера користејќи ги печатените медиуми, интернет страниците, како и социјалните мрежи, за да ги поттикнам јавностите на учество, како и да обезбедам дисеминација на идеите од тие проекти.

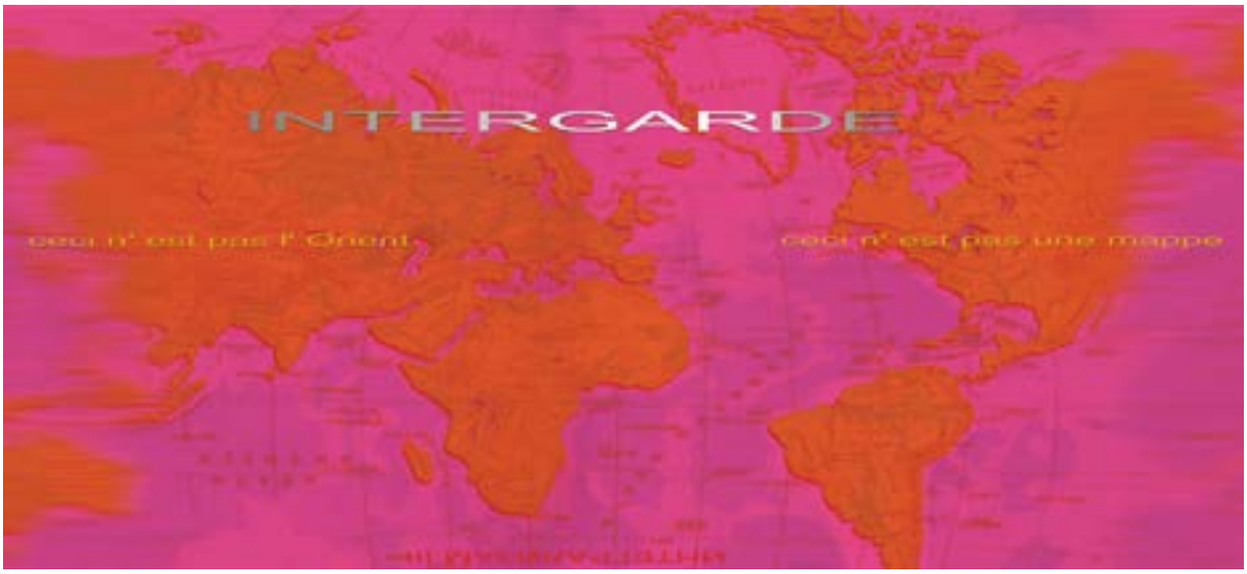
Мира Гаќина: Концептот на Агамбен за “homo sacer”, заслужува да биде разгледан и од аспект на улогата на уметникот. Социјалното препознавање на уметникот како бунтовник создава очекувања. Се смета и на неговиот, како што го нарекува Бурдие (Pierre Bourdieu) - културен капитал. Уметникот е, по

дефиниција, гледан како непријател на општеството којшто ги повредува нашите вредности, пред да ни даде време да го процениме и проучиме неговото дело. Ја изневерува ли уметникот уметноста доколку на доминантните им овозможува моќни инструменти на легитимација? Да, слободниот уметнички дух подразбира социјална будност. Истовремено, активниот критички однос на уметникот кон стварноста не смее да ги изгуби формалистичките аспекти на уметноста коишто, во суштина, би требале да претставуваат интегрален дел на неговата акција.

Дали идеите за "социјалната будност" на уметникот и неговиот слободен дух, неговата бунтовност, непријателството на општеството и "културниот капитал" којшто го носи во себе стануваат своевидно бреме, во ова доба на демократска одговорност, врз плеќите на дезориентираниот (заради децентрираноста) субјект на уметникот, токму заради тоа што од него (понекогаш и премногу) се - очекува? Може ли уметникот да си го дозволи неговото сведување на "голиот живот" на Агамбен?

Гаќина: Инспирација за терминот "homo sacer" Агамбен наоѓа во Римското царство: да се обидеме во тогашната мисла да изнајдеме објаснувања и насоки. Епиктет, кој и самиот се издигнал од роб до филозоф и дочекал потоа да биде истеран од Рим, е запаметен по "sustine et abstine", но тој, исто така, ќе заклучи дека човекот не е вознемирен заради самите настани и работи, туку заради неговото разбирање на истите. Иако тој порачува дека не треба да се прави обид да се контролира она што ни е вон контрола, тој исто така вели дека не смее да се пропушти да се влијае она кое е во нашата моќ, а она што е вон сомнение во наша власт е мислењето, стојалиштето. И токму во овој простор за менување на јавното мислење, стојалиште, потребен е гласот на уметникот, неговиот агол на гледање. Глас кој ќе не тргне, или како што вели Батај (Georges Bataille): "Она што го чекаме уште од детството е тоа вознемирување, нарушување на редот, или ќе се задушиме". До таа мера ни е потребен тој нарушувач, што без него ни е загрозена достоинствената егзистенција.

Жанета Вангели: Ескапзимот, пасивноста и инертноста на духот, самодоволноста... дури и од најегоистична гледна точка не се исплатливи, тие секако овозможуваат една краткорочна, прелестна состојба на умот, која долгорочно станува прескапа. Депонирањето на неелаборирани трауми и одложувањето на конечното соочување со есхатолошката вистина сукцесивно создава преголем притисок и води кон



Жанета Вангели, ***Интеграализам,*** 2002, детаљ, диптих, инк-џет отпечатоци, секој 220x100 см

невроза, кон оној вид на девијација, каде сè што е непожелно, ранливо, болно и што нè потсетува на смртта - бива ампутирано. Потсвеста непрестајно емитува сигнали, 40.000.000 неврони во секунда ја бомбардираат нашата свест (повеќе или помалку успешно), додека самата свест, преку невроните, емитува едвај 40 импулси во секунда, како реакција на она што се нарекува стварност. Индивидуалистичко-интимистичкиот приод во уметноста воопшто не го гледам како спротивставен на оној, фокусиран на теми од нашето колективно постоење. Напротив, двата екстрема се наоѓаат на истата оска на движењето и не би се осмелила да ги компарирам вредносно. Едното движење е центрипетално, другото центрифугално, и сите ние, и како индивидуи и како колективи, функционираме во бранови, а не во нагорни или, пак, надолни линии, уште помалку во лева, или, пак, десна насока. Одлуката, во кој правец ќе се движиме е комплетно ирационална. Уште еднаш ќе нагласам: уметноста по себе, како духовна дисциплина, ја сметам за ангажирана, а со тоа максимално жива, активна, спонтана, секогаш подготвена неточните парадигми да ги замени со точни. Одбивањето да се биде уметник-активист не значи да се афирмира неактивноста. Активноста на уметникот ја гледам, пред сè, насочена кон неговата сопствена интроспекција. Постоењето на битието и спознавањето на Апсолутот може да се опише и на еден апофатички начин, како една постепена, перманентна редукција на не-битието, сè додека не остане еден

остаток, за кој повеќе не може да се говори[8]. Само преку деконструкцијата на сопствената личност, уметникот го стекнува инструментот за деконструкција на општествените событија.

Шантал Муф пишува за јавниот отворен простор (плоштади, улици) како место за "антагонистички плурализам" претворајќи го во место на коешто уметноста може да ја оствари својата општествена функција во најпотполна смисла на поимот на демократското управување со заедницата (како учесник, коректив и надополнувач на управувачката програма на раководечките партии). Дали ваквиот тип на уметност го врзувате исклучиво за вонинституционалната изложувачка и истражувачка уметничка пракса или, пак, согласно тековната ситуација во уметноста и нејзиниот систем, разликите меѓу таквата уметност и онаа изложувана во институциите на уметничкиот систем веќе не постојат? Како ја толкувате ситуацијата во која уметноста го напушта јавниот затворен простор на уметничкиот систем (изложби во галерии, музеи) и своето место повторно го бара во јавниот отворен простор?

Бојан Иванов: Мотивите на уметноста надвор и внатре - во просторот, во установите и во проекциите на општеството - се различни или, барем, не се еднозначни. Притоа, изгледа дека мотивите на уметникот би можело да се сведат на еден чинител: натпревар со сеприсутната технологија на слики и претстави. Тука се мисли на телевизијата, информатичката мрежа, сателитските комуникации и телефонијата.

Се чини дека уметникот е во потрага, било по непосредноста на допирот со заедницата со којашто се поистоветува, било по една публика којашто допрва треба да се изгради од анонимната маса корисници на одреден медиум. Јавниот простор е едновремено и физички и виртуелен: современиот уметник исто. Јавниот простор надвор, пак, главно постои во новото искуство на градот како политичка машина: уметникот е исправен пред задачата да го развива оперативниот систем за ресурсите на таа машина.

8 "Бог, како што вели Дионисиј, е над неспознатливоста, над човековите антитези на потврдување и негирање. Визијата на таквиот Бог мора да биде неискажлива; до помала заблуда води ако се каже што таа не е, отколку што е." (Св. Григориј Палама, 2001: 167)

Историското клатно на човековите приоритети се занишува од едниот до другиот крај, одново и одново... Некогаш, уметноста во отворениот јавен простор се стремеше да биде вредност за сите - сега таа настојува да се претстави како вредност за секого. Како, впрочем, и демократијата.

Велите: "некогаш, уметноста во отворениот јавен простор се стремеше да биде вредност за сите - сега таа настојува да се претстави како вредност за секого." Го означува ли оваа теза префрлувањето на одговорноста од заедницата/заедништвото (колективитетот) врз поединецот (индивидуата)? Според оваа теза, можно ли е да се постави една паралела со најновите скулптури во центарот на Скопје во оваа смисла: "вредноста за сите" се олицетворува во споменичната (тематски однапред определената) скулптура, додека "вредноста за секого" во авторската (тематски неопределената) скулптура? Не постои ли своевиден раздор во едновременоста на порачките на овие две групи скулптури: помеѓу тековната идеолошка заднина на овој проект (било тој да е на Владата или на Градот Скопје) и ваквата хронолошка поделба на уметноста во јавниот отворен простор?

Иванов: Мотивот на уметноста во јавниот отворен простор - за сите и за секого - е заемка од философските, идеолошки и политички дебати коишто се водени по Првата светска војна, во времето на распадот на европската либерална демократија и парламентаризам. Споредбата на проекциите сврзани со кризата и распадот на еден бесплоден правно-политички контекст којшто е заменет/надоместен со авторитарни и тоталитарни општествени ситеми, треба да послужи како објаснувачка заднина на (пост)идеолошките форми и аспирации во тековната ликовна практика - вклучително и на онаа од тукашниот и сегашниот јавен отворен простор.

Всушност, односот на исклучување помеѓу вредноста за сите и вредноста за секого е само привид - исто како и впечатокот дека едното следи по другото во некаква низа на историски нужности. Одржувањето на овој привид е, сепак, дневна обврска на сите авторитарни (историски или активни) тенденции: вредноста за сите, следствено, би била терор на колективитетот во име на лажната меритократија и непотизам; притоа, вредноста за секого би ја претставувала неделотворната, малцинска диктатура на индивидуата манипулирана со евтин популизам. Токму таа авторитарна свест го потхранува и привидот дека најновите изведби на тукашната и сегашна урбана опрема (во Скопје) не функционираат како чешми,

ДЕНЕС СѢ УШТЕ СЕ РЕЛЕВАНТНИ СИТУАЦИОНИСТИЧКИТЕ ТАКТИКИ НА РЕАПРОИРАЊЕ НА ЈАВНИОТ ПРОСТОР, КАКО И ТЕОРИСКИОТ ДИСКУРС ОКОЛУ НИВ ФОКУСИРАН ВРЗ ПРАВОТО НА ГРАД КАКО ПРАВО НЕ САМО ДА СЕ ЖИВЕЕ, ТУКУ АКТИВНО ДА СЕ УЧЕСТВУВА ВО КОНТИНУИРАН ПРОЦЕС НА ПРОИЗВОДСТВО НА ПРОСТОРОТ И ПРЕГОВАРАЊЕ ЗА ТОА КОЈ ЌЕ ГО КОРИСТИ

канделабри, клупи и кошнички за смет, туку како скулптури, споменици или, накусо, како монументална уметност. Значи, противречности нема: најновиот лик на метрополата, ниту е вредност за сите, ниту, пак, вредност за секого; тоа е чин на голо, нескриено насилство врз беспомошното општество зафатено со афазија и напуштената единка во целосна конфузија.

Наместо поука: вистинскиот (ликовен) ангажман се препознава во проширувањето и продлабочувањето на општествената интеграција и зацврстувањето и унапредувањето на интегритетот на поединецот - за сите и за секого, едновремено.

Зоран Попоски: Трендот на делување надвор од етаблираните уметнички институции и активното зафаќање со јавниот простор е нешто што е присутно барем во последните 50 години. Во 1960-те ситуационистите создаваа дела насочени кон повторно освојување на јавниот простор на градот како locus на културно создавање и политичка акција предлагајќи нова политика на просторноста во која ќе има место и за гласот на исклучените. На просторот на градот како стока за културна потрошувачка (спектакл) ситуационистите му ја спротивставија концепцијата за градот како нешто што треба допрва да се оживее, повторно да се освои, т.е. да се пресоздаде постоечкиот простор и да се произведе нов простор. Денес сѢ уште се релевантни ситуационистичките тактики на реапроирање на јавниот простор, како и теорискиот дискурс околу нив фокусиран врз правото на град како право не само да се живее, туку активно да се учествува во континуиран процес на производство на просторот и преговарање за тоа кој ќе го користи. Ова беше големо прашање и во 1970-те преку уметничките пракси на локациски

Зоран Попоски, ***Право на град***, 2008, дел од проектот поставен на плоштадот „Македонија“, Скопје

Игор Тошевски, ***Територија,*** 15 октомври 2009, интервенција на плоштадот „Македонија“, Скопје (на местото на планираната изградба на црквата Св. Константин и Елена)

специфичната уметност од една страна, и на институционалната критика од друга, кои беа во потрага по пронаоѓање на нови модалитети за ситуирање на уметноста во животот и во системот на социо-економски односи од кои таа е дел. И додека во меѓувреме локациски специфичната уметност во целост беше колонизирана од страна на индустријата за туризам и рекреација, институционалната критика и денес – барем во одредени свои форми – останува релевантна. Во 80-те, политиката на идентитетот застапувана првенствено од феминистичките уметници доведе до понатамошно и радикално проширување на јавната сфера, особено аспектот на јавниот простор како простор за претставување и доаѓање до глас, во кој треба да бидат вклучени и маргинализираните групи. Во 90-те, активистичките уметници ситуирани во рамки на парадигмата на политиката на вниманието критички ги преиспитуваа разните аспекти на јавната сфера, особено функцијата на медиумите како нов јавен простор. Она што е заедничко за сите овие пристапи кон јавниот простор како простор за претставување и делување, е што тие можат да се посматраат како дел од еден континуиран дискурс за демократијата и за потребите на изнаоѓање нови демократски форми на организирање на општетствениот живот. Јавниот простор е всушност централниот аспект на едно демократско општество, бидејќи токму во јавниот простор, хабермасовски кажано, граѓаните поединци се собираат за да се конституираат себеси како јавност, во простор слободен од контролата на власта кој им овозможува активно да дебатираат за прашањата од заеднички интерес и да ги критикуваат постапките на власта. Се разбира, моделот на Хабермас на јавната сфера е еден идеален простор кој номинално е отворен за сите, а акцентот е ставен врз рационалната дебата заради постигнување на консензус за општетствените прашања. Во реалноста, многу општетсвени групи се практично невидливи или безгласни во јавниот простор, додека дебатат премногу често е монополизирана и манипулирана од комерцијалните и политички центри на моќ. Освен тоа, дури и самиот концепт на рационален консензус е критикуван од теоретичарите како Шантал Муф и Ернесто Лакло, како хегемонистички и по својата суштина недемократски. За Муф конфликтот, а не консензусот е главна одлика на демократијата, во која различните општествени групи се обидуваат да ги артикулираат различните интереси. Демократијата е процесуална по својот карактер. Таа е секогаш незавршена, таа е континуиран процес, а не еднократен резултат. Оттаму демократскиот јавен простор се посматра како простор на бескрајни контингенции. Според Муф, демократијата претставува агонистички јавен простор (агон – натпревар) во која другиот не се посматра како противник кој треба да се уништи (антагонист), туку како конкурент во натпревар (агонист). Во оваа радикална реконфигурација на теоријата на Хабермас, демократијата е

сфатена како процес на вклучување на сè повеќе актери во континуиран дискурс. Мислам дека е важно оваа теорија за радикалната демократија да се комбинира со концептот на паресија (parrhesia) за којшто пишуваше Фуко, односно бестрашниот говор во јавност, зборувањето на вистината пред другите без оглед на последиците, во крајна инстанца слобода на говорот. Сите овие вештини се клучни за функционирањето на демократијата како дискурзивен простор.

Со оглед дека во демократските општества уметниците имаат слобода на говорот, уметниците имаат посебна позиција во демократското општество, дури и повластена заради слободата на говорот што ја уживаат. Ова загарантирано право носи и одговорност за да ја искористат таа слобода за да проговорат јавно за неслободата на другите или за исчезнувањето на слободата во целост. А токму јавниот простор е местото каде што ја практикуваме таа слобода. Критичката јавна уметност станува парестичка пракса, бестрашно говорејќи заради општото добро.

Уметноста нужно бара јавен простор (музеј, улица, плоштад, универзитет). Без постоењето на јавната сфера не би постоела ни уметноста како јавен дискурс. Јавниот простор е клучен во самата возможност на постоење на слобода на говорот, бидејќи слободата на говорот може да се практикува само во јавен простор. Современите трендови на прогресивна ерозија и намалување на јавниот простор, од една страна преку метастазирање на комерцијалните интереси во јавните простори, а од друга преку континуираното продирање на државната контрола во јавниот простор преку надгледувањето во име на безбедноста, резултираат со исклучително негативни ефекти за демократијата. Поединецот престанува да биде политички субјект: преку претворање во потрошувач од една страна, а од друга преку сведување на предполитички ентитет. Оттаму потегот уметноста да се извади на улиците и надвор од музеите мора паралелно да биде следен со обидот луѓето да се извадат од трговските центри и да се поттикнат да станат критички и активни учесници во политичкиот дискурс.

Во ова време на сеприсуство на индустријата за забава уметниците мора да пронајдат нови начини и некомодифицирани простори за комуникација со публиката и нејзина активација.

Мира Гаќина: Примерите што ги дава Муф дозволуваат идејата за "антагонистички плурализам" да се препознае како вредна. Особено се интересни примерите на вклучување на уметниците во меѓународната мрежа на политички институции.

АНТАГОНИЗМОТ КОЈ ОД УМЕТНИЦИТЕ ГО ОЧЕКУВАМЕ НА ГЛОБАЛНО НИВО, СЕПАК ПРИЛИЧНО СЕ РАЗЛИКУВА ОД СПЕЦИФИЧНАТА МАКЕДОНСКА РЕАЛНОСТ. НИТУ УМЕТНИЦИТЕ, НИТУ ПУБЛИКАТА СЕ УШТЕ СЕ НЕМААТ ИЗБОРЕНО НИ ЗА ПРАВОТО НА ЈАВНИОТ ЗАТВОРЕН ИЗЛОЖБЕН ПРОСТОР, НА МУЗЕЈ. ВО ИСТО ВРЕМЕ, ВО СМИСЛА НА ОНА ШТО МУФ ГО ЗБОРУВА, ЛЕСЕН И БРЗ КОНСЕНЗУС, ИСКЛУЧИТЕЛНО ВУЛГАРЕН, Е ВЕЌЕ НАПРАВЕН ЗА ЈАВНИОТ ОТВОРЕН ПРОСТОР

Од друга страна, општо гледано, прашањето за вонинституционалната уметничка пракса, се чини, зависи од политиката во институциите. Во онаа мерка во којашто музеите се институции за легитимизација на власта, уметникот ќе ги користи како изложбен простор единствено доколку, како што вели Бурдие, власта, односно "Принцот" "...му овозможи релативна автономија, што е услов за независна проценка". Антагонизмот кој од уметниците го очекуваме на глобално ниво, сепак прилично се разликува од специфичната македонска реалност. Ниту уметниците, ниту публиката се уште се немаат изборено ни за правото на јавниот затворен изложбен простор, на музеј. Во исто време, во смисла на она што Муф го зборува, лесен и брз консензус, исклучително вулгарен, е веќе направен за јавниот отворен простор. Тој е едноставно освоен не само од комерцијалните субјекти со бучни несразмерни билборди, туку и со "уметнички" дела директно нарачани од власта кои го немаат поминато ни најосновниот политички демократски коректив, а камо ли и некој филтер на експертската стручна јавност. Публиката го нема ни одамна избореното право на уживање на регистрираното културно наследство изложено во институциите на системот, а веќе и отворениот простор е пренатрпан со лош вкус.

Радикалниот пристап, антагонизмот, сам се наметнува како неопходност. Една од ретките интервенции која ја покажува моќта да збуни и разбуди уметничкото дело е крстот што Игор Тошевски го направи во рамките на својот циклус "Територии". (Сл. 18) И чинот како и самата фигура предизвика ланец на реакции и од левицата и од десницата и, и покрај тоа што делото беше уништено по забуна, веќе следниот ден ефектот, иако краткотраен, беше - постигнат.

Заради ваквите околности и услови, значи ли дека улогата и функцијата на уметноста во полисот (градот како уредена заедница на субјекти) денес треба да се смени?

Гаќина: Фактот што живееме на периферија ни нас не не поштедува од специфични деформации кои се должат на бранот на глобализацијата. Градот станува покомплексен и по структура и по функција, ѕидините се поместени, но не е шаренилото она што треба да не плаши. Судбината на Вавилон и приказната за збрката со јазиците не укажува на проблемот на хетерогеноста на потеклото на населението, туку на гласните спротиставени, нестручни струи кои не се разбираат меѓусебе.

Универзалниот јазик на уметникот, јасен иако не до крај разбирлив, му го дава духот на градот, неговата веселост и игривост, една од причините зошто живееме во заедница. Исчезне ли тој дух исчезнува и урбаноста. А градовите можат да исчезнат, без да остават никаков спомен. И денес гледаме мртви градови, кои, да биде апсурдот уште поголем, се уште имаат население, сеништа што бесцелно талкаат во постоечката инфраструктура. Она што особено заплашува е трендот на нивната хиперспецијализација: индустриски градови, градови за забава, туристички меки, градови-музеи, меѓународни престолнини; се заличува на еден планетарен град, екуменополис од научната фантастика, затрчан во остварување на нешто што се нарекува одржување на некаква ефикасност.

Скопје е посебен случај: изолирано, без интеракција и задушено од неможноста да ја препознае својата убавина. И што треба да прави уметникот денес и тука? Сигурно не само рутински да ја одигра улогата на бунтовник во суперспецијализираниот социјален контекст, туку да делува со фокус, страст и посветеност: гледајќи се себе, градот и уметноста во историски контекст, да создаде вредност која ќе преживее во некоја идност. Да ни овозможи да го видиме и градот и ние во него, затоа што, како што вели Кле (Paul Klee): “уметноста не го репродуцира видливото, туку овозможува видливост” или, пак, Бергсон (Henri Bergson), во истиот тој контекст: “кога стварноста директно би удирала на нашите сетила и нашата свест, кога би можеле да влеземе во непосредна комуникација со предметите и со нас самите ... уметноста би била бескорисна”.

Градот е наследство кое мора да се заслужи и одржи и надгради.

Жанета Вангели: Идејата на Муф за "антагонистички плурализам" е интересна и исто така, не претпоставува консенз[9]. Конкретниот потфат во Скопје, проектот "Скопје 2014", каде уметноста одново го бара јавниот отворен простор како намера или обид, го сметам за позитивен, иако лично замислувам поинаков пристап (етика) и поинаква естетика. Исто така мора да се признае дека прв пат во постколонијалната историја на Македонија се издвојуваат вакви енормни, милионски суми за едно уметничко дело - тоа навистина претставува едно тектонско поместување на статусот на уметноста во општеството. Меѓутоа... она што најмногу иритира околу проектот на Владата "Скопје 2014" е начинот на кој е поставен, отсуството и несогледувањето на неодминливата потреба од консултации со стручните институции и експерти од оваа област. Бидејќи се работи за современа уметност, предвидена да се постави во јавен простор, неопходна беше консултација со сите оние субјекти и институции, чија главна дејност е токму и само современата уметност. Кога некој автор би се определил за било кој стил од историјата на уметноста, тоа не би претставувало никаков проблем, затоа што стилот по себе не може да биде естетска бариера во 21 век. Но, проблемот се состои во тоа што политичкото си дозволува најдлабоко да пенетрира во сферите на уметничкото. Според мене, политиката и нејзините интереси не смеат да навлегуваат во доменот на уметноста, науката, дури ни во администрацијата (за чија деполитизација упорно не се воведува закон). Со други зборови, уметноста во и вон иституциите задолжени за неа мора да биде независна, неусловена, произлезена од внатрешната нужност на контекстот.

Како може (односно, може ли) уметникот преку своето уметничко дело да укаже на ова немешање и, при тоа, тоа да ефектуира?

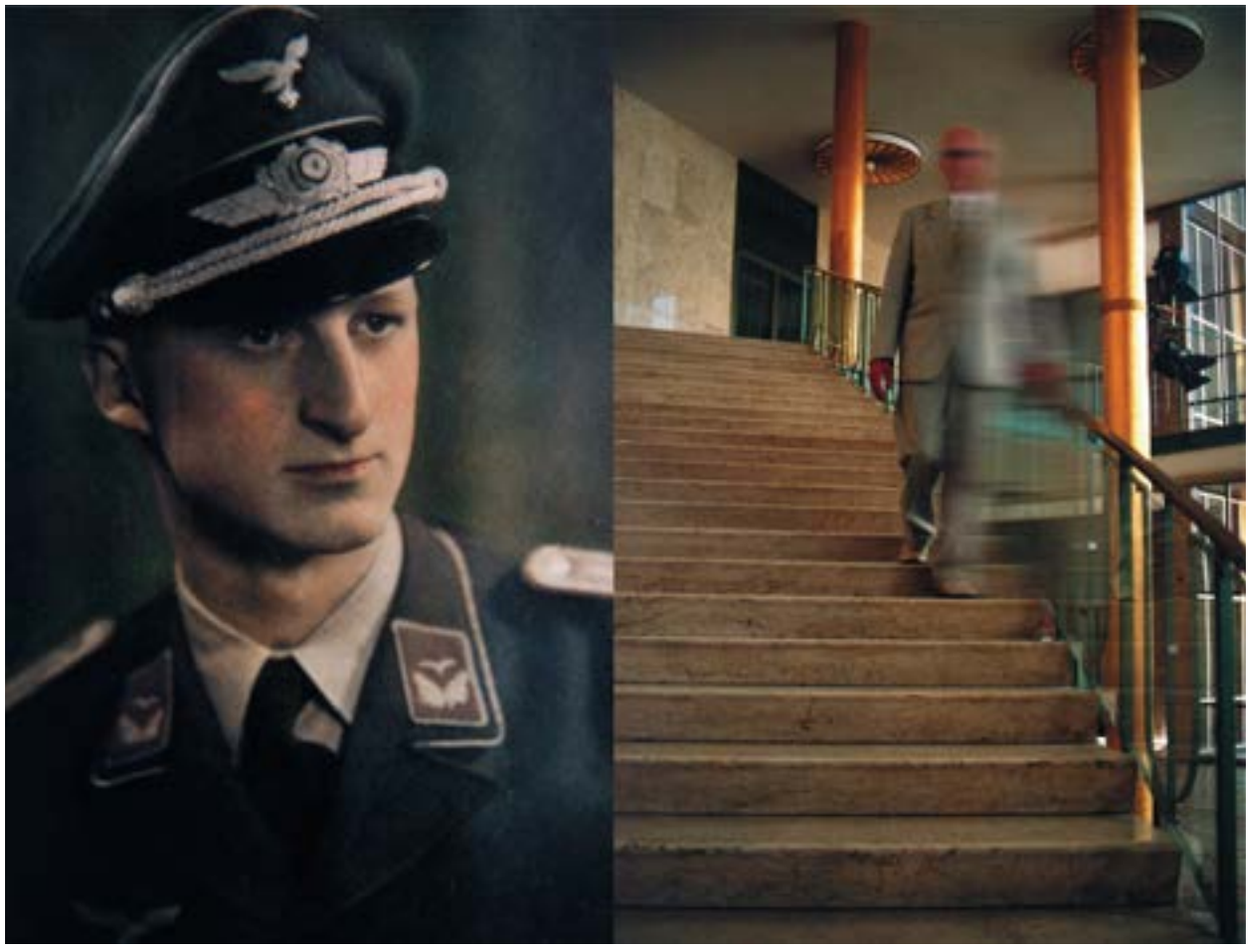
Вангели: Секако дека низ своето дело тој може да укаже на исправниот пат на многу начини, и експлицитно и имплицитно, на пример, преку она што Вие го поимате како констатација, или критика, иронија, хумор... но не сум сигурна дека тоа ќе има педагошки ефект врз таа страст за доминација. Во секој случај

9 Според зборовите на митрополитот американско-канадски Методиј Златанов: "... Компромисот, според зборовите на Тертулијан, е секој да го добие она што не го сака. Ние денес празнуваме компромисни празници, почитуваме компромисни цивилизациски вредности, пишуваме фалоспеви на некоја компромисна политика, се прегрнуваме со компромисна дипломатија, итн." (Златанов, 2009: 22)

уметникот може индивидуално да избере по кој пат ќе се движи, и тоа е клучниот момент. Токму слободата на изборот тој не смее никогаш да ја прокоцка.

Каде го гледате спорот во јавната дебата меѓу "левицата" и "десницата" во однос на овој проект?

Вангели: Дијалогот помеѓу двете антагонистички страни - левицата и десницата, во однос на овој владин проект во јавниот простор сведочи за еден идеолошки и естетски вакуум: од носителот на проектот се соочуваме со флагрантно деградирање на севкупната естетика на Модерната и едно a priori неразбирање на современото творештво, додека од левицата имаме депласирано воведување на поимите тоталитаризам и фашизам со најголема леснотија, како наводна опасност и закана. Проблемот со "фашистичкиот name dropping" е дотолку поголем, што за актуелниот, реален фашизам во Македонија, всушност сè уште никој не проговорил јавно. И тоа, од мошне разбирливи причини, имено: оној кој би го сторил тоа денес, веќе следниот ден, утредента не би се разбудил во домот на своето физичко тело (со други зборови, би бил егзекутиран). Тоа е најголемата траума на нашето колективно постоење, а не проектот "Скопје 2014", којшто е нагласено локален проблем и којшто јавно се артикулира. Главната блокада на енергијата се наоѓа токму во таа, опасна по егзистенцијата, табу-тема, којашто е совршено презервирана од авторитетот на политичката коректност, која константно и системски ја моделира и убива вистината. Осцилациите од еден екстрем до друг се толку големи, што отсуството на едно разумно расудување произведува една потполно нетрезвена колективна состојба. Во нашиот случај не се работи за еден "антагонистички плурализам", кој го сметам за многу конструктивен, туку за еден "ексклузивен дуализам", кој не ќе може да излезе од хипнотичкиот, маѓепсан круг доколку не ги вклучи и оние кои не му припаѓаат - исклучените.



Жанета Вангели, ***Noli me tangere, или Господин кој се симнува по скали,*** 1998, диптих, инк-џет отпечаток, 140x100 см

Жанета Вангели, ***Селективна стимулација,*** 2000, инк-џет отпечаток, 140x220 см

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LTCA project web site: http://talkingcriticarts.wordpress.com

FROM CONSIDERATION TO COMMITMENT

ART IN CRITICAL CONFRONTATION TO SOCIETY

BELGRADE, LJUBLJANA,
SKOPJE, ZAGREB
/ 1990-2010 /

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INTRODUCTION

Text: **Editorial board**

The two decades that have passed since the last large exhibition of Yugoslav art (Yugoslav *Documents*, Sarajevo, 1989) have seen the breakup of the former federation and the formation of new states following the wars of the 1990s, followed by the initiation of the democratization, transition and European integration of the countries in the region. The devastating events of the last decade of the 20th century had direct and indirect impact on contemporary art and culture, having destroyed the shared environment and the exchange of experiences, as well as similarities and differences between members of several generations of artists. The consequences of this destruction can still be felt.

The specific features of the political, economic, social and cultural frame that followed the post-Yugoslav countries through their transition have led to the severing of the former ties between the capitals of the republics, and contacts, collaborations and exchanges have been reduced to sporadic exceptions. The interruption in communication, isolation and fear of influences from the East and West (depending on the geographic position of the cities) are dominant practices in most countries once assembled under the acronym SFRY. If we choose to neglect the uninterrupted links between the crime organizations and the fast-recovering relations between zealous entertainment workers, we find that contemporary artists and cultural workers from the independent cultural scene, in addition to activists, were the ones that did not recant the common past, and whose mutual interests were an indisputable fact. Despite being oriented towards the first neighbours, collaborations within this field have still not become part of systemic

and continuous processes, due to the dominant closed-door policies. This has also influenced our awareness of the development of cultural and art scenes in surrounding. Unfortunately it is not that we are unfamiliar solely with events in neighbouring yards, since our local context also featured the absence of records and analyses, as well as critical reflections on cultural and artistic practices. The contemporary cultural and art scene (regardless of whether the subject is fine arts, theatre, film, music or any other art) has so far (considering the past 20 years) not been significantly processed, with few exceptions. This book is our small contribution to filling these gaps, at least in the field of contemporary visual art.

The book was created as part of the regional project *Let's Talk Critic Arts* which was initiated by the cultural portal SEEcult.org (the SEEcult.org Civic Association) from Serbia, in collaboration with the Artservis.org portal (SCCA, Center for Contemporary Arts – Ljubljana) from Slovenia, Forum Skopje from Macedonia, and the Kulturpunkt.hr portal (Alliance of Associations Clubture and Kurziv – Platform for Matters of Cultural, Media and Society) from Croatia, with support from the European Cultural Foundation (ECF). Through various forms of public events the project reviewed critical practices in culture, art and media. In addition to roundtables and public interviews which were held in Belgrade, Ljubljana, Skopje and Zagreb, interviews and articles were published on the partner portals during the duration of the project. We conclude the project with this publication which explores practices of critical contemporary fine arts – practices of research, progressive and experimental actions by contemporary fine artists from the 1990s to the present, in four countries in the region – Croatia, Macedonia, Serbia and Slovenia. These are practices which focus on issues such as identity aspects (national, cultural, religious, ethnic), workers' rights, social integration of minorities, global market fluctuation trends and its impact in the local context, unscrupulousness of capital, the position of women, spatial devastation, art institution system issues, and many others.

The publication maps out and theoretically reviews critical and research practices, and contemporary fine arts practices oriented towards the contemporary civilization moment, which have been active in the context of the independent cultural scene since the 1990s, but which have also been present in the institutional frame. The authors provide only drafts of the political, social, economic and cultural changes of the local contexts, through four segments, due to a lack of space. Each segment focuses on the practices and context of a given country, i.e. the capital as the primary focus, and in addition to the introductory word by the authors, it includes interviews (with authors,

theorists, curators, organizers...) who contribute to the recording of these artistic practices based on their experience, work and knowledge.

The segments deal with the Belgrade, Ljubljana, Skopje, and Zagreb scenes. All the authors devised their approaches in an effort to present the fruitful and creative production of these cities, to the greatest extent possible. The authors involved in the creation of this publication are **Jasna Jakšić**[1] (Croatia), **Nebojša Vilić** (Macedonia), **Vesna Tašić**[2] (Serbia), and **Miha Colner** and **Nika Grabar** (Slovenia). It is important to point out that the authors of the segments faced a gruelling task – how to tell the story of a period on only 50 pages (which was predefined for every segment), and how to select only four protagonists for every city, among the many protagonists of the art scene? The authors applied different criteria – they strived to select precisely those respondents who could provide a cross-section of the discipline development, some were selected because their work is a paradigmatic of critical and socially engaging practices, while some were inescapable authoritative and creative minds... We believe that in selecting 16 voices we provided a possible cross-section of the events in the contemporary fine arts scenes of Belgrade, Ljubljana, Skopje, and Zagreb from the 1990s to the present, but it is certainly not the final or only one. We discussed contemporary visual art through the works and experiences of **Igor Grubić, Sanja Iveković, Andreja Kulunčić** and **Darko Šimičić** (Croatia), **Stevan Vuković, Milica Tomić, Danilo Prnjat** and **Živko Grozdanić Gera** (Serbia), **Neven Korda, Marko Peljhan, Marija Mojca Pungerčar** and **Maja Smrekar** (Slovenia), and **Bojan Ivanov, Zoran Poposki, Mira Gakina** and **Žaneta Vangeli** (Macedonia).

We consider the publication to be a type of platform that we are making available to the public, with the wish to encourage further collecting and evaluation of art and cultural endeavours in the past 20 year in these four cities, as well as in those that could not be included in this project (for financial reasons). The book was conceived as a multilingual publication in electronic form, so we present it in English, in addition to the local languages (Croatia, Macedonian, Serbian and Slovenian), as consider it important in order for the international public to have better insight into contemporary artistic practices in post-Yugoslav cities.

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1 In collaboration with Tihana Bertek, Maja Gujinović, Ana Kovačić, Srđan Latrezom, Petar Novak, Tino Novak, Tamara Sertić and Leda Sutlović.

2 In collaboration with Vesna Milosavljević and Miroljub Marjanović.

Mladen Stilinović, ***Tomorrow,*** 1975, (2006) and Piet Mondrian, ***Composition in red, blue and yellow,*** 1983. ***Art Always Has Its Consequences*** exhibition, WHW, Zagreb, 2010. Photo: Ivan Kuharić.

EVERYTHING IS CONNECTED

THE NONINSTITUTIONAL CONTEXT OF CRITICAL PRACTICES

[1]

by: **Jasna Jakšić**

The beginning of the war-ridden nineties on the art scene of the freshly independent Croatia and its capital was marked by the Croatian Defence Forces' (the Croatian Party of Rights' paramilitary) invasion of the Croatian Association of Artists' space in what used to be Starčević House at the Starčević Square on 13 September 1991. The Extended Media Gallery, the Association's media section's exhibition space, was still showing *Ambience*, an exhibition of works by Antun Maračić, its manager at the time, while *Croatian Artists for Peace*, an exhibition in sync with the times, which turned the

1 The creation of the segment on Zagreb was accompanied by two open public discussions on contemporary visual art (1990-2010): the numerous people who responed to our call to participate in the conversations moderated by Marko Golub and Vesna Tašić in September 2010 helped us remember and shed light on specific events and the zeitgeist.
Therefore, we would here like to thank all who contributed to our thoughts and indirectly influenced this publication, among whom are: Ivana Bago, Aleksandar Batista Ilić, Marijan Crtalić, Ana Dević, Dejan Dragosavac Ruta, Igor Grubić, Dejan Kršić, Andreja Kulunčić, Siniša Labrović, Nenad Romić, Sabina Sabolović, Branka Stipančić, Klaudio Štefančić, Emina Višnić, Janka Vukmir, Vesna Vuković...

gallery into a temporary open studio, was in preparation[2]. Before the war, the Extended Media Space, which later became the Extended Media Gallery (PM Gallery), served as an alternative artist meeting-space, both for authors who were part of the New Art Practice in the seventies and those continuing it in the Podroom Working Community of Artists. Members of the Gorgona group also visited the Gallery's polyvalent space, according to Vlado Martek[3]. Among them were the curators of what used to be the Gallery, and is now the Museum of Contemporary Art, as well as their younger colleagues who participated in the formation and institutionalization of the New Art Practice.

A big homage to the violently and, fortunately, only temporarily closed PM Gallery was organized a year later, in the fall of 1992, by a group of artists under the name EgoEast, who were on the organization board of the *23rd Youth Salon*. However, at least judging by its catalogues, the wartime *Salon*, or its juried part, seems to have been merely a secondary event to the EgoEast project *Croatian Art Now*[4], held at the Art Pavilion, which the members of the group used to position themselves on the Zagreb art scene, while trying to put Croatia's art scene on the changing map of Europe. In the catalogue's closing essay, Ivana Keser[5] writes the story of Croatian art in the second half of the 20th century, starting with the Experimental Atelier (EXAT 51), covering Gorgona, the New Art Practice and the New Image Painting, and ending with the Extended Media Gallery, where, in its last active year, members of the EgoEast[6] group and the artists they recognized as belonging to the same generation[7] were formed and

2 Maračić mounted that exhibition in the Student Centre Gallery, the first in his brief term there, before taking over the Ministry of Defense's Galerija Zvonimir (Zvonimir Gallery), formerly Galerija doma JNA, which he headed until 1998.

3 Martek, Vlado (2001.) "Galerija proširenih medija", in *PM 20 godina : 1981. – 2001.* Zagreb: HDLU, 2001, p. 23.

4 One of the texts in the *Egoeast: Croatian Art Now* catalogue was written by Davor Matičević, head of the Museum of Contemporary Art at the time.

5 Keser, Ivana (1992.) "Kronologija", in *EgoEast: hrvatska umjetnost danas.* Zagreb: "Ego East Project", HDLU Zagreb, SHDLU, pp. 49-56.

6 Ivana Keser, Aleksandar Ilić, Ivica Franić, Željko Božičević, Davor Pavelić.

7 Ante Alivojvodić, Damir Babić, Simon Bogojević Narath, Sandro Đukić, Žarko Jovanovski, Zlatko Kopljar i Igor Kuduz. See: Keser, Ivana (1992) "Kronologija", in *EgoEast: hrvatska umjetnost danas.* Zagreb: "Ego East Project", HDLU Zagreb, SHDLU, p. 56.

Exhibition view. ***Ego East: Croatian Art Now, 23rd Youth Salon.*** Croatian Association of Artists, Art Pavilion, 1992. Photo: Darko Strosser, courtesy of Visual Arts Archive HAZU, Zagreb.

started exhibiting. The media mediated realities, underlined by the markedly avant-garde and neo-avant-garde tradition that the authors drew from on the basis of (but not exclusively) the local art history, got their critical reception and reading in the works of this generation of artists, who self-confidently stepped forward as the bearers of a new generation and tried to, "within a certain continuity of the postwar art of 'little nations', conclude whether the arrival of new generations of artists who share, to an extent, similar spiritual and creative coordinates as their predecessors could prove a stability and a belonging to the European cultural spirit, based, therefore, on an 'energy' of continuity"[8].

A major contribution to the integration of the Croatian art scene in the international network, especially in the context of Eastern European art and that of the countries which shared Croatia's socialist past, was made in the nineties by the Soros Center for Contemporary Art (SCCA), started in 1993. Its first manager was Branka Stipančić, who had until then worked as a curator at the Museum of Contemporary Art in Zagreb, and who was invited by Suzanne Mészöly of the Budapest SCCA to take part in the Zagreb Center's foundation. Branka Stipančić welcomed Jadranka Vinterhalter, Janka Vukmir and Darko Šimičić as her colleagues. The basic organization model involved an office with an archive of the local art scene and of related centers' publications, as well as the awarding of scholarships and subsidies, distribution of information about studying

8 Božičević, Hrvoje. Eurogeist vs. EgoEast, ibid., p. 18.

IN HIS TEXT *NEW MEDIA – NEW NETWORKS*, KLAUDIO ŠTEFANČIĆ LOCATES THE HISTORY OF CROATIA'S NEW MEDIA ART OF THE NINETIES IN NETWORKS, NOT ARTISTS, STARTING WITH POLITICAL ACTIVISM: THE ANTI-WAR CAMPAIGN STARTED IN 1991 BY THE *ARKZIN* FANZINE

and doing study tours abroad and the organization of annual exhibitions. Since the first SCCA cooperated with Hungary's key contemporary art institution, Mûcsarnok, it was originally planned for the Zagreb Center to operate within the Museum of Contemporary Art, and for a while it was located there. However, close cooperation was not achieved, although it was in the Museum's space that the first annual exhibition *Words and Images*[9] was held in 1994. The exhibition's broadly drawn concept allowed for an overview of Croatia's verbo-visual production in the period between the sixties and the nineties, along with a number of very recent works that directly referred to the ongoing reality of war.

According to the accounts of the art scene's key figures at the time, Open Society Institute–Croatia and SCCA subsidies and scholarships made it financially easier and indeed possible to exhibit and produce art that broke out of the very narrow traditional frameworks[10]; the elaborated scholarship system enabled artists to stay in the USA through the *ArtsLink* program, and information circulated among artistic environments connected by the SCCA centers, which proved to be especially valuable for Eastern Europe[11]. Publishing was a particularly important activity, so the SCCA published monographs on the Group of Six Artists as well as Željko Jerman's work *My Year 1977*. It should be pointed out that the SCCA was to be credited with this historical sequence

9 See *Riječi i slike*, Zagreb: SCCA, 1994.

10 See interviews with Darko Simičić (p. 322-334) and Andreja Kulunčić (p. 346-360).

11 Exhibitions *The Future is Now: Ukranian Art of the '90s* and *The Baltic Times*, both curated by Branka Stipančić and Tihomir Milovac at the Museum of Contemporary Art, were realized mostly thanks to the research and information made available by the SCCA network.

of art in Croatia and in Zagreb's public space being revived and transferred across generations[12].

Among the official culture's events, which were held under the high patronage of political structures, like, for instance, the Zagreb City Assembly, Igor Zabel's role as the curator of the *33rd Zagreb Salon* in 1998 presented more than a symbolic breakthrough. As a representative of the institutional Slovenian scene, Zabel[13] embodied both the role of a foreigner and that of a great connoisseur of the local art. In his introductory text, he emphasizes Croatian avant-garde art trends put on in the street and in the public space, the social space, in newspapers, books, and in the form of short-term, temporary objects or situations, underlining the inseparability of city space and art executed in the context of the city[14]. Therefore, the 1998 *Zagreb Salon* was inspired precisely by the protoconceptual and conceptualist practices of sixties and seventies art; from the anti-magazine *Gorgona* to the exhibitions-actions of the Group of Six Artists and the urban interventions from the time of the New Art Practice. Created along these lines was the probably most famous work from that *Salon*, exhibited and given an award as a work by an anonymous artist: *Black Peristyle*, performed in Split by Igor Grubić[15]. That same year, in collaboration with the Autonomous Culture Factory (later Autonomous Cultural Center) ATTACK! and a group of artists, Igor Grubić did *Book and Society-22%*, a one-day intervention/action in the public space that pointed out the dire consequences of putting a 22% VAT on books. Occupying gallery, public and bookstore spaces, the actions took the form of an ad hoc artist organization that united several generations of artists then active in Zagreb. This action, according to Marko Golub, brought together all the protagonists of the independent cultural scene[16].

In his text *New Media – New Networks*, Klaudio Štefančić locates the history of Croatia's

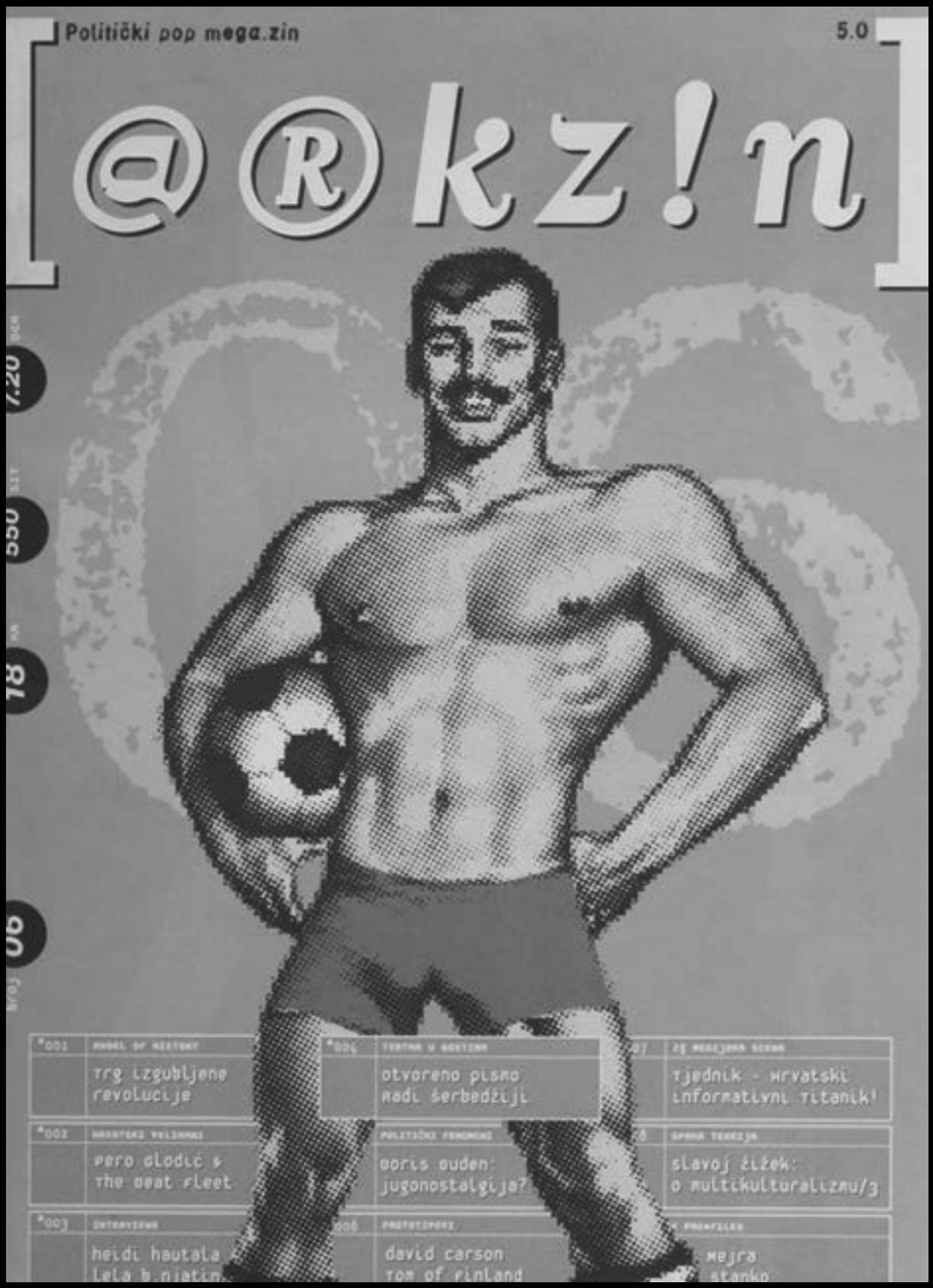
12 See interview with Igor Grubić (p. 362-378).

13 Igor Zabel was a curator at the Ljubljana Modern Gallery.

14 Zabel, Igor (1998) "Gradski krajolik". In: *33. Zagrebački salon.* Zagreb: HDLU.

15 See interview with Igor Grubić (p. 362-378).

16 "However, fact is that it brought together all of the future key protagonists of the urban scene, so many would claim that this was the project that started it all". Golub, Marko (2004). "Obrnuto ispričana priča: uzroci urbane scene Zagreba", *Život umjetnosti, časopis za suvremena likovna zbivanja.* 38(4)73. Zagreb: Institut za povijest umjetnosti, p. 30.



Arkzin, N° 6, (104/105), 1998.

new media art of the nineties in networks, not artists, starting with political activism: the Anti-war Campaign started in 1991 by the *Arkzin* fanzine. *Zamir Transnational Net or Zamir*[17] was launched in Zagreb in 1992 with the help of Dutch and German hackers, in order to connect citizens and peace activists across the former Yugoslavia[18]. At a time when the young country's control over the traditional media infringed on civil liberties, the circle of activists around *Zamir* and the fanzine (and later magazine) *Arkzin*, arguing for free access to the Internet, established networks and non-hierarchical structures that would allow the independent cultural scene in Zagreb to be modifiable, flexible and sustainable. Its beginnings in the dark nineties are linked to the Anti-War Campaign and the Open Society Institute; after 2000 and the amendments to the Law on Associations in 2001 the scene flourished, which has had an extremely positive effect on cultural life in the Croatian capital in the past ten years.

In the second half of the nineties (in 1997), *Arkzin* changed from a political fortnightly to a *pop-cultural megazine*; ”a hybrid in which politics, culture, theory and art met, crossed and overlapped in a way that Croatian media scene had not been used to”[19]. *Arkzin* earned the radical design label by introducing elements of verbo-visual experiment, hypertext, typographical interpretation of the computer interface and “dirty media”. The deconstructivist design of the radically politicized content signified in this context the unity of form and content. In writing and image, in form and content, *Akrzin* put into practice the theory of tactical media, which, inspired by the Dadaist, Surrealist and Situationist methods, marry art and activism, subverting the found situation and resisting the mechanisms of power. The Multimedia Institute (mi2) and the net. culture club mama started their work in 1999 and 2000, respectively. The Institute's work, the intensity of which has varied in the past decade, was responsible for the key events in the new media sphere and artistic activism in publishing, exhibiting, festival organization and artistic production, especially in the first couple of years of its existence. In the visual arts field, the role of mi2 in the actualization of media art

17 This was preceded by the use of BBS (*Bulletin Board System*), a program which enabled users from countries that were at war and whose telephone connections were disconnected to communicate through the BBS network: exchange messages, ideas and files using phone lines.

18 Štefančić, Klaudio (2008) "Nove mreže novih medija: medijska umjetnost", Kontura art magazin, 18/97; pp. 19-21. Zagreb: Art magazin Kontura d.o.o.; pp. 19-21.

19 Ibid., *Translator's Note: translation of the quote taken from* http://www.mail-archive.com/spectre@mikrolisten.de/msg03942.html (20 February 2011)

Goran Trbuljak, ***Old and bald, looking for a gallery. Words and Images*** exhibition, SCCA - Zagreb, 1994. Photo: Boris Cvjetanović. Courtesy of Institute for Contemporary Art, Zagreb

26th Youth Salon, exhibition setup, Croatian Association of Artists, Zagreb Fair's pavilion number 5, 2001

has to be emphasized, both in relation to the heritage of the New Tendencies - which the *I am Still Alive* exhibition (May 2000, PM Gallery) by curator Darko Fritz was based on - and to contemporary computer-generated art production. In late spring of 2000, in cooperation with the Multimedia Institute and Croatian Association of Artists, Arkzin organized *What, How and for Whom, on the occasion of the 152nd anniversary of the Communist Manifesto*, an exhibition curated by Nataša Ilić, Ana Dević and Sabina Sabolović. The exhibition openly engaged with the communist heritage, encompassing the spheres of economy and politics in an exhibition space with a tumultuous history on one of the more controversial city's squares. Along with the reinterpretation of the Communist Manifesto, it offered a new reading of pieces stemming from local conceptual practices from the past alongside pieces from the media activism context.

The authors, Ana Dević, Nataša Ilić and Sabina Sabolović[20], embraced the title of the exhibition as the motto and name of their curators' collective, What, How and for Whom / WHW. With this first exhibition held as part of the PM Gallery's program, which, looking back, had the quality of a manifesto, the collective set the guidelines for the activities to which it adhered: the contextualization of Croatian art within the spaces of the former Yugoslavia and Eastern Europe, as well as globally, discussion of the communist past, but also perspective, and the critical contextualization of the relations of political and economic power. This discourse had its broad and grand elaboration at the *11th Istanbul Biennial,* which the WHW curated while celebrating ten years of its work, which has meandered between institutional position and critique, artistic dedication to criticism and clear geopolitical rootedness in the here and the now. Despite its numerous international projects, including the *Collective Creativity* exhibition held in 2005 at the Kunsthalle Fridericianum in Kassel, WHW was to highlight exhibitions like *Project Broadcasting: dedicated to Nikola Tesla* (2002), at the Technical Museum in Zagreb, and *Normalization: dedicated to Nikola Tesla* (2006), or the low-key, "closed" exhibition of Vojin Bakić mounted in Galerija Nova (Nova Gallery)[21], with which their work turned to "museum material"[22]. Stepping into institutional territory and reading the art work outside its utopian autonomy and in an initially uncomfortable

20 In 2001 Ivet Ćurlin joined the collective.

21 WHW has been in charge of Galerija Nova (Nova Gallery) since 2003.

22 See: http://www.kulturpunkt.hr/i/kulturoskop/418/ (15 January 2011).

THE BIO-POLITICAL UNDERSTANDING (NOT ONLY) OF THE HUMAN BODY AND ITS RELATIONSHIP WITH TECHNOLOGY – FROM THE NORMATIVE TO THE HEDONISTIC OR EMANCIPATORY PARADIGM – ARE THE BIG SUBJECTS THAT KONTEJNER HAS BEEN BROACHING FOR A DECADE

context were almost theatrically brought to a climax (at least from a local position) in *Art Always Has Its Consequences*, an exhibition that was part of the *Subversive Film Festival 2010*; it was held in the denationalized Kulmer Palace in Zagreb's Upper Town, which served as the Gallery and, later, Museum of Contemporary Art for more than fifty years. Finally, the WHW curators' collective is curating Croatia's presentation at this year's *Venice Biennial.*

[BLOK]-Local Base for Culture Refreshment[23] was initiated in 2001 and launched the *UrbanFestival* in the middle of the summer. The festival, according to its organizers, was started in order to breathe life into this long, dry season in Zagreb's cultural life. Streets, city squares and neighborhoods (in cooperation with some institutions) served as the *Festival's* stage, and in the past ten years of its work, new content has been introduced into a great number of the city's spaces and situations. With the site-specific poetics determined by its medium, through the necessarily hybrid forms of public space interventions, the *UrbanFestival* has brought mobile and flexible forms of nomadic art to the city's spaces, which are increasingly visually suffocated by the combination of big business and rural fetes. Since the Festival's first years, with participation from artists whose interventions in the public space are part of the national art history, like Tomislav Gotovac and Vlasta Delimar, [BLOK] has steadily made sure that art percolates through the city and its citizens' lives. On a less spectacular level, this is also being done through a series of presentations and lectures entitled *Micropolitics,* which bring together around twenty artists and theoreticians to speak about long-term projects

23 Miroslav Jerković, Sonja Soldo, Dea Vidović, Emina Višnić and Vesna Vuković were among BLOK's founders.

arising from the community, initiating, as the title suggests, changes from the grass roots.

The formation of Kontejner, Bureau of contemporary art praxis, is linked to the *26th Youth Salon*, another institutional event important for the independent cultural scene: the *Youth Salon* moved into the Zagreb Fair's pavilion number 5 that year, in the form of a container city[24]. Organizing the *Break21* festival in Ljubljana the following year, the Bureau began its work[25]. It was the work at that festival that would give the yet unfounded association its clear direction: body art and the intertwining of art and technology. The bio-political understanding (not only) of the human body and its relationship with technology – from the normative to the hedonistic or emancipatory paradigm – are the big subjects that Kontejner has been broaching for a decade. Since 2004, the Bureau has been realizing its program mainly through three festivals: *Device art*, dedicated to robotics and the construction of art objects/technical tools, *Touch me*, which presents technology as a sensory enhancer, and *Extravagant Bodies*, recently presented for the second time, which reaffirms states of being the other and the different, both in body and mind. The precisely defined platform of its work allows Kontejner no room to focus on local or regional activity: from its very beginning, it has concentrated on international authors and an international audience. The local element is present in *Device_art* and *DIY lab*: attempts to introduce certain segments of technological art to the Croatian scene through financing and supporting a specific segment of artistic work that is not well represented[26].

The foundation and the activities of Institute for Duration, Location and Variables (DeLVe[27]), active for the past three years, are inseparable from Miroslav Kraljević

24 The Salon's curators were Vuk Ćosić, Slaven Tolj, Jurij Krpan, Zoran Roško and Michal Koleček, and the organization was handled by Olga Majcen and Sunčica Ostoić, who founded the Bureau of contemporary art praxis, while the exhibits were by Platforma 9,81. See Bago, Ivana, Majcen Linn, Olga, Ostoić, Sunčica (ed.) (2010) *Kontejner: curatorial perspectives on the Body, science and technology.* Zagreb: Kontejner, p. 62.

25 Ibid, 94.

26 On the other hand, Kontejner dedicated an anthology of performance to the strong tradition of performance in Croatian art during the *Performance studies international* 2009. See Bago, Ivana, Majcen Linn, Olga, Ostoić, Sunčica (ed.) (2010). *Kontejner: curatorial perspectives on the Body, science and technology*. Zagreb: Kontejner, pp. 102-111.

27 The Institute for Duration, Location and Variables' founders are Ivana Bago and Antonia

Gallery[28], which has been headed by Antonia Majača, one of the Institute's founders, since 2004, and in whose work all the members of the collective have participated. During anniversary, and, for the Gallery's program, groundbreaking 2006, among the program's interests there were artistic projects that reexamined the Gallery's status and role[29]: the context of its formation, and its transformation from the cultural artistic association of a socialist giant and corporate prototype to the corporate communications segment of today's multinational company. In these circumstances, the independent curators' collective grew out of the Gallery, the other side of the institutional coin, as it were[30]. The *DIY* institution, a non-hierarchical reflection of the curatorial department, developed in the blind alley of institutional policies. Majača and Ivana Bago also curated the *29th Youth Salon: Salon of the Revolution* (2008)[31] from the perspective of institutional critique, in another institutionalized environment that doesn't enjoy that title: the Expanded Media Gallery and the Croatian Association of Artists from the beginning of this story. According to them, they started the Institute for Duration, Location and Variables/DeLVe to secure a shelter from the publicly exposed position of the exhibition medium and to develop forms of doing art that were closer to research and outside the parameters of spectacle: those more intimate, more processual, like lectures, seminars, performative reading and close-reading methods[32]. In addition to the biennial edition of the annual art event *Spaport* in Banja Luka, *Where everything is yet to happen* (2009/10), DeLVe also authored the last edition of the Croatian Photographic Association's annual exhibition, *Neither From Nor Towards*. In cooperation with [BLOK]

Majača, while art history students Ana Kovačić and Jelena Pašić have participated in DeLVe's research projects.

28 The gallery, named after a modernist painter who died young, has been operating within the INA Cultural Artistic Society since 1987. Under Branko Franceschi it was established as one of the most significant galleries in the nineties, and its title determined its fate of focusing on "young" artists.

29 Bago, Ivana. "The fact that institutional critique exists is more important than the things that could be written about it", in *Život umjetnosti* (XLI/2007), 80-07. Zagreb: Institut za povijest umjetnosti, p. 21.

30 Collectives as the other side of institutional work are nothing new in these areas, one should only think of Gorgona.

31 *29. Salon mladih: salon revolucije.* Zagreb: Hrvatsko društvo likovnih umjetnika, 2008.

32 *Život umjetnosti,* 85/29, p. 71.

Ahmet Öğüt, ***Devrim (Revolution),*** 2005. ***29th Youth Salon: Salon of the Revolution,*** Croatian Association of Artists, Zagreb, 2008. Photo: Marko Ercegović

they have been organizing the ongoing program of lectures and seminars on socially engaged artistic and curatorial practices, *Micropolitics.*

Could we say that for the past twenty years contemporary art in Zagreb has mostly been created and exhibited outside the institutions, and that's where it's been happening? Or that the initiatives to exhibit it in institutions have often come from the outside? If yes, what institutional system has it been opposed to and what is that system like?

Ray Lee, ***Siren, Touch Me*** project, Kontejner, Jedinstvo Factory, Zagreb, 2008

What kind of mainstream is represented by the Museum of Contemporary Art, which generated the New Art Practice in the seventies, and whose history has for the past twenty years been marked by the battle for its project, building site, construction and, finally, opening at the very end of the (pre)election 2009? What potential did the exhibitions organized by the Museum have for sparking the institutions' interest in the subjects mentioned here or in starting a polemic with them? These were exhibitions like *Constructivism and Kinetic Art* from 1995, which stirred up interest in the New Tendencies; Katarzyna Kozyra's exhibition organized by the Museum of Contemporary Art, held at the Art Pavilion in 2002, *The Misfits: Conceptualist Strategies in Croatian Contemporary Art*, an exhibition unfortunately never shown in Zagreb; or the scene's overview from an international perspective: *Here tomorrow*[33], put on in 2002. What is the position of the Croatian Association of Artists? How much is it traditionally connected to non-rebellious events on the one hand, and how much, on the other, with the, at least historically speaking, institutionally noninstitutionalized Extended Media Gallery?

33 The exhibition was curated by Roxanna Marcocci, a curator at the New York MoMA, who is also curating the forthcoming retrospective of Sanja Iveković's work at that museum.

Reinigungsgesellschaft, ***The Cow Demonstration, (in)place of border, UrbanFestival 09,*** [BLOK], Zagreb, 2009

Don't some of the city's more important galleries, like the above mentioned Miroslav Kraljević Gallery or Galerija Nova, as well as the Vladimir Nazor Gallery, have at least a hint of the "independent" aura? It is far from being a rule, yet the history of institutional and noninstitutional culture in the context of contemporary art often involves the same spaces and personalities, and draws on the same stories. Sometimes it seems like they are two sides of the same coin, yet one is always the flip side.

Those interviewed in the following texts are artists, former and present, with a long experience in artistic and organizational work on the Zagreb scene. You will notice that their artistic work and experience span at least the past fifteen years: we did this to get more complete personal views of working and participating in art since 1990, and for that reason we could not include some very interesting and active artists of the youngest generation, like Nives Sertić, Iva Kovač and Dina Rončević. It certainly needs to be said that the number of artists who have been advocating and defending critical positions in Croatian art for the past twenty years is considerable – this limited space would allow only for enumeration – but most of them have been involved in the above mentioned exhibitions and publications, or referred to by the interviewees. On the other hand, the introductory text exhausted itself in the presentation of the independent scene's

context, since it appears that in the past decade or so artists' self-organization has been replaced by that of curators, weaving webs (or building platforms) of critical action. This is precisely why the following accounts are so precious: Sanja Iveković is a world-renowned artist, who has occupied an uncompromising critical position on gender issues and power positions since the seventies, Darko Šimičić is a real connoisseur, a former member of the Podroom Working Community of Artists and a participant in Zagreb's art scene since the seventies, who also worked at the Soros Center for Contemporary Art, while Andreja Kulunčić and Igor Grubić belong to a generation that should have entered the scene at the beginning of the nineties, but who emerged in the decade's second half. Extremely socially engaged, differing in their methods and media, but all clearly demanding a better and more just society, they are stubbornly determined to let art enter life and life art and to responsibly change themselves, their environment and, why not?, the world.

INTERVIEW WITH DARKO ŠIMIČIĆ

TOWARDS CHANGE

by: **Tihana Bertek and Ana Kovačić**

Your work on the Zagreb art scene was linked to the New Art Practice. You were part of the group of artists gathered around Podroom and Galerija PM (PM Gallery), and worked as the SCCA (Soros Centre for Contemporary Arts) program coordinator in the nineties. You also devoted yourself to avant-garde magazines and publishing and worked in the Museum of Contemporary Art as archive technician and expert advisor a couple of years ago. How would you position your work?

I started as a twenty-year-old very interested in art. I studied economy, but spent more time visiting exhibitions. It was back in 1977/8 that I started to meet some artists. I first met Željko Jerman and Vlasta Delimar. It so happened that at that time Podroom

Darko Šimičić helping Željko Jerman leave a body print in the sand. Group of Six Artists retrospective, SCCA - Zagreb, Croatian Association of Artists, Zagreb, 1998

started up. I definitely attended the first exhibition; I saw posters in a book store, so I went to take a look. It was such a small space that whoever went in would immediately mingle with the artists, there was no distance. I invited Mladen Stilinović and others from the Group of Six Artists to do an exhibition-action at the Faculty of Economy in April 1979, and that was my first art-related work. Jerman soon offered to exhibit my work in Podroom, so I participated in some exhibitions-actions, and I later exhibited in the PM Gallery.

I stopped showing my work at the beginning of the eighties and my interest in art took me down a different road. In addition to these activities, I started collecting pieces by different artists and documentation of their work. When the SCCA was founded in 1993, Branka Stipančić, who was heading it at the time, invited me to join. Back then I was working in a bank. Somehow it happened that at the same time Branko Franceschi told me someone had cancelled an exhibition in the Miroslav Kraljević Gallery and asked if I could find a substitute in ten days. I offered to lend him something from my collection to put on display, and he immediately accepted it. So in 1993 I mounted an exhibition of works by Vlado Martek, Mladen Stilinović and Vlasta Delimar. I stopped working for the SCCA four or five years ago, and after that I worked part-time in the MSU (Museum of Contemporary Art – Zagreb) archive. That is my professional history. So, it moved from some sort of artistic work to other forms of interest, but art has always been the focus in different ways.

At the beginning of 2011 an exhibition of Vlado Martek's work entitled *Poetry in action* was held at the Miroslav Kraljević Gallery. A number of the exhibits there were borrowed from your personal collection. When did you start it? Is there a concept behind it? Goals?

Hanging out with artists, I started collecting their work, which resulted in a pretty good collection. I have pieces by the Group of Six Artists, Mangelos, Vlasta Delimar and other artists. The first pieces in my collection were part of the exhibition-action at the Faculty of Economics and the artists gave them to me. Soon after that I bought a couple of Mladen Stilinović's books. Alongside art, I collected documentation: catalogues, invitations, magazines. Everyone would always laugh at me when I took two or three catalogues at exhibitions. I liked to collect these things, I learned from that, and later it proved valuable because I have a very good archive that has made my work easier.

I collected the pieces in my cluttered apartment and for a long time this was the only place, besides the artists' houses, where you could see this work. When we did the Group of Six Artists retrospective in 1998, I made a chronology of their work and found most of the material in my own archive. Some of the artists keep absolutely nothing: not the pieces, and especially not the catalogues. This aspect of collecting archive material led me to my last professional job in the MSU archive and to my current free lance position. I often lend pieces from my collection for exhibitions both here and abroad. I'm still a collector, but I haven't got the money to make new acquisitions: I now passionately collect books on the subject of the avant-garde and neo-avant-garde. I have a book collection dedicated to books by artists, something I have always been interested in.

IT'S AN INTERESTING PHENOMENON THAT IN THE PAST TWENTY YEARS CROATIAN ARTISTS HAVE BEEN MORE PRESENT ON THE GLOBAL ART SCENE THAN EVER BEFORE. THEY WERE PRESENT AT THE LAST THREE *DOCUMENTAS*. SLAVEN TOLJ, IVAN KOŽARIĆ, SANJA IVEKOVIĆ, ANDREJA KULUNČIĆ, MLADEN STILINOVIĆ AND LADISLAV GALETA ALL EXHIBITED THEIR WORK, WHICH SHOWS THAT THERE IS GLOBAL INTEREST IN ALL GENERATIONS OF ARTISTS

As a protagonist of the Zagreb art scene since the seventies, do you see a continuity of such scene activity since the country's independence and up till now? What do you think about the artistic positioning of your generation in the past twenty years? In these twenty years, what have been the hubs of progressive artistic practices, if there were any, as Galerija SC (Student Centre Gallery), Podroom, PM Gallery and others used to be in the past?

Many things have changed. Not always in a good way, however. I have always hoped there would be positive changes, that ideas would spread and that, in spite of Croatia being small, some ideas would stem from other cities as well. But in these places

TODAY'S GENERATIONS HAVE A WHOLLY DIFFERENT OUTLOOK ON THE WORLD

Vlado Martek, Sven Stilinović, Darko Šimičić, Boris Demur, Željko Jerman and Mladen Stilinović in front of the Croatian Association of Artists during the Group of Six Artists retrospective, Zagreb, 1998

Vlado Martek, Sven Stilinović, Darko Šimičić, Boris Demur, Željko Jerman and Mladen Stilinović in front of the Croatian Association of Artists during the Group of Six Artists retrospective, Zagreb, 1998

they turn up and then disappear quickly. Unfortunately, the same happens in Zagreb. Many positive initiatives came to a standstill or vanished. The political changes that happened in the nineties, both good and bad, were clearly reflected in culture. It's an interesting phenomenon that in the past twenty years Croatian artists have been more present on the global art scene than ever before. They were present at the last three *Documentas* Slaven Tolj, Ivan Kožarić, Sanja Iveković, Andreja Kulunčić, Mladen Stilinović and Ladislav Galeta all exhibited their work, which shows that there is global interest in all generations of artists. However, the bad thing is that it didn't happen thanks to the work of our curators, but primarily due to the artists' own efforts. These artists are really focused on their work and they used these opportunities in the best possible way. Sanja Iveković will soon be having a solo show in MoMA, but neither will our institutions show any special interest in it, nor will this country go to great lengths to refer to her as a representative of our culture. I have always said that the German government financed the fiercest critics of German culture, Beuys and Fassbinder, precisely because of their criticism, while ours is incapable even of giving articulated support to its apologists, but will give them shamelessly generous funding.

CRITICISM IN BOTH POLITICS AND CULTURE IN THE NINETIES TOOK PLACE IN DIFFICULT CIRCUMSTANCES; IT WAS THE TIME OF WAR AND TRANSITION. IN THE FIRST COUPLE OF YEARS, THE SCENE WAS VERY CONFINED, AND ANY ACTION WAS SERIOUSLY AGGRAVATED

Soros Center for Contemporary Arts in Zagreb was founded in 1993, under the wing of Open Society Institute – Croatia and the Eastern European SCCA centers' network. Can you now, years later, pinpoint the role and the importance of the SCCA activities during the nineties?

The important thing about the SCCA and the reason it was founded was to ease the process of the transition in culture and arts. The centers were founded in all the Eastern European countries on the same principles, with the same budgets. Working in the Center was very useful to me because it allowed me to see the situations in different

countries, from the Baltic states to the Balkans, and you could see that Croatia, and what was then Yugoslavia, was light years away from some of the countries that are today in relatively better positions than we are. I think that the SCCA achieved a lot, especially when remembering the annual exhibitions, communication with the world, awards, scholarships and subsidies for exhibitions and books. The SCCA set its own standards, apart from the local rules of the game, and was a direct link to the world of art abroad.

We did the job transparently; we gave donations and called for exhibition proposals, for example. Thanks to some of the SCCA programs, a great number of artists and culture professionals spent time in the USA, which surely had a positive long-term effect. We always supported the younger generations of artists, but in 1998 we also organized a retrospective of the Group of Six Artists, which was an attempt to reevaluate their work in relation to their engagement with the public space, that is, to the model of exhibitions-actions that they had done about twenty years before. This exhibition awakened interest in their work; it traveled to several cities, a big catalogue was made, a couple of books published, their movies were restored and released, etc. I think we were the only SCCA that had done a retrospective of someone. I'm still sorry that the general SCCA plan couldn't allow for our own gallery space; it turned out that we always needed it. If we had had a space to hold exhibitions, I'm sure we would've done even more.

How did the socio-political climate of the first half of the nineties influence the art that was being produced, especially that with critical overtones?

Criticism in both politics and culture in the nineties took place in difficult circumstances; it was the time of war and transition. In the first couple of years, the scene was very confined, and any action was seriously aggravated. At that time, some very intriguing artists appeared on the scene. I'm especially referring to Slaven Tolj and his artistic work, as well as his social engagement, which had a lasting positive effect on the cultural scene. Emerging at the same time were artists like Tomo Savić-Gecan, whose works were, paradoxically, both spectacular and invisible, and Andreja Kulunčić, who started doing her characteristically explicit socially engaged work in the mid-nineties.

Could you compare the nineties and the first decade of this century? How have the changes in the global, national and local contexts influenced the artistic production and scene in Zagreb? How have the strategies changed?

Today's generations have a wholly different outlook on the world and live in the present; they are not particularly interested in the past or worried about the future. The scene is completely different from that in the traumatic nineties; the situation is more open conceptually, economically and geopolitically. However, I don't think things are easier now that you can exhibit anywhere in the world or find a sponsor and do something. No, I think it's harder because you need to be more focused on the work itself and its distribution. What I would say is positive is the fact that in the past ten years some connections have been made, not on a political or financial basis, but on a conceptual level, through the work of artists, critics and curators. I'm thinking of, specifically, What, How and for Whom (WHW), a curators' collective whose position is not tied to the local; for the first time we have critics and curators from our country present on the global scene. The situation has opened on various levels, and it's our job to react accordingly and on time, and use the existing interest. However, it's hard to say what will happen in ten years. The Western landscape used to be somewhat different, their interest didn't reach this far, and as a little country we can be very pleased with the extent of our presence.

THE NINETIES HAD A DRAMATICALLY NEGATIVE EFFECT ON THE WORK OF THE MUSEUM OF CONTEMPORARY ART: THE ENTIRE CAPITAL OF THEIR WORK SINCE THE SIXTIES WAS IRRETRIEVABLY LOST

When speaking of the art production in Zagreb, we could say that the nineties were pretty erratic. Could you single out important events within that discontinuity, and if yes, what should they be remembered by? What significant changes has art gone through since the nineties?

The situation in the nineties was very unstable, a lot was happening. I'm not sure I could encapsulate it now; that would take a lot more thinking and digging through materials and memory. The fact is that this cultural environment desperately tried to consolidate itself as either national or nationalist, but, fortunately, failed. The greatest

success is that the local culture managed to establish itself as cosmopolitan, although such orientation is strongly opposed by many even today. In the nineties, the Modern Gallery, then headed by Igor Zidić, arranged an exhibition entitled *New Croatian Art,* which was very good because it included the youngest generations of artists. That still very conservative institution at that time accepted artists of a different orientation, recognizing that they too belonged to the corpus of Croatian art.

The nineties had a dramatically negative effect on the work of the Museum of Contemporary Art: the entire capital of their work since the sixties was irretrievably lost. Outside Zagreb, the work of Slaven Tolj in Dubrovnik is particularly important. He significantly changed the scene and showed both the power and powerlessness of the alternative. His work indirectly made possible or at least easier the appearance of new initiatives such as curators' collectives WHW and Kontejner and other groups and individuals. In short, since the nineties it's been obvious that the institutions have been in crisis and that the situation was saved by a number of individuals: by artists, and only a couple of critics and curators.

In what way have Croatia's independence and the war and transition influenced the throughflow of art in the region in the past twenty years?

At the beginning of the war, all communication was severed, which is completely understandable. Of course, the first connections were made with Ljubljana, then with Sarajevo, and only a decade later with Belgrade and Novi Sad. These first connections were made by the independent scene, and only much later was the situation normalized at the official level. However, many private connections had never been severed at all. I'll tell you one story of mine. I was introduced to Miško Šuvaković by Stilinović in 1989 in Zagreb, and we then became friends and started writing to each other. After that, we met in Belgrade in 1991, but because the war had started couldn't see each other again until 1996. We would meet in Ljubljana or in Hungary. All that time, we were constantly communicating through letters and we sent each other books. The telephones didn't work at the time, the letters would travel for a week; we communicated like people in the nineteenth century. However, it was therapy for both of us, a necessity, an escape from all the traumatic events. Soon after traveling had been normalized, Šuvaković often got invited to Zagreb, and he is present here today through books, lectures and the exhibitions he organizes. I can say without any exaggeration that his presence on the Croatian art scene has been very valuable and

that we can already talk about an entire generation of artists and critics raised on his texts and lectures.

As for Croatian cultural policy, it primarily supports public cultural institutions, and most of the cultural facilities in the country and the capital are maintained through subsidies. Do you think this model is sustainable or should the cultural system be reformed?

We are a small and narcissistic cultural environment which aspires to having its own Louvre or Bilbao, its own Warhol or Picasso. Our cultural policy supports dead models from a time before Impressionism. Everything is done the way the autocratic financers like it. The entire policy is tailored according to their personal taste. The fact is, if one Ministry and a couple of richer cities are the only financiers, it will necessarily lead to a situation where not everyone can get funds, and the vast majority of the money goes down the drain. The only way to resolve this is to start financing culture from different sources.

I once attended a lecture on the American financing model, which is very different from ours. The lecturer said that it was better to have a hundred donators who give you a thousand dollars, than one donator who gives you a hundred thousand dollars. That is the key to everything. If you get your cash from one place, there will always be mistakes. If you have one museum of contemporary art: always a mistake, because that museum will necessarily be both the best and the worst. I'm actually repeating Martek's words from the golden age of PM Gallery, when he said that PM was the best gallery and the worst gallery: the best because it had good exhibitions, but the worst because it was the only place where artists could exhibit. Terrible monopolies are present here; always the same people hold the purse-strings, so to speak, and that can never be good.

Do you see any potential for positive change? Will the situation take a turn for the better?

There will be changes, I just don't know how long we'll have to wait: five, ten or fifty years. There is not much room for private investment. We're missing an entire gallery infrastructure, which also means gallery owners, who do a very important job, and collectors who won't just long for an unattainable Bukovac, but will dare go after

Vlado Martek and Darko Šimičić at the opening of Martek's solo show, Student Cultural Centre, Belgrade, 1987

something more important and radical. The corporate sector hasn't come forward yet, nor will it, unless certain preconditions are met. Unless financing is decentralized, the situation is unlikely to change. All of this would not be so tragic were we not living in a terribly inefficient country. The system is such that it facilitates neither communication nor planning, not to mention three-year projects. All of these are problems that have repercussions on the art production and working methods.

How would you connect the artistic and cultural practices of the previous decades with today's functioning of the area which we term independent culture? Could we recognize certain forerunners of this scene's present work in the practices from the past?

I spent important years of my life socializing with Jerman, Mladen and Sven Stilinović, and Martek, and today I am proud of being able to say that I had an exclusive education: I was taught by the best artists. It is the Group of Six Artists that could be the forerunner for independent practices to look up to. The model was extremely simple: if they couldn't show in a gallery, they showed in the street. Their favorite material was A4

paper, so they didn't spend money producing the work. And, of course, the ethics was far more important that the aesthetics. A significant thing happened with the Group of Six Artists: an art group emerged on the scene, and only one of the artists had an art education. Demur was studying at the Academy at the time, and the others were studying something else or had left school. People gathering around them soon started exhibiting in Podroom and later on in PM Gallery, which was a part of the Croatian Association of Artists.

However, PM was obtained thanks to Croatian Association of Artists accepting non professional artists for the first time in its history, which is an important fact because it was a seismic shock to that fundamentally conservative institution. Nothing collapsed, nothing was destroyed, but some progress was made. I see today's independent scene as a continuation of that work. The independent scene has the same approach: if we can't do this here, we can do something else; there is a clear ambition to change the situation. Today, of course, this happens in somewhat different forms, but it is the same idea. I see a link there, and, finally, you can tell by the present interest in the work of the artists from the seventies, which, I feel, is greater than ever before. Their experiences are being heard, which is a good thing, because they talk about the liberating effect that such work has. In the end, this independent situation, the independent scene, provides the brightest examples; again, I'd mention Slaven, WHW and others, who represent the best that our independent culture has to offer today.

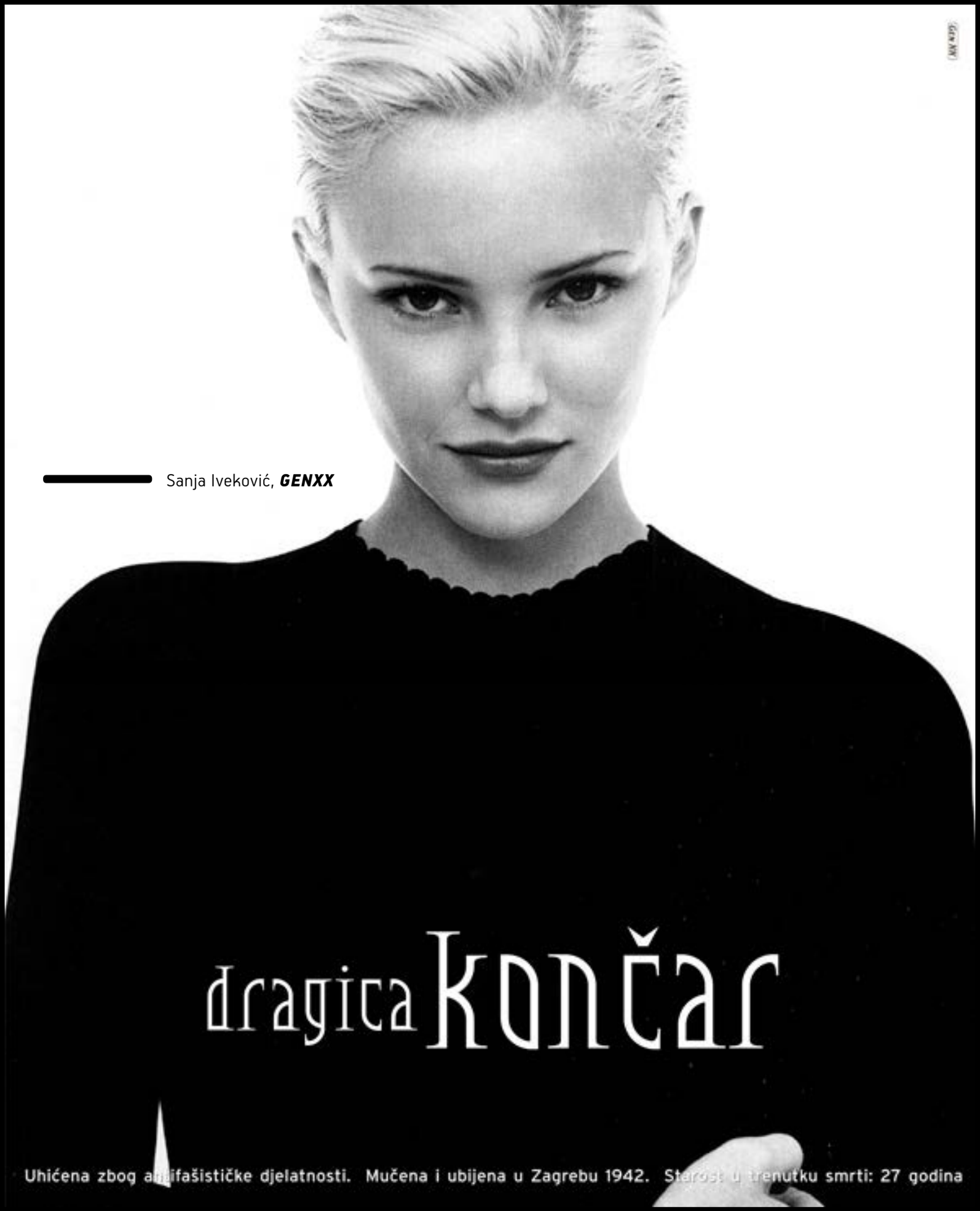
INTERVIEW WITH SANJA IVEKOVIĆ

IN POCKETS OF RESISTANCE

by: **Tina Novak and Leda Sutlović**

The New Art Practice stands for a new understanding of art, in the sense of the dematerialization of the art work, democratization and socialization of art, questioning the function of art and the artist's social role, critiquing the existing system of culture and art, and conceptualizing new models of artists' association. One of these artists' self-organization models was the Podroom Working Community of Artists, a working and exhibition space which, between 1978 and 1981, brought together the main protagonists of the New Art Practice. How would you assess the institutional structures and the general socio-cultural context within which you began your artistic work, and what was the position of artists in socialist Yugoslavia?

In self-managing socialist Yugoslavia the legislation nominally protected the status of the independent artist as a professional in the arts whose public work the state considered useful for the community: if he/she proved to have participated in solo or group exhibitions, the artist could apply to the Committee for Status Allocation, which


Sanja Iveković, GENXX
dragica končar
Uhićena zbog antifašističke djelatnosti. Mučena i ubijena u Zagrebu 1942. Starost u trenutku smrti: 27 godina

then guaranteed him/her health care and contributions record; some sort of pension. In other words, it wasn't necessary for us to make money from selling our art works on the market to prove that we were "professional" artists, which is the case today. Being accepted into the Croatian Association of Artists was enough. I remember how stunned my artist friends in the capitalist West were by this system. But it meant that the local art system institutions were powerful and that's why artists had good reasons for local "institutional critique". One of our demands was the right to be paid for our work like all the people working in the art system. Raša Todosijević said it wonderfully in his manifesto *Who Makes Profit on Art and Who Gains from it Honestly?* When Dalibor Martinis and I decided to start Podroom, our motivation was to try and take things one step further, and by a political action change the position of artists who were forced to cooperate with the institution. So in the first edition of the magazine that we published in Podroom we suggested the idea of a "contract" which would guarantee the possibility of a different relationship between the artist and the institution.

Since the beginnings of your artistic activity you have occupied a feminist position, critically rethinking the relations of power, the media consumerist space of the symbolic construction of reality and gender relations, gender identities and the media representation of women. In a system that proclaims the so-called solution of the women's question, how does your articulation of feminist attitudes come about?

I first encountered feminist art at *Trigon '73*, the first European exhibition of video art, in Graz. Valie Export participated in it, as well as a greater number of American artists. I got to see works by Linda Benglis, Joan Jonas, Trisha Brown, Hermine Freed... A year later in Lausanne, at the second international exhibition Impact Art – Video Art I saw the work of Eleanor Antin, Martha Rosler, Yvonne Rainer... And feminist art was already being discussed in foreign magazines, such as *Flash Art, Artforum,* and *Avalanche*, which I got my hands on. It was all very inspiring and at my second solo show I exhibited works in which I wanted to reexamine my own position as a female. So, I started off with the practice, the theory came later. I began my education in theory at the meetings of the *Woman and society* section, which was formally under the wing of the Croatian Sociological Association, and was organized by a group of feminists after the famous international feminist conference *Drug-ca Žena: žensko pitanje? (Comrade Woman: Women's Question?)*, which took place in 1978 at the Belgrade SKC (Students Cultural Centre). For many of the women participating in it, that conference made everything click into place. Another very important thing for me was meeting Ulrike

IT WASN'T NECESSARY FOR US TO MAKE MONEY FROM SELLING OUR ART ON THE MARKET TO PROVE THAT WE WERE "PROFESSIONAL" ARTISTS

Sanja Iveković, ***Women's House,*** Museum of Contemporary Art and Autonomous Women's House, Zagreb, 2002

WHEN I RETURNED TO CROATIA, I APPLIED TO THE COMMITTEE TO GET THE STATUS OF AN INDEPENDENT ARTIST AND WAS REJECTED. I WAS TOLD THAT STAYING ABROAD PROVED THAT I WAS NOT A GOOD PATRIOT

Rosenbach, who exhibited that year in Zagreb's Gallery of Contemporary Art and with whom I've remained friends. I think that the same year and in the same gallery there was an exhibition of Annette Messager, whose early work I was greatly impressed with.

With the democratic changes of the nineties, there also came a surge of the nationalist discourse and a repatriarchalization of the society, while only one canon was preferred in art: the one that contributed to the rebirth of the nation. A famous case from that period was the case of the *Witches from Rio*; the public witch-hunt of authors who criticized the socio-political reality. How did these circumstances in the nineties affect your work and did you yourself experience some sort of witch-hunt similar to the one described?

Fortunately, my experiences weren't as traumatic as those of my friends who were declared witches, but I did experience some unpleasant things myself. I had a job as a graphic designer at the Graphic Institute of Croatia, but when the war started I was on a study tour in Canada so I didn't return to Croatia in time to be “accounted for”. I got fired. When I returned to Croatia, I applied to the Committee to get the status of an independent artist and was rejected. I was told that staying abroad proved that I was not a good patriot. It seemed that the new government wanted to label me as a dissident, but I had no intention of agreeing to that. I stayed, applied again next year and got the status. Like many others, I didn't want to accept the dissident status: the inactivity, withdrawal and nonparticipation. However, since the nationalist discourse was all-pervasive, I wasn't inclined to exhibit in state institutions. I started cooperating with women's NGOs, which were beginning to form back then, and I personally participated in their founding. Cooperation with *Arkzin*, that vital “pocket of resistance”, is especially important to me; it’s where I published my *GENXX* series.

You have focused on subjects that are marginalized in the public discourse; in the nineties you explored the suppressed antifascist heritage, the fall of socialism and the consequences of capitalism (*Nada Dimić File, Pride, Lost and Found*), as well as the invisibility of women in history and in the public memory/narration of the nineties (*GENXX, Tko su bile sestre Baković / Who were the Baković Sisters*), and, later, violence against women (*Women's House*). In contrast to the situation from the war-ridden nineties, and in the context of the art scene, what do you think about the liberalization at the beginning of 2000 and later on? What major changes that have had a positive effect on the Zagreb art scene were introduced and how did all of this influence your work?

The antifascist heritage wasn't only suppressed in the dark nineties: it was a subject that was literally a taboo. I remember suggesting the *Nada Dimić* project, which included an intervention on the façade of the former factory, for the *Zagreb Salon* in 1998, whose subject was *The City*, to curator Igor Zabel. He was thrilled by the idea, but all the attempts to make the manager of the new company Endi International agree to it failed. It was only after the election in 2000, when the Social Democrats came to power, that I was finally able to make the project happen, in collaboration with the curators from the WHW team, who included it in their exhibition *What, How & For Whom on the occasion of 152nd anniversary of the Communist Manifesto.*

The changes that began in 2000 allowed the artists a greater field of activity, and they started engaging more in critical practice. In the West, where they have a longer history of such practices, there was a fear that this would only be a trend, later to be replaced by another one, which would benefit the art market, the scene's strong regulating force. Since the market is not yet that influential here, this is not a real threat. After 2000 many organizations working in culture have appeared on the NGO scene. Their networking is some sort of guarantee that the spaces of critical practices will spread.

The *Women's House* project, started in 1998, functioned as a work in progress and was actually an example of a specific argument for socially engaged projects in art, which you developed in several countries, in cooperation with women's shelters and women's/feminist organizations. How important or necessary is activism to an artist, in order for him/her to act politically and/or to be socially engaged?

Sanja Iveković, ***Nada Dimić File, What, How & For Whom on the occasion of 152nd anniversary of the Communist Manifesto*** exhibition, WHW, Arkzin, Croatian Association of Artists, MI2, Zagreb, 2000

I consider working in and with women's NGOs a very important part of my education. Women's groups were extremely important in the process of building Croatia's NGO scene because they helped promote forms of organization and ways of articulation of one's own interests different from those in the mainstream or those determined by social regulations. I agree with the claim that women's groups were responsible for starting the process of democratization. Women's initiatives were the first autonomous initiatives organized outside the existing institutions, like the socialist alliance or the unions: outside the women's alliance and the Communist Party. This cooperation was an invaluable experience for me because participating in it made me change both the contents and the

methods of my artistic work. For instance, before it, I never knew anything about violence against women because this subject was never present in my artistic circle.

Can you pinpoint an artist with a distinctly feminist sensibility, someone in whom you see traces of your own expression? Can you point out the works of some artists of a younger generation in which you recognize an active and critical outlook on the world?

I can't say I know the youngest generation well enough, but I believe there are artists with such a sensibility, since we've had Women's Studies here for a while now, there's feminist activism and even courses dealing with gender issues at some universities. So feminism is not something alien, unusual or unknown. I believe artists accept the feminist heritage, both international and local, and I hope it is no longer a subject neglected at the academies.

At the end of 2010 and beginning of 2011 Galerija Nova (Nova Gallery) put on an exhibition of your, Ivan Picelj's and David Maljković's work. Framing the exhibition was the subject of reexamining the socialist modernism, its critical achievements and its artistic possibilities. Three of your works were shown: *Structure from 1976, New Zagreb* from 1979 and the sound installation *Kako smo rušili ogradu u Varšavskoj (How we tore down the fence in Varšavska Street)* from 2010. What is the common denominator of these works and is there critical potential in art today?

I'm very glad that the curators included a work that is really a sound recording of the demonstrations in Varšavska Street, which I participated in myself. The editor of the radio show *Slika od zvuka (Picture made of sound),* Evelina Turković, invited me to make one sound picture for the show, so I had an opportunity to do this audio work. Tearing down the fence in Varšavska Street really was the most important event for me in the last year and when I was asked by the journalists to pinpoint the most important cultural event of 2010, I said that for me these were the actions of Pravo na grad (Right to the City) and the activities around Varšavska Street. The two other pieces which are being exhibited, *Structure* and *New Zagreb,* I did in the seventies, when such initiatives were unthinkable. However, both then and today I've tried to react critically to the context in which I'm immersed, whether it is the modernist grid (in *Structure*) or the everyday political ritual (in *New Zagreb*).

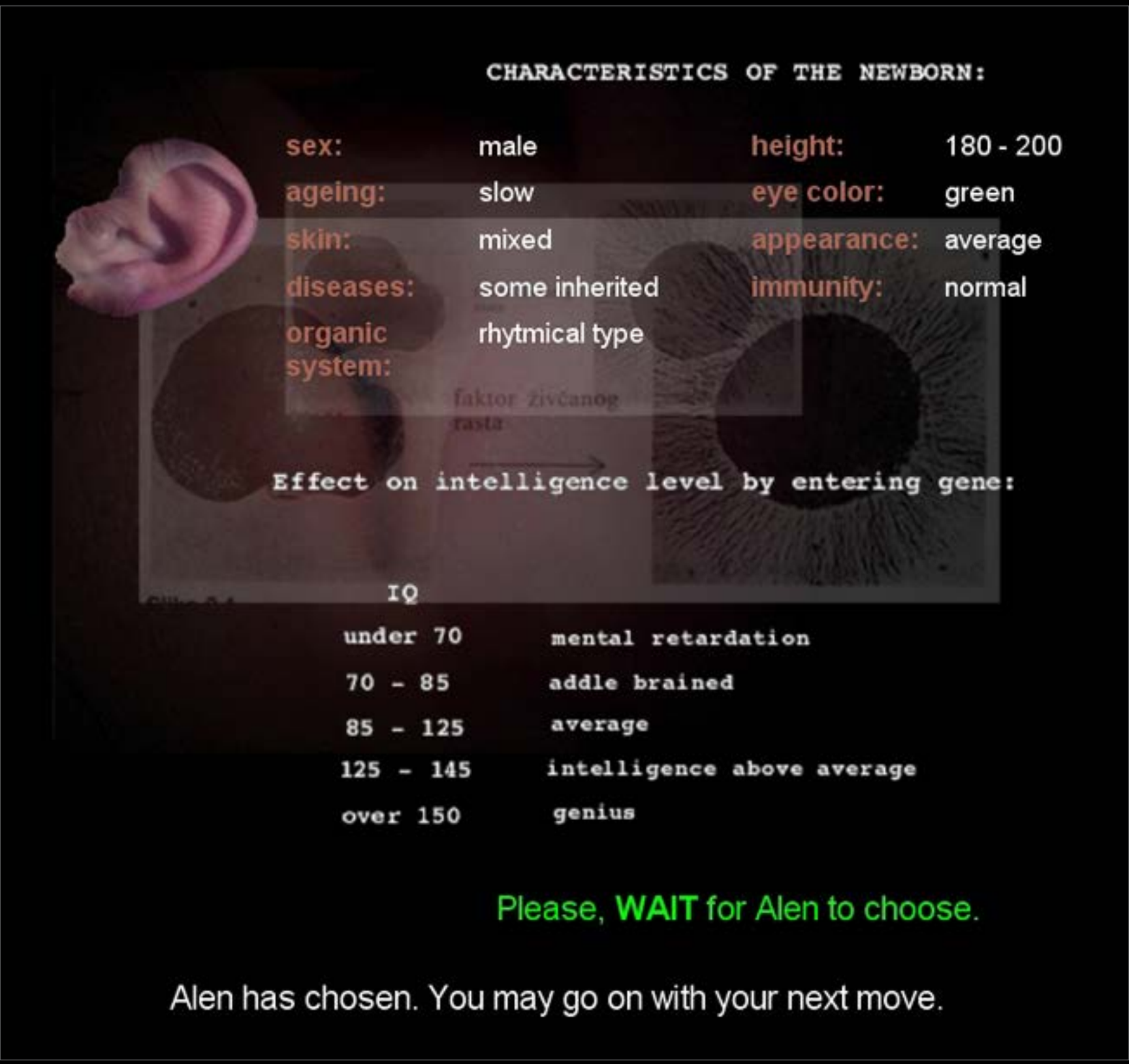
INTERVIEW WITH ANDREJA KULUNČIĆ

BUILDING BRIDGES

by: **Petra Novak and Tamara Sertić**

At the beginning of the nineties you studied in Belgrade and Budapest and traveled around the Near East and Latin America. In the mid-nineties you came to Zagreb. Could you describe the atmosphere that you found in Zagreb? How was the situation in the country reflected in the art scene (and vice versa)?

I graduated in 1994, after having studied for seven years altogether. During the first part of my studies, in Belgrade, I studied drawing and sculpture, while I spent the second part, in Budapest, making ambient installations. Around the end of my studies I started exploring the possibility of working and functioning independently, and tried to find the meaning of making art. I started in Jordan and Syria, spent a year in the countries of South America and, finally, came to Zagreb. When I arrived in Zagreb, I was neither familiar with the art scene, nor able to get into it; it was completely hermetic. It was only after two or three years that I started getting a grasp of things. There were not that many exhibitions and possibilities at that time, so I



Andreja Kulunčić and coauthors, ***Closed Reality-Embryo,*** 1999 - 2000, multidisciplinary art project, http://embryo.inet.hr

I SEE MULTIDISCIPLINARITY AS A BRIDGE TOWARD DIFFERENT TYPES OF EXPERTISE, DIFFERENT EXPERIENCES AND MINDSETS – THOSE OF BIOLOGISTS, SOCIOLOGISTS, PHILOSOPHERS, PROGRAMMERS – WHICH FUSE TO CREATE A NEW MEANING

finally became part of the scene when I participated in the group exhibition *Biennial of Young Artists* in Rijeka in 1997. After that I became visible and began understanding and recognizing the key figures and events. Some time before that, in 1996, I went to New York and Minneapolis on a scholarship awarded by Soros Foundation's *ArtsLink* program, which I perceived as a great opportunity, since the war and everything that had happened made any kind of activity difficult. You couldn't travel or get money for larger projects. I returned from the USA with my first computer and the first experience of connecting to the Internet, and I also gained a basic knowledge of making websites. The Open Society Institute–Croatia, as part of the network of Soros foundations, offered free classes in Photoshop and other software here in Zagreb. It all seems trivial now, but at the time getting a computer and gaining the necessary skills opened up possibilities for further work. For me it was the crucial experience.

You said that the project *Closed Reality-Embryo* was the first work that gave you a way out of the strained relationship with yourself and your environment. What strained relationships were you talking about and how did you find a way out of them? Does it refer to your embarking on interdisciplinary collaboration and the Internet?

Embryo started in 1997, but only reached the Internet in 1999. It was a finished concept on the Net in 1997, but it took me a couple of years to get it going because back then, as I've pointed out already, everything was more closed, even in relation to other professions. Besides, I was younger, people didn't know me, so it was harder to find collaborators for the project. Back then, people found the idea of embryo, game, Internet... strange. They were distrustful. I wanted the work to be detached from the everyday issues surrounding us, but also to be connected to the social reality and to attract people outside the art world. That's how I started doing multidisciplinary work with people who

Andreja Kulunčić, ***NAMA - 1908 employees, 15 department stores. What, How & For Whom on the occasion of 152nd anniversary of the Communist Manifesto*** exhibition, WHW, Arkzin, Croatian Association of Artists and MI2, Zagreb, 2000.

were strong within their chosen disciplines. I see multidisciplinarity as a bridge toward different types of expertise, different experiences and mindsets – those of biologists, sociologists, philosophers, programmers – which fuse to create a new meaning. *Embryo* was the first project where I adopted this approach, and the combination of using the Internet, working on a project with several stages, budgeting, forming an NGO and working with a number of collaborators came with the multidisciplinary process.

What is it that the Internet offers and other media do not? What was the significance of the Internet in the strained socio-policital situation that you have described?

I couldn't finance ambient installations because they require a lot of space and physical effort, so the computer monitor became my studio; technically it was the simplest and cheapest, as well as, actually, the only possible choice at that point. During the day I worked as a web designer in a studio and at night I worked as an artist. This life was physically demanding, but it offered me both a chance to survive and to make art. The Internet also helped me make contacts, not only with people outside Croatia, with whom I worked on projects or communicated, but also with friends whom I grew up with and went to college with, and who were living abroad. I worked on the Internet because everything else was financially out of my reach, not because it was my first

choice, my great wish or my great concept. With time, other means of communicating with the audience crept into my work, like the billboard. *NAMA: 1908 employees, 15 department stores* from 2000 was my first step into that medium.

You try to involve a wide circle of collaborators (citizens, workers, marginalized groups) and researchers (sociologists, social workers, philosophers, doctors...) in each of your projects. What aspects does the notion of participation incorporate; on what levels is it manifested, how does it define the work and how has it developed with time?

I make a distinction between the multidisciplinary and the socially engaged projects. The multidisciplinary projects, like *Closed Reality-Embryo, Distributive Justice* and the latest, *Creative Strategies*, I budget myself, through the NGO. I apply for money, develop the project in segments and pay fees to the people involved, so the central role of financing and organizing everything is mine. When it comes to the works where I am invited to exhibit, I am "just" an artist; someone else does the financing and organization, which makes a great difference in the creative process.

In multidisciplinary projects I don't express my own attitude. For instance, I don't say what I think about genetic engineering in *Embyro*, or which theory I find just in *Distributive Justice*. The goal is to give the visitors the opportunity to form their own opinions by actively participating in the project. It's important to me to increase their awareness of today's society and to give them a chance to be more creative, whether it is in their attitude to genetic engineering, justice or their everyday living strategies. Irresponsibility is often the result of not understanding things. I believe that gaining insight into things awakens your responsibility toward the society you're living in.

Projects like *NAMA, Austrians Only* and *1CHF=1VOICE* were defined by the curatorial concept and the exhibition's logistic framework. In these works I engage with a particular group of people; I work with them and I try to give them a tool, a sort of instrument to empower their position. It's not about simply pointing out the problems faced by, say, asylum seekers, workers in the black market or unemployed women and then waiting for others to help them, it's about empowering them through a tool we create together. In that sense, all the visitors who want to play a game on the Internet, fill out a questionnaire, take part in discussions or give an interview are participants in multidisciplinary projects, while in socially engaged work the participants belong

Andreja Kulunčić, ***1 CHF = 1 VOICE,*** Shedhalle (Rote Fabric) Zürich, September 2007 - September 2008

to a particular group of people that is somehow marginalized in society. In the latter I stand up for the worker, criticize the way illegal immigrants are treated in Switzerland or Bosnians in Slovenia, and so on. I'm not trying to be a mediator, I'm trying to give those involved an opportunity to participate directly, without facing any danger.

In socially engaged projects, the process often begins with research. I start by identifying the social problems of the places I'm invited to and the reasons these problems are generated. I often need expert help (from sociologists, psychologists, social workers) in the research. We then move from a well-known and explored position, if there is one, or do our own research as the preliminary of the project. For instance, when doing *Austrians only* we discovered that the Linz association of Latin American women had done a major survey on the way employers treat their maids the year before. I founded my work on that research. I wouldn't dare go somewhere and work with vague ideas; I utilize the existing research or organize my own. Most often I use polls and sociological surveys, and rarely theory, because the things I'm concerned with are very specific and exact: specific problems and specific people. In socially engaged work a theoretical background won't help me, but it will in multidisciplinary projects. *Distributive Justice* is entirely based on the theory of distributive justice. So the methodology, goals, manner

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DESTABILIZATION

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BUT EMPOWER IT

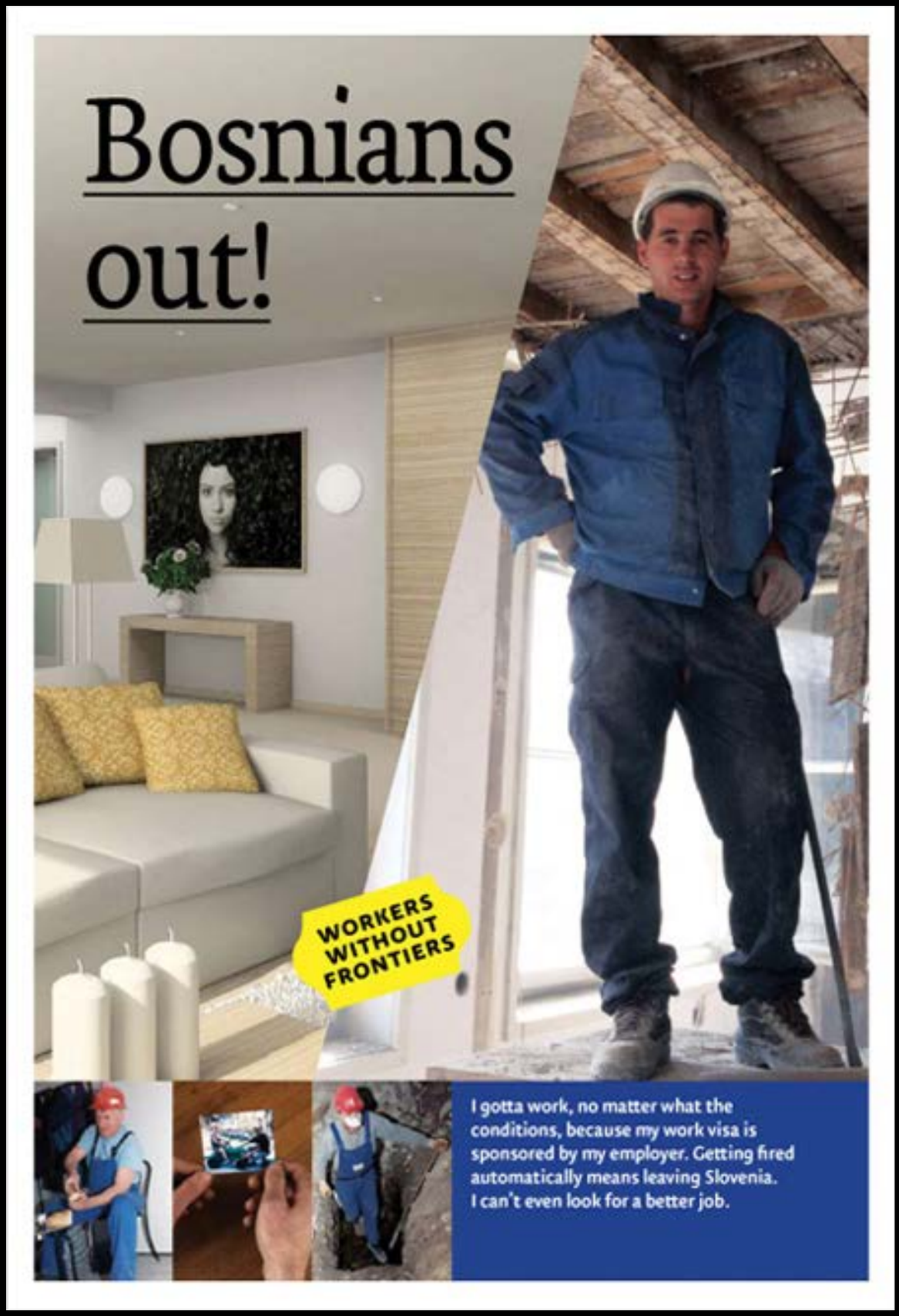
of working and participation are all completely different. With socially engaged work the viewer needs to become aware of the problem and his/her own role in it: he/she does not participate directly. If you are, for instance, a Swiss treating your Bolivian maid badly, you need to become aware of what you are doing and question your attitude. But in *1CHF=1VOICE* illegal immigrants were invited to participate by each giving 1 CHF – a donation for the renovation of the Swiss parliament, which does not acknowledge their existence.

You describe your work as bridge-building and yourself as some sort of project coordinator. How much does this destabilize the institution of the author? How important is this aspect for your work?

I frame the project and assign everyone a segment to work on alone. I make sure that nothing dominates, that everybody can fit in and function well both collectively and on their own. To reach this point of encounter and to get into a collaborative project, I first do a lot of talking about the subject of the project with my collaborators. I find this approach very exciting and interesting, I always learn a lot. When everybody basically understands the other participants in the project, the real collaboration begins. However, everyone remains in their own field of expertise, which is for me the point of multidisciplinary collaboration. I believe I can't be a programmer, a designer, a sociologist and a philosopher at the same time, I simply can't have all these kinds of knowledge and all these outlooks. The different readings that are brought into the project are a great wealth and they look like a unique whole from the outside. And it is my job for this whole we have created to communicate with the visitors at the exhibition.

As for the destabilization of the institution of the author, I wouldn't say I destabilize it, but empower it. I think that letting go doesn't mean destabilization and giving up on authorship, but changes the form of authorship. To me authorship is collaboration. People participating and learning something new with joy, concentration and interest and later bringing some of the enrichment that we built together into their own work – that's authorship to me.

Do the organisations/institutions dare to be critical or is the artist forced to adapt his/her work to those enabling it to happen and those showing it in their gallery/museum?



Andreja Kulunčić, ***Bosnians out!,*** Modern Gallery, Ljubljana, 2008.

EVERY TIME I GET AN INVITATION, I TRY TO FIGURE OUT WHETHER THE CURATORS WILL GO ALL THE WAY OR WHETHER THEY ARE JUST PRETENDING TO WANT SOCIAL CHANGE

That depends. I haven't come across censorship in Croatia because you are mostly offered empty gallery walls to exhibit whatever work you have. The institutions never or rarely participate in funding, and there are no sponsors to get “mad” if you do something with a critical or political edge. You don't get money here to be critical, to shake things up, it is never suggested that some changes could be caused or at least questioned by art. It's different in Western Europe; money is assigned to large projects because there is an awareness that artists can raise questions, communicate differently, conceptualize dialogues on important social problems in a new way, and there is a willingness to back this up. Not always and not everyone, of course, especially when it comes to private sponsors. It is because big productions can happen that the possibility of censorship is greater than in Croatia.

Do you think this has been slowly reaching Croatia, for the past ten years maybe?

Maybe in other areas, but not yet in art. Abroad, people know that you have to pay for every phone call or billboard and they are ready to give you money. But there are situations when they don't take it all the way. Many will at some point say: “OK, now let's get back to the gallery and exhibit this.” Then I get mad and fight for the project to go on, because it’s not about the gallery but the people involved. Every time I get an invitation, I try to figure out whether the curators will go all the way or whether they are just pretending to want social change, but would actually like to be part of an important museum, mainstream system or another elitist story that they are currently “criticizing”. Then again, we're all people and people change. Maybe they intended to go all the way, but eventually changed their mind... I respect showing my work in galleries, but it’s not the most important thing to me. What is more important is what happens outside the gallery, with those to whom the work is dedicated. Only then can we start talking about a change.

I LOOK FOR NEW WAYS OF EXPRESSION EVERY TIME, DEPENDING ON THE PROBLEM I SPEAK OUT ABOUT, BUT ALSO ON THE SPACE IN WHICH I SPEAK AND ITS AUDIENCE. THE MEDIUM IN WHICH THE WORK IS CREATED IS ALSO "PUBLIC SPACE"

How would you comment on the differences between working abroad and working in Croatia? In this context, how does the place where it is performed determine the project?

Distributive Justice is a project conceptualized like a framework that every country adds its own material to, like when you add clay to the framework of a sculpture to make it grow. In a way it's all related and it doesn't really matter what country you're in. However, the problem of justice was read completely differently in each country. *Embryo* works in a similar way: it was interesting to talk about genetic engineering in India because their religion gives them a completely different angle on the issue from the one we have. In that sense, the work functions in the same way every time, but the approaches to the subject and modes of dialogue vary.

However, my socially engaged projects are deeply entrenched in the social context from which they stem. That means that *NAMA* cannot be done in Austria and *1CHF=1VOICE* cannot be done in Croatia. Even the methodology changes in different projects. Wherever I work, I always have to think of how to get people to communicate. Unfortunately, I can only work where I am invited, and I am mostly invited by the richer countries and those more open to criticism. I would love to work in China and explore social awareness, but it looks like that won't be possible anytime soon.

As for funding, I believe that the more experienced you are and the more complex your projects get, the more elaborate your financial plan needs to be. However, you rarely find any understanding here in Croatia, so I still spend a lot of time partially budgeting projects. It is the cultural policy of funding projects in visual arts that I find really problematic. The much criticized policy of "let a thousand flowers bloom" is still at large: producing a great number of little projects, none of which can ultimately lead to

Andreja Kulunčić, ***Austrians only, Festival of Region,*** Upper Austria, 2005.

any real change. I would like to be trusted on the basis of my work so far; trusted when I say that a lot more money is required for this kind of project and that the final project will be exactly as described in my project application.

How do you perceive the public space and how does intervening in it differ when you do it as an individual and as an artist? Is it now easier for you to act in public space than it was a couple of years ago, in 1997 or 2000?

The public space includes the Internet, newspapers, galleries, city squares, shopping malls... I look for new ways of expression every time, depending on the problem I speak out about, but also on the space in which I speak and its audience. The medium in which the work is created is also "public space", whether it is the radio, a billboard, a street action or the Internet. However, I see a difference between using that space and trying to change it. When I merely use it, I can make my own private conclusions, but I don't act on them there, publicly. The everyday use of space allows only for small fluctuations in action, which are not good enough for me. When I want to make a greater impact, I shape it through art. Actions in the public space used to be more visible, while today the public space is crammed with too much of everything, so public action demands that you come up with new strategies all the time. People want to limit the amount of images, news, sounds, commercials that they daily consume so they filter them. It's your job to get inside that filter, into that spectrum of meaning that makes it through to the recipient.

What do you think about the position of artists from the Balkans, the former Yugoslavia, Eastern Europe? Is there a better topography?

It does matter whether you come from Poland or Hungary, yet both are historically parts of the Eastern Bloc. These are different countries and their people have different histories. "Eastern Europe" is not the determining label anymore; what matters are the political and historical blocs before their socialist histories. It's another matter what "European art" means. Today art is discussed in terms of larger blocs, those of Europe, India, China, the USA, so the question of the Balkans or the former Yugoslavia is no longer that relevant, which is a good thing.

As for the topography, I believe there is a better one. With my work methodology it's

Andreja Kulunčić and coauthors, ***Distributive Justice,*** multidisciplinary project, 2001 - 2005, http://www.distributive-justice.com

easier to be part of an economically more developed country that is socially aware, both because of communication with the audience and financing possibilities. Of course, I think that here, in Argentina or in China there is a greater need for this kind of project, but need itself is not enough. People have to become aware of that need, and so do the state and city authorities that can make the projects happen. Becoming aware of our reality is a complex process and it is a shame to marginalize art in that process.

At the moment you are teaching at the Academy of Fine Arts in Zagreb and working with the future young artists. How do you see your role in the education of the younger generations of artists? How do educational institutions influence the formation of the so-called scene?

I see myself as an older colleague, not as someone shaping them, because that seems “dangerous” to me. When I was a student, people used to say that you spend five years being shaped by the academy and then another five breaking out of that mould, so I am doing my best not to fit into that matrix. I'm trying to show them as much as possible, without evaluating it, as well as to convey to them what I have learned about the job after years of doing projects and exhibitions, thus making their paths easier to tread. However, obviously not everyone needs the same type of experience, so I try to see who's where and what would help him/her develop further. I do project teaching, which means that I try to help them develop their projects and ideas based on their initiative and work. I think it’s important that the students take responsibility for their curriculum, and that in the jungle of information and possibilities they find what interests them and what will be useful to them. In other words, it is important for them to become independent during their studies: unlike in some other professions, in art you are primarily on your own.

Igor Grubić, ***Sooty-Faced Angels,*** Museum of Contemporary Art, Belgrade, 2006. Photo: Jasenko Rasol

INTERVIEW WITH IGOR GRUBIĆ

RESPONSIBILITY IN EVERYTHING WE DO

by: **Maja Gujinović, Jasna Jakšić and Srđan Laterza**

You received a lot of attention for *Black Peristyle*, an illegal intervention performed in Split in 1998 as an *hommage* to a 1968 action by a group of artists that would later become 'Red Peristyle', but also as a reflection of the current situation in Croatia. Your biography says that you started making art in 1996. What preceded *Black Peristyle* in your work and how were you determined by that intervention?

In the mid-eighties, when I was in high school, I started doing photography. At the beginning of the nineties I photographed artists and their art for exhibition catalogues and in the mid-nineties I did conceptual photography, land art interventions, site specific performances and collages. The horrors of war and the extremely nationalist atmosphere in Croatia made me wonder what my responsibility in all of that was. Since I had been drifting about our little art scene for quite some time, I realized that people in it never changed. I thought about how art could break out of gallery spaces to reach

Igor Grubić, ***Black Peristyle,*** Split, 1998. Photo: Feđa Klarić.

people who didn't go to galleries, to influence the public in the sense of making an actual change, even on a micro level, to encourage others to speak up and start doing something... I wanted to do the *Black Peristyle* in 1997, but I believed it would have a stronger effect on the thirtieth anniversary in 1998, so I decided to wait patiently. Also, in 1997 I was writing something akin to a manifesto of my artistic activity and I would go on to base my work upon those principles, which are, primarily: stepping out into the public space, attempting to benefit the community I live in by starting discussions, pointing out or offering solutions for certain problems and including others in the creative process. When I realized what a splash *Black Peristyle* and *Book and Society – 22%* made in the public and what their actual influence was, it was a definite affirmation of the future course of my artistic work.

That same year, in collaboration with ATTACK! – Autonomous Culture Factory, you organized *Book and Society-22%*, an action in which you criticized putting VAT on books.

Igor Grubić, ***Remembering the Book, Book and Society - 22%,*** Zagreb, 1998. Photo: Marko Ercegović.

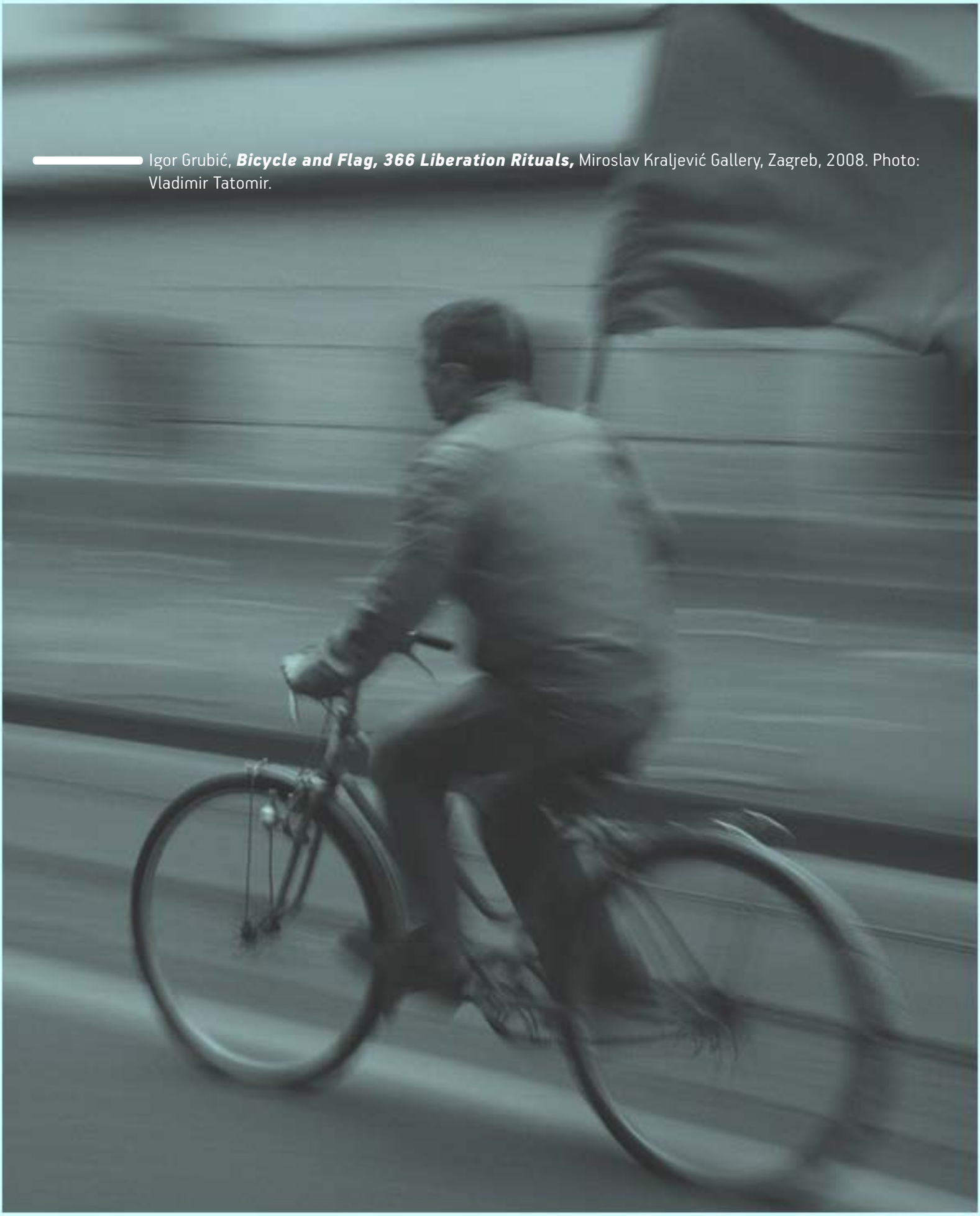
During the post-war economic crisis, when all the statistics showed a great decline in book sales (it was clear to me that an ordinary person with a low pay could not afford to buy books), my intention was to work out an event that would initiate a public discussion on the problem of putting VAT on books. Although I organized the entire action on my own, it was important for me to involve ATTACK!, as they were the only representatives of the alternative youth culture at the time. They helped by arranging for me to subsequently (a couple of months later) get funding for the organization and catalogue printing expenses from the American Embassy through their organization. I also invited the most prominent artists of all generations, in whose work I recognized social engagement, to participate. The protest against VAT on books was a strong and united statement made by the independent art scene, and it was in that sense unprecedented. By speaking the language of art, we managed to attract great media attention. I think it made us all aware that there was power in such collective, creative outward interventions, and that such strategic actions could even lead to a serious change in society. In this case, with publishers and authors also reacting swiftly, VAT on books was levied under mounting pressure.

Igor Grubić, ***Scarves and Monuments, 366 Liberation Rituals,*** Miroslav Kraljević Gallery, Zagreb, 2008

IN BOTH ACTIONS I USED GUERILLA STRATEGIES OF COORDINATED INFORMATION BOMBARDMENT. *NO KI TE KA* WAS AN INTERVENTION I STARTED AT THE END OF 1997 AND CONTINUED FOR THE NEXT SIX MONTHS, PASSING OUT LEAFLETS AT THE OPENINGS OF EXHIBITIONS AND AT OTHER CULTURAL EVENTS

With *NO KI TE KA* (1997/98) you pointed out the flaws in institutionalized culture, while *Appeal for the removal of the Student Centre management* tried to call for action among the student population through a questionnaire. These interventions directly referred to the disappearance or pacification of what used to be the hearts of culture, like Kinoteka and Galerija SC, but indirectly touched on the problems of the return of nationalized property to public institutions or their misuse for the acquisition of party or personal wealth. What were the reactions to that?

In both actions I used guerilla strategies of coordinated information bombardment. *NO KI TE KA* was an intervention I started at the end of 1997 and continued for the next six months, passing out leaflets at the openings of exhibitions and at other cultural events. I copied them and carried them in my pocket, handing them out to everyone; I gave them to journalists and sent them to news desks. That sparked interest and several newspapers and a film magazine wrote articles on the problem of Kinoteka, and even parts of the leaflet were published. When I did *Appeal for the removal of the Student Centre management*, at the very opening of the exhibition members of the Student Centre (SC) management got upset that I was passing out leaflets calling for their removal. I was pointing out that it was unacceptable for students not to be able to shape the cultural policy of a Centre that was supposed to cater to them. At the end of the leaflet, there was a questionnaire addressing the recipient-student, questioning his/her own responsibility for the state of SC. The following day the management removed all the leaflets that were at the exhibition and that I had put up on the walls of the Centre. I used that to contact the media, calling attention to censorship in SC and vandalism of art (honestly, I didn't care whether it was art or not at the time, but I thought that was a good way to stir up a scandal). When the media started writing about what had



Igor Grubić, ***Bicycle and Flag, 366 Liberation Rituals,*** Miroslav Kraljević Gallery, Zagreb, 2008. Photo: Vladimir Tatomir.

TUĐMAN WOULD CALL OUT EVERYONE WHO DARED TO THINK DIFFERENTLY AND CRITICIZE THE GOVERNMENT IN THOSE DIFFICULT TIMES

happened, the management got even more upset. Students organized a number of public discussions on the problem. At the Faculty of Humanities and Social Sciences the leaflets were xeroxed and handed out, and Pokret studentskih inicijativa (PSI, student initiative) launched a petition demanding that the management should quit that was signed by 5000 people. When the politicians saw how great the number of the students was and realized they were potential voters, they decided to support them. Nine months later the managing director was removed from office and the SC policies started to change.

IN THE NINETIES THERE WAS SMALL NUMBER OF YOUTH INITIATIVES, FINANCED MAINLY BY SOROS AND A COUPLE OF FOREIGN FOUNDATIONS AND EMBASSIES. THE MINISTRY OF CULTURE AND CITY OF ZAGREB MOSTLY FINANCED VARIOUS FOLKLORE EVENTS, IN ORDER TO RAISE NATIONAL CONSCIOUSNESS

Around ten years later you supported the students of the Faculty of Humanities and Social Sciences and performed an intervention on the statue of Silvije Strahimir Kranjčević with them. Could you compare the student populations at the end of the nineties and at the end of this century's first decade?

You should take into account that the end of the nineties was marked both by the ravages of war and the tyranny of Tuđman and his party, and the urban population was completely apathetic. Not only were the students lost in search of their own identities, but a large number of intellectuals remained passive. Tuđman would call out everyone who dared to think differently and criticize the government in those difficult times, and he labeled them “Soros's mercenaries”, “traitors of patriotism” or “red, yellow and green devils“... In that period after the war, when we know there were purges in certain positions, when there was an economic crisis, maybe it is no wonder most intellectuals decided to be quiet (or at least not rebel) out of fear for their jobs and their families' survival, and in such a climate young people had no role models or support. In the nineties there was a small number of youth initiatives, financed mainly by Soros and a couple of foreign foundations and embassies. The Ministry of Culture

Igor Grubić, ***Christmas Trees, 366 Liberation Rituals,*** Miroslav Kraljević Gallery, Zagreb, 2008

and City of Zagreb mostly financed various folklore events, in order to raise national consciousness. The beginning of 2000 brought a change at the elections and the NGO scene bloomed, young people organized and initiated various art events and festivals in all fields of creativity. All these things in the past ten years were prerequisites for creating a collective consciousness that led generations to realize young people could influence the social actualities.

For a number of years you worked for the production studio Fade In. That job wasn't miles away from activism: the TV documentary series *Direct*, as well as documentary films, directly engaged with social reality. What was it like to work in the television medium and did you feel you (and your colleagues) were being heard by a wide audience?

The experience of working in Fade In and in the film medium was definitely of great significance for the future course of my artistic work, but even more important was the experience of being part of a collective that is trying to act together and live and work according to shared ideals and principles for a number of years. For a long time, Fade

In was the only socially engaged studio in Eastern Europe. During that time I produced less art. In Fade In I worked as a producer and journalist. We made documentary films and reportages that followed the independent art scene and NGOs, and these were broadcast in *Dobro jutro Hrvatska (Good Morning, Croatia)*, a show with one of the highest viewer ratings at the time.

We were interested in citizens who actively participated in society and who were concerned with the problems of other people. We followed the work of such individuals and groups and tried to share their example with the wider population. These were the beginnings of the civil society's presence in our media. We believed it was important to give people these examples and encourage them to get organized and act. There were no such shows at the time on HTV and other televisions, so Fade In had a direct influence. Also, back then, the journalism on Croatian television was old-fashioned and the camera was slow, while we used hand-held camera and fast, dynamic montage. Interviews are more expressive when there is no voice over, so we based our TV segments on that. With time, HTV's approach to shooting and montage also began to change. The atmosphere in our collective was stimulating, our outlooks on the world were very similar and all the decisions about the studio's policies were reached together. I believe that such an experience of a collective is almost impossible in the art scene, unlike in the film world where moviemakers rely more on each other and on team work, due to the nature of their business.

In 2008, on the fortieth anniversary of the tumultuous 1968, you decided to spend the year doing little, everyday rituals, which encompassed artistic rebellion, emotional reactions, nostalgic reminiscence and adolescent revolt. In the explanation you made a funny remark about it being your withdrawal from the social perception of the forties, which you had just entered, as the period of a preferably serious, financially secure life. The personal and the public are intertwined and interchangeable in this series of performances. How much of the political was there in your personal, intimate rituals of liberation, and how much of the personal in those most political? What was humor's role in all of this?

For me, forties coincided with some personal tragedies, all of it giving rise to introspection and recapitulation of my life up to that point. I decided to leave the safety of the job of producer and completely commit myself to art. As a form of revolt against the false safety and conformity that had had me dozing off for a while, I decided to

I DECIDED TO LEAVE THE SAFETY OF THE JOB OF PRODUCER AND COMPLETELY COMMIT MYSELF TO ART. AS A FORM OF REVOLT AGAINST THE FALSE SAFETY AND CONFORMITY THAT HAD HAD ME DOZING OFF FOR A WHILE, I DECIDED TO EMBRACE UNCERTAINTY AND DO INTERVENTIONS IN THE PUBLIC SPACE EVERY DAY

embrace uncertainty and do interventions in the public space every day. I was guided by some basic questions: what is it that I am preaching and do I practice what I preach? My starting point was that it wasn't possible to influence others unless we turned to ourselves first.

Although some of the rituals are more personal and some more political, it's logical that the two are constantly intertwined. The political in the personal is the awareness that our every act and every word leave a deep mark on reality. There should be responsibility in everything we do. The personal in the political is the awareness of one's right of expression and consistency of personal opinion, which is potentially endangered by the majority that thinks differently. From time to time I try to interlace the interventions with humor because these little gestures relieve art of its seriousness, gravity and monumentality, but at the same time have depth.

In one of the *366 Rituals* you did *Read Martek* with two younger artists, performers Božidar Katić and Marko Marković. You dedicated a couple of actions to Martek and you often single him out as your mentor. In what way has his artistic work influenced you and who else would you point out as your role model? Also, what drove you to collaborate with Katić and Marković, and was it the continuation of the intergenerational dialogue? In which of the younger artists do you recognize an approach to art similar to yours?

Sanja Iveković, Vlado Martek and Mladen Stilinović are the artists that in the eighties left a permanent mark on my approach to art. I was interested in them because of the

ways their works reacted to social actualities, because of their direct approach to reality, the consistency of their work, but also, very importantly, the width of their creativity and the ethics present in their lives and works. Even back in Yugoslavia, Zagreb's conceptual scene was strong and specific, precisely because of this critical social engagement. A certain local heritage is present in our works, you can see the connection to the avant-garde of these areas. We don't focus on abstract or universal ideas, we refer critically to the social issues around us. You could probably detect influences of the Zagreb School of Animated Film, Gorgona and the philosophers gathered around Praxis. Branimir Štulić echoed the spirit of that heritage in his songs, and there is also Novi Kvadrat (the New Square) and Mirko Ilić.

Although I agree it’s possible for the art work alone to move us, I don't believe in its autonomy. I'm interested in who's behind the art work, in whether he/she practices what he/she preaches and whether his/her thoughts are aligned with his/her work, because talent is not the only thing that matters, virtue matters as well. A man's greatness is not in his intellect, but his character. What always strikes me about Martek is his focus on others and I often talk to him about spirituality and working on oneself. His poetics is close to the ideas of the avant-garde, its cheekiness and faith that art can enrich and culturally elevate the people. When creating *Read Martek* I had all of this in mind, and that's why I involved Marković and Katić: they have similar poetics and charge. I recognized my boyish energy in them. This action was, among other things, a symbolic demonstration of handing on the torch of the activist spirit from one generation to another.

Speaking of artists who are not yet thirty, I would also like to mention Iva Kovač, Tonka Maleković and curator Vlado Tatomir, who launched the *Museum of Neighbourhood* project.

***East Side Story*, your project recently bought by the London Tate Modern and Zagreb and Belgrade museums of contemporary art, deals with the violence against the people who dared to publicly express their sexual orientations at gay pride parades in Zagreb and Belgrade and the people who supported them. The shocking documentary footage of aggression is juxtaposed with the healing dance performance from one of the scenes of violence, Zagreb's Zrinjevac Park. How much are the themes of violence against those who are different universally recognized and understandable in today's art production? What have been the reactions of Zagreb and Belgrade as well as international audiences to the piece?**

Igor Grubić, ***East Side Story,*** Museum of Contemporary Art, Belgrade, 2008

The Museum of Contemporary Art in Belgrade invited me to create the piece and I was guided by the idea of reacting to the context I was in. I created a piece that speaks about the problem of this region, about the existing prejudice and hostility toward those who are different. At first I had planned to do interviews with hooligans and human rights activists, who were on the opposite sides at the parade, but going through documentary footage I realized my disbelief at people's brutality and cruelty was accompanied by a strong physical reaction; I was nauseous every time, so I decided to work with the body: with dancers. I realized that enough had been said on the subject, so I chose to communicate the bare emotion without using words, since the spectator is quickest to identify with emotionally charged scenes and to ponder on them, reflecting on his responsibility in society. I believe empathy is very important in artistic work because it pushes us to act. Wherever this video is shown, I receive reactions from people who were shocked and moved to tears. In the end, it turned out that I had actually created a piece that communicates in a language understandable to all: the universal language of emotion.

If we tried to make a formalist joke, we'd say that the colors most present in your work are red and, in a lesser degree, black. Both have strong ideological meanings and together they make the anarchist flag. However, the symbolic meanings of these colors go way beyond the political arena of the nineteenth and twentieth centuries. How do you perceive them in relation to ideology, but also beyond ideology?

I'm glad there's an association with anarchism. I mostly used black and red in *366 Liberation Rituals* and *Black Peristyle*. I mostly worked with these colors when doing interventions because they seem to be the most suggestive. Colors play an important role in the public sphere, as proved by marketing research, and I too look for a way to reach the audience I'm addressing. I always think about how to present an idea to a wide audience as simply as possible, so everyone can understand it. Sending a message becomes something like a minimalist agitprop campaign that I try to design well. I create something simple and clear, like an ideogram, because you don't have a lot of time for explanation in the public space. People are chasing after their own goals and you need to grab their attention, stop them so they can receive the message. In the twentieth century, the strongest messages, in the sense of their creative solution, were those created in the period of Russian Constructivism. Russian Constructivists honestly believed that art could cultivate the people. Propaganda and emotion are strongly present on their posters. So at the same time, art made its way through advertising,

Igor Grubić, ***Velvet Underground,*** 2002. Photo: Mare Milin.

while politics used art to spread revolutionary ideas. The two basic colors dominating their designs are red and black. In interventions that were part of *366 Liberation Rituals*, I would use red to spark off a nostalgic ideological associationwith the past socialist system, but in many of the interventions red had other symbolic meanings, like blood, life energy, youth, revolt and passion. Black suggested criticism, negation, the necessity of destruction that will be followed by creation. The black circle on the Peristyle symbolized the stain on the soul of every individual who could actively contribute to changing our society's reality, yet doesn't do so, remaining passive instead.

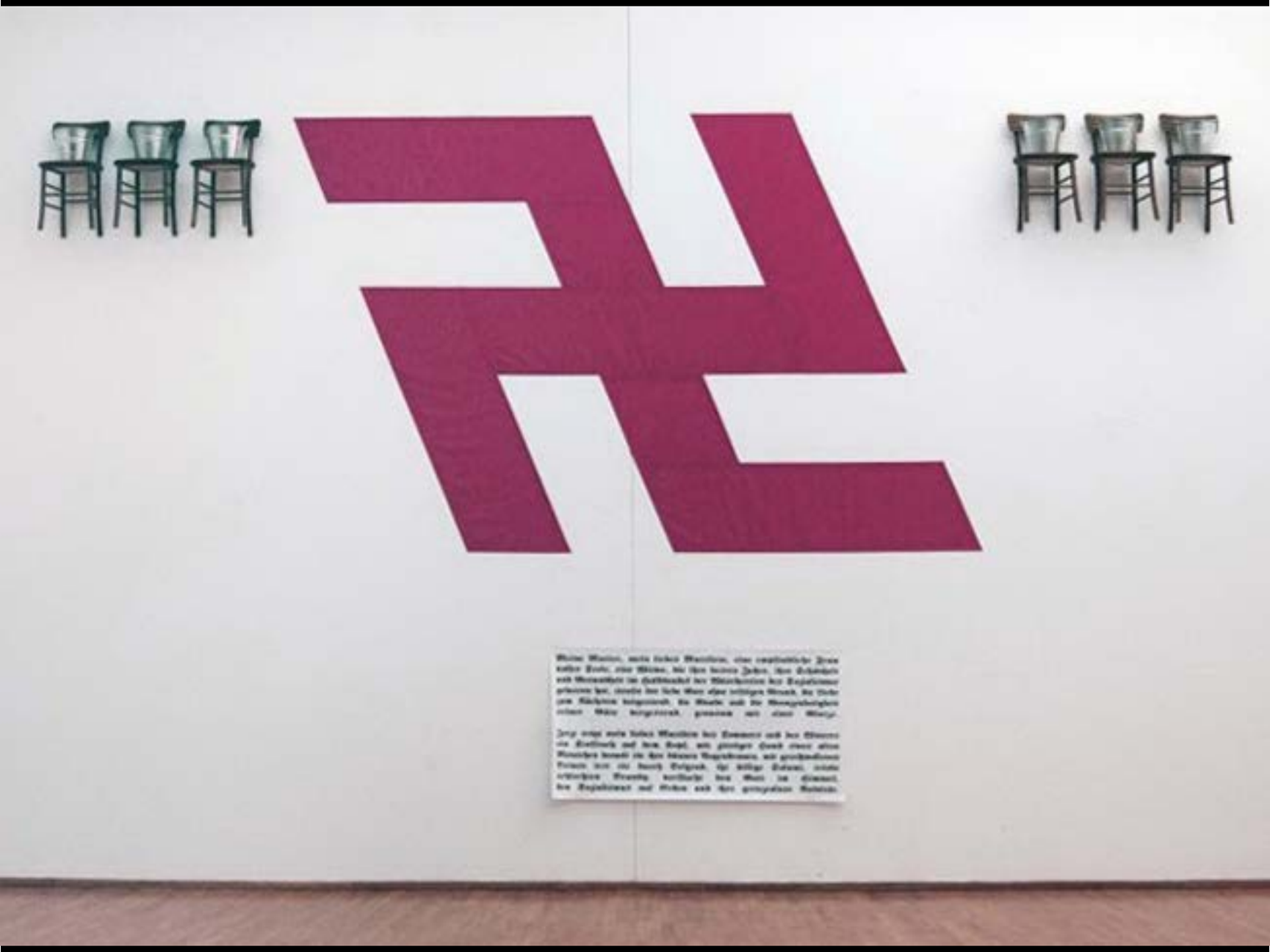
CLOSED CIRCLE

by: **Vesna Milosavljević, Vesna Tašić, Miroljub Marjanović**

In the past two decades critical art, as well as contemporary visual art in general, has been insufficiently historized, theoretically contextualized and critically evaluated. At the same time it has not been systematically documented or catalogued, and it has been mainly ignored by the most influential media. Therefore the block in this publication addressing critical art in Serbia primarily represents a call for further investigation of this neglected and problematic issue.

Our collocutors, artists from various generations Milica Tomić, Živko Grozdanić Gera and Danilo Prnjat, as well as art historian and currator Stevan Vuković, who were selected from among the many other participants of the art scene, provide various answers to some key questions, confirming the need for a more comprehensive analysis and review of the many aspects of critical art in Serbia during the chaotic period of recent history.

Considering the turbulent events in the past twenty years, which also influenced contemporary art, there is an unavoidable separation of the 1990s and the first decade of the 20th century, i.e. the period during and after the reign of Slobodan Milošević. However, this chronological division does not mean that there is a significant



Dragoljub Raša Todosijević, ***Gott liebt die Serben,*** 1993/2002, installation, collection of the MSUB, exhibition "On Normality: Art in Serbia 1989-2001", MSU Belgrade, September-November 2005.

THE LAST DECADE OF THE 20TH CENTURY WAS MORE THAN AN INSPIRING HISTORICAL, SOCIAL, POLITICAL AND CULTURAL CONTEXT – THE BEGINNING OF THE PERIOD OF WARS, NATIONALISM, ETHNIC CLEANSING, POLITICAL BLINDNESS AND FAKE PATRIOTISM

critical art, in the sense of phenomenon as well as content, considering the fact that some objective circumstances of its existence have not changed significantly (the lack of exhibition spaces, an art market, general lack of funding, lack of media interest...), and the topics that it engages in have practically only increased in number.

The last decade of the 20th century was more than an inspiring historical, social, political and cultural context – the beginning of the period of wars, nationalism, ethnic cleansing, political blindness and fake patriotism, economic collapse and general destruction of society in all aspects. In addition to record-breaking hyperinflation, mobilization, exodus, the reign of political and mafia structures and tycoons, as well as the NATO bombardment following the war in Kosovo, the 1990s were also marked by the ten-year struggle of the opposition and civic society against the regime and all these tragedies, which members/actors of the contemporary art scene took part in, in different ways.

The turbulent events continued into the new decade, which was marked among other things by the mafia assassination of the first democratic Prime Minister (in 2003), the de facto loss of part of state territory (Kosovo), a new wave of economic crisis and other consequences of the hasty transition into liberal capitalism, the inclusion in globalist trends and the country's accelerated European integration... These were also new challenges for critical art, but it is once again insufficiently visible among the general public, therefore its potential and achievements are still questionable.

The key open issues include whether a Serbian version of Guernica was possible during the most turbulent period in recent history, what were the resistance strategies of critical art practice, and what its general role was during these years, whose consequences are still being felt today?

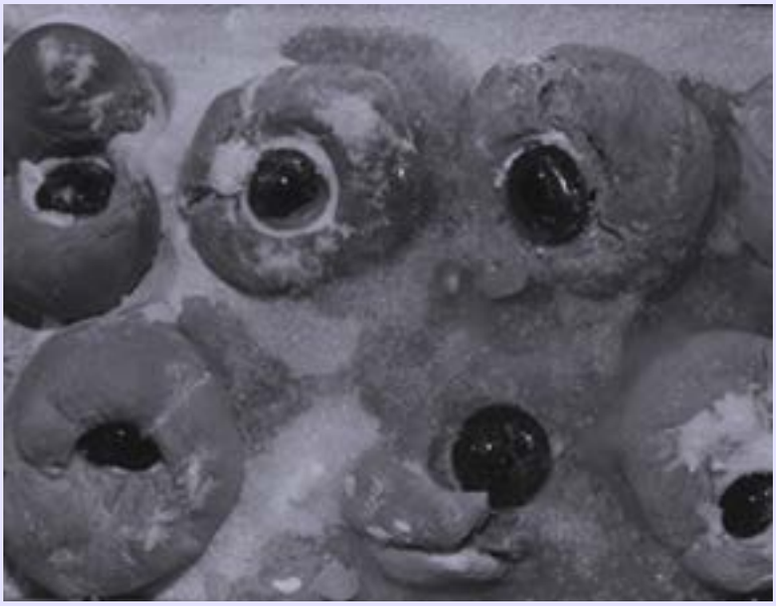
ACTIVE RETREAT

During the wartime, in the first half of the 1990s, contemporary art featured "active escapism" which was formulated by Lidija Merenik in one of the first significant reflections on these years[1]. This term describes "the creation of a parallel fictional reality and utterly personal stories which again, would have never occurred if they [hadn't been] caused by existential reality, which on occasion succeeded in surpassing fiction." Practically during the worst years of war, inflation and poverty, a vital part of this scene was anesthetized, as were the critics who abandoned institutional theories and withdrew to their own ranks. Stevan Vuković later[2] used the term "active escapism"[3] to clarify the strategy of resistance on the independent art scene in Serbia during the 1990s, stating that they were articulated in the sphere of visual art as "active escapism in face of a single horizon of mutually intertwined social realities, imposed through the state ideological apparatuses." Official institutions had become the testing grounds for demonstrating the power of those who rose to the level of participants in the institutional cultural system, through close ties with the new political oligarchy. Believing that there was no consistent cultural policy during the 1990s, Vuković introduced the syntagm "simulated mainstream", where the main protagonists were the most aggressive self-proclaimed "great" artists, from Milić od Mačve to Tapi. The simulated mainstream "occupied everything that could be occupied, and the other scene, alternative or independent, or whatever you wish to call it, was forced to retreat... We did everything under impossible, almost inhumane conditions, so that the field would

1 L. Merenik, No wave: 1992-1995, Chapter 1, Art in Yugoslavia 1992-1995, Center for Contemporary Art Belgrade, 1996.

2 S. Vuković, Politika, *Umetnost i Problemi sa Stvarnošću,* Balkan Umbrella magazine for the dialogue of cultural centers in the region, Remont, Belgrade, 2001.

3 The chapter in which I introduce active escapism is called Loss of Shared Social Reality. In it I analyze the situation where under the pressure of traumatic reality of war, poverty and increasing international isolation, our ability to integrate impressions into a single empirical reality was increasingly failing, and to most of the population it seemed that life was something that was happening elsewhere and happening to others. In this context active escapism, perhaps quite paradoxically, was one of the ways to continue the life that is happening here and now, provided that *here* and *now* are redefined. For example, being against war at the time meant being against the reality of war. It meant negating that war was something that was being imposed as the only and ultimate reality, which one did not have the choice of not participating in. S. Vuković in an interview for this publication.



Led art, ***Art Cookbook,*** an abandoned garage next to the "Jazzbina" Club, Belgrade, December 17 1993

UPPER FOUR: Led art, ***Locality N° 2,*** the "Pionir" Ice-rink, Belgrade, February 25 1994

LOWER TWO: Led art, ***Frozen art,*** Belgrade, May 15-16 1993

survive in some form and make some contribution, while at the same time constantly distancing ourselves from it, reflecting upon it with a critical distance." Opposite stood "they", who were also critically oriented, but in a completely different way - they were recognizable by their criticism of the new world order, Serbia's position in the former Yugoslav federation as the "dungeon of the peoples", as well as the elitist system of art which does not respect painters who work "from the soul".

This chaotic and schizophrenic situation led to a specific absurdity – the severe confusion of the terms alternative and contemporary, as noted by Darka Radosavljević in the catalogue of one of the first serious reviews of artistic practice of the 1990s – the Remont.Review: The Belgrade Art Scene of the 90s project (a series of ten exhibitions between February 2001 and April 2002) at the Remont Gallery, which she organized with Jasmina Čubrilo and Stevan Vuković.[4] For example, artists from the 70s and 80s, who had previously already been present on the international scene or worked at art academies, where still most often publicly classified as part of the alternative scene.[5] A significant contribution towards reviving the decaying scene was made precisely by one of the first conceptual artist of the 1970s Belgrade art scene, Raša Todosijević, with the Private-Public project, where by combining a public space (gallery) and a private space (residential house), he tried to appeal for the creation of a parallel culture.[6] After Podgorica (1992), this project was realized in the spring of 1993 in Belgrade, and later

4 The exhibitions displayed what was available, because some of the works could physically not be installed, some no longer existed because the artists were not able to keep them, and some (few) were included in the collections of foreign museums and institutions, but few existed in the collection of the Belgrade Museum of Contemporary Art, even through its functions included acquisition, D. Radosavljević, The Truth Is Somewhere In-between in *Remont.Review/Belgrade Art Scene of the 90s*, Remont Independent Art Association, Belgrade, 2002.

5 "It was difficult to understand that Raša Todosijević, Mileta Prodanović and Mrdjan Bajić were involved in the now legendary first Led Art project (1993), which implied freezing artwork in a refrigeration truck in front of Dom Omladine, or took part in the same exhibition with Nenad Racković, Moca Jeremić, Klipanima U Pudingu (Art Garden, the opening of the REX Cultural Center, 1994), as well as the fact that most events were initiated and promoted by newly-created institutions whose primary activity was not the organization of exhibition and publication (Radio B92)," D. Radosavljević, *The Truth Is Somewhere In-between* in Remont. Review/Belgrade Art Scene of the 90s, Remont Independent Art Association, Belgrade, 2002.

6 "The aim of this long-term endeavor was to lay the groundwork, independent of the existing cultural institutions, for the creation of a Private Society which would be capable of establishing, professionally maintaining and developing the Museum of Contemporary Art in Belgrade, with an international collection," R. Todosijević, Private-Public catalogue, 1993.

in Novi Sad, with the event in Belgrade being labeled as the crucial point for what could be interpreted as characteristic for the art scene in the first half of the 1990s.[7] A group of artists emerged that had adapted its creative ideas and its need for expression to the state of things, and created a new poetic from the general poverty, loneliness and introversion. Many hadn't been educated as artists, and this was one of the reasons why they were called alternative, and another was that at the very beginning they had given up on cooperation with institutions, since they practically didn't exist.[8]

According to Vuković, the main lines of retreat led back to the remaining segments of the 1980s urban Belgrade scene, which was recognized through alternative and underground features during the 1990s, and it contextualized fine arts production through a broader field of subcultural phenomena. They also led to the revitalization of radical forms of autonomous art practices that foster an extremely reduced form language, the works' isolation from narration and instrumental use of media language, continuing the "second line" of the former Yugoslav art. In the third case, they led towards post-structural theory discourse models, where artistic practice is no longer described, classified or evaluated, but rather treated as one of the potential generators of subversive discourse, whose production course flows parallel to theoretical production, with their intersections being sporadic and unintended[9].

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7 D. Radosavljević, *Sketches for the Belgrade Art Scene of the 90s, Art at the End of the Century (I)*, Clio, Belgrade, 1998.

8 The Student Cultural Center (SKC), for example, which back in the early 1970s marked a turning point in the local cultural production and the way that contemporary art was presented, was used for partisan meetings by the ruling party in the 1990s. Among other things, in late 1996, at the 25th anniversary of the SKC, a special award was presented to Slobodan Milošević, the President of Serbia and president of the Socialist Party of Serbia.

9 Radio B92, that is, Darka Radosavljević with a series of her exhibitions, and Miomir Grujić Fleka with the project "Urbazone" drew the first of the three above mentioned lines, which leant on the symbiosis of energies created on the city, cultural and the rock&roll scene, as resistance to the showbiz kitsch. The other engraved itself in the Belgrade-Novi Sad-Vršac relation, that were connected by the magazine Projekat, in cooperation with many gallery spaces in which the concept of "modernism after post-modernism" by Jerko Denegri and Miško Šuvaković was demonstrated, with the emphasis on the development of art which, in the lingual sense, nurtures what is world-wide, international and trans-international in a xenophobic national culture. The third line involved the magazine New Moment and the Centre for modern art, with the lead role played by Jovan Čekić and Dejan Sretenović, and the leading thesis on an art that is aware of its position in a closed-up society, that must think in theoretical models and remain open to influence from other cultural genres, and a principled polemic against exhibitions that have the function of and resemble panorama-like views, conditioned by the art historian's classical view of the complex weave of cultural currents and events, S. Vuković

Dragoljub Raša Todosijević, ***Gott liebt die Serben, Private-Public*** (Podgorica, Belgrade, Novi Sad, 1992-1993)

Even though there was no persecution, censorship and other forms of repression against artists[10] under the Milošević regime, activities outside the official scene were ignored, both in the financial and media sense (by state-controlled media)[11], and because of the country's isolation, contact with the rest of the world was practically impossible.

Belgrade/Zagreb Art Scene in the Past Decade, Balkan Umbrella magazine, Remont, No. 1, Belgrade 2001

10 At thee *Erro – Political Painting* exhibition by Icelandic artist Gudmundur Gudmundsson (Erro) at the MUSB in late 1997, at the time that Radislav Trkulja was the director, certain details depicting Slobodan Milošević in "inconvenient" situations for the government, were censored, i.e. covered with white paper. The centerpiece, Sarajevo 1996, suffered the same fate. Nune Popović, leader of the Magnet group, was arrested several times and prosecuted in connection with the street projects during the three-month student and civic demonstrations in 1996, which included elements of performance, happening, actions, fine arts, theatre and clear linguistic messages (FaluSerbia, Revelation...).

11 Independent media (Vreme, Naša Borba, Danas...) paid attention to contemporary art, especially practices that expressed criticism of the topics that they themselves reported about. Radio B92 was also involved in the production, for example with a series of individual exhibitions by Darka Radosavljević, *Look at the Wall* (1994-96), where around forty artists from different generations were features at the station's offices.

COMING OUT OF HIBERNATION

The beginning of the end of "active escapism" coincides with the signing of the 1995 Dayton Peace Accords[12], and already the following year the focus of the work of a larger number of artists switched to the immediate social and political environment.

However, it cannot be said that during the entire 1990s there was not any art that had had a critical conscientiousness. It was present in various forms in the works of the Škart and Led Art groups (they explicitly addressed all the topics that most of the scene was strongly defensive against)[13], as well as Miomir Grujić Fleka's[14] Urbazone project for the new art and rock'n'roll scene, and Jerko Denegri's and Miško Šuvaković's projects, and the exhibitions and publications of the Open Society Fund's Center for Contemporary Art (SCCA), and activities of the REX Cultural Center, which was founded in 1994, as a center for contemporary art and engaging cultural practice, at the initiative of Radio B92[15].

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12 The Dayton Peace Accords ended the war in Bosnia and Herzegovina.

13 Led Art raised the issues that were also related to the necessity and inability of efficient action in self-cannibalizing society. Everyone could potentially become a member and join the action, whose point was direct action in apathetic society, contrary to the paradigm of active escapism. The alternative that it offered was self-realization through action. In the case of Škart, the idea was maintaining personal integrity and making immediate human contact possible in a society of atomized individuals, and the possibility of achieving solidarity and various new forms of society through art. The alternative that they offered mainly horizontal, without intermediates realized through social ties, which achieved specific active unity, S. Vuković, in an interview for this publication.

14 Between 1993 and 1996 he presented leading Belgrade-based artists, from new figuration to the most radicals postconceptualism endeavors, in various formal and informal spaces, through actions, exhibitions, performances, concerts, cassette tape publications. "As a movement Urbazone is neither an artistic brotherhood, nor a selection, nor team brought together by a firm formalism and precisely defined program foundations, but a collection of individuals, ideas and poetics, whose language and energy can hardly fit the narrow, intolerant and in every sense tragicomic system of cultural values," M. Grujić, Uputstvo za prijem i dalje emitovanje (Instructions for Reception and Further Broadcasting), catalogue for Action No. 5.

15 The common goal of the REX projects is the strengthen and encourage individuals, groups and initiatives to express and realize their ideas, and to use their knowledge and skills creatively, by developing understanding for social relations (www.rex.b92.net/sr/o_rexu.html)

Remont Gallery, Belgrade, www.remont.net

Urbazona Trotorock, ***Wild Pigs & Horses,*** produced by WHP&MOMA, 1995

Center for Cultural Decontamination, poster on the occasion of the opening, Belgrade, 1995, www.czkd.org

In early 1995 the Center for Cultural Decontamination (CZKD) started operation, founded based on the idea of restoring free spirit in art and public discourse[16], while as of 1994 the Youth Biennale in Vršac became one of the most important art events outside of Belgrade.

The production in the early 1990s was exhibited already at the first annual SCCA Belgrade exhibition The Gaze Scenes (concept by Dejan Sretenović, REX, CZKD, 1995). In early 1996 Jovan Despotović put on an exhibition at the Belgrade Museum of Contemporary Art (MSUB), of artists who had in the previous several years been opposite the official institutional scene, and called it Résumé. Despotović was also the author of the exhibition Art and Engagement in the 1990s, at the 20th Nadežda Petrović Memorial in Čačak (1998)[17], which restored the topic of activism to local historiography, through the works of six artist (Čedomir Vasić, Mileta Prodanović, Balint Szombathy, Raša Todosijević, Zvonimir Santrač, Marina Abramović) and three groups (Škart, Led Art, and Magnet).

This was followed by the exhibition The Fatal Nineties: Strategies of Resistance and Confrontation. Art in Vojvodina in the Late 20th and Early 21st century[18], at the Vojvodina Museum of Contemporary Art (MSUV) in Novi Sad (2001), the series *Remont.Review: Belgrade Art Scene of the 90s*[19] (Remont Gallery, 2001/2002), then the

16 The founding of the CZKD "is based on the assumption that culture and art are the places where the possibility of a constructive dialogues about politics and political action is opened, with the aim of improving the process of democratization, affirmation of freedom of expression, and alternative trends in art, society and culture." (www.czkd.org/info.php?lang=sr)

17 The opposition (Milošević's) held power in Čačak, and the 20th Memorial was backed even by the Serbian Ministry of Culture, because the event was of state importance. However, no one came from Belgrade for the opening. J. Despotović: "Probably at the time, it was the end of the decade, all of Milošević's defeats were known, there was a premonition of the bombing, it was all part of the atmosphere. The will of the people from the regime to oppose such artistic, and also in a way political provocations, was fading," publication 50 Years of the *Nadežda Petrović Memorial*, The Nadežda Petrović Art Gallery, Čačak, 2010.

18 Art director: Sava Stepanov, selection authors: Suzana Vuksanović Soleša, Svetlana Mladenov, Sava Stepanov and Nebojša Milenković

19 In a very simple way Jasmina Čubrilo, Darka Radosavljević and Stevan vuković, i.e. art critics who matured and took an active part in the art scene during the 1990s, created a selection of works that marked this period, with the full agreement of all three sides. Of course, everyone

great retrospective exhibition of the 1990s, On Normality: Art in Serbia 1989–2001, at the Belgrade Museum of Contemporary Art (MSUB) 2005, whose authors and curators, Branislava Andjelković, Dejan Sretenović and Branislav Dimitrijević[20], selected the works of around sixty artists who in different ways reflected the political, economic, cultural and everyday climate, or attempted to maintain art as a sphere independent of the dramatic social events. According to their claims, art in Serbia during that period was positioned between the tendency to take part in international developments and maintain local specificities, as well as between direct political engagement and escapism deprived of illusions, the tragic and comic, modest and pretentious, theoretical and intuitive, involvement and isolation...

CRITICISM OF CRITICISM

However, even these first comprehensive reviews caused controversial reactions, and the research and selection of artists was criticized, as is the case with the insufficiently recognized, articulated and interpreted critical practices. For example, Led Art was not included in the MSUV exhibition[21], and there were opinions that the selection of artists for the MSUB exhibition was a type of promotion for the curators themselves, who had previously been active in the SCCA. In reaction to the criticism the MSUB organized debates in order to confront different views on the exhibition[22].

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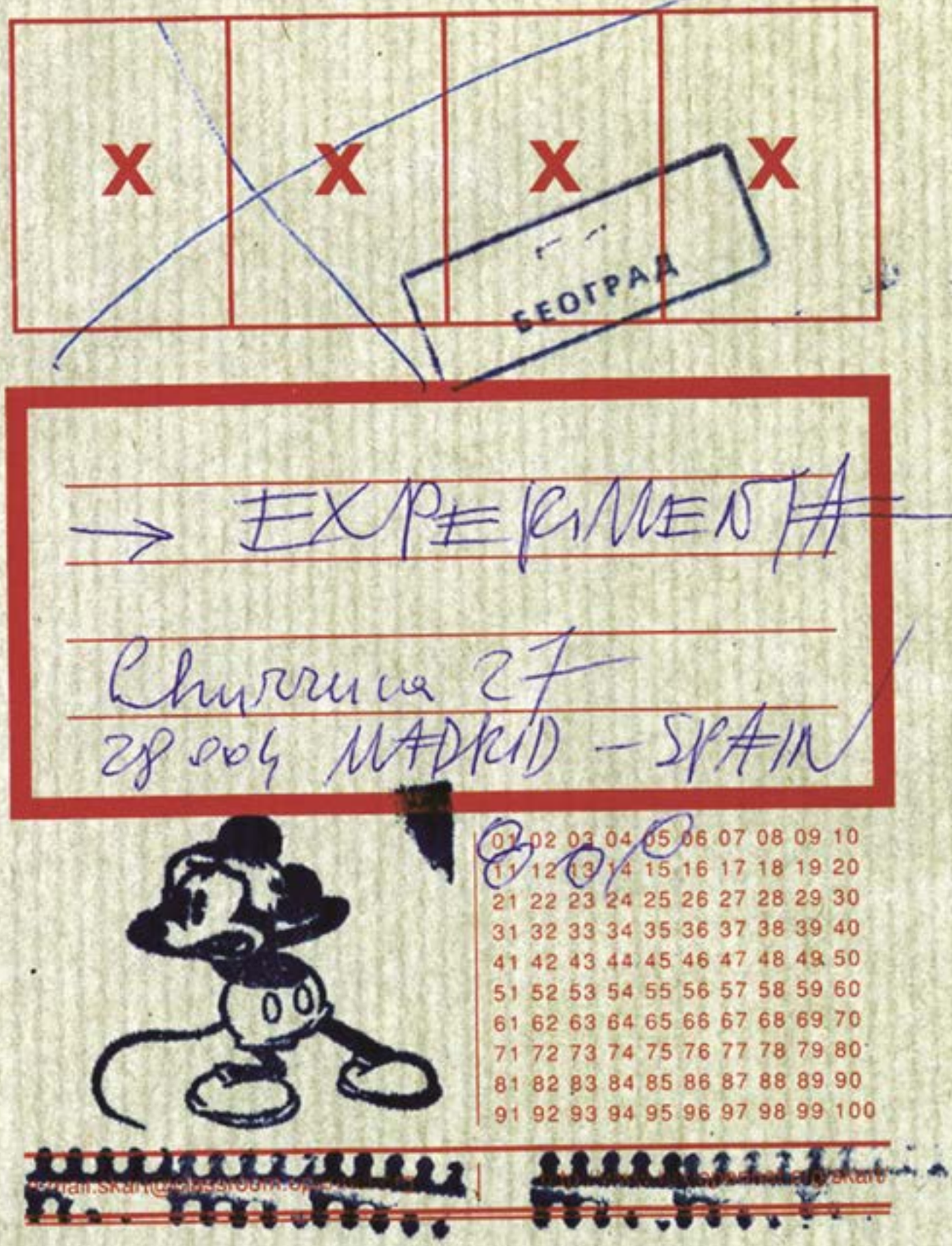
was slightly disappointed because some of the works that they personally considered crucial did not gain the consent of the others. Namely, only works that were supported by all three curators were accepted, D. Radosavljević, The Truth Is Somewhere In-between, in *Remont. Review: Belgrade Art Scene of the 90s*, Remont, Belgrade, 2002.

20 The curator for the exhibition segment *Art and Public Affairs (Serbia Between 1989 and 2001)* was Vladimir Tupanjac, and for the segment *Temporary (Off)Online: New Media Art in Serbia at the End of the 20th and Beginning of the 21st Century* was Kristijan Lukić (www.msub.org.rs/izlo%C5%BEba/o-normalnosti-2)

21 Novi Sad-based artist Nikola Džafo, the founder of Led Art, reacted to the article Dnevnik – Neopravdane Godine (Diary – the Unjustified Years): *Bulevar" i Bezobrazluk* "Fatalnih Devedesetih": *Kuda Nas Vodi Kulturna Politika, (Street Vendors and the Gall of the* "Fatal Nineties"), "Danas", 27 October 2001

22 Branislava Andjelković, one of the co-authors of the exhibition, who had been the MSUB director since 2005, responded at the opening that it was not a selection exhibition, but rather that it was the curators' goal to show the divergence of artistic expression, the ways in which

Škart, ***Coupons,*** action, 1995.



Artist Živko Grozdanić Gera, who initiated the Youth Biennale in Vršac and is the current director of the MSUV in Novi Sad, says that attempts by certain curator teams to raise the issue of 1990s events and artistic practices in Serbia always remain "incomplete and 'stretched'"[23]. He refers to the *On Normality* exhibition, stating that in it "there is a visible and irritating concept that art, exhibitions, events, are placed only in the frame of the Belgrade art scene" even though "during the 1990s the Biennale in Vršac and the Biennale in Pančevo were systemically established as direct resistance against the political regime." Grozdanić adds that he "tends to label solely chronological listing of events in exhibition publications as 'obliteration strategy' which is, perhaps inadvertently, being carried out in the historization of art in Serbia."

Criticism against certain curators, historians and theorists that they had primarily followed the SCCA production and neglected other production especially that based in the interior, continues to this day. Art historian Ana Vilenica[24] believes that the fact of the matter is that "an entire artistic production machinery, consisting of financiers, curators, theorists and artists, was created around the Soros Center, and it made itself the new Serbian art scene." Vilenica also points out the practice that developed relatively independently, and which was part of the alternative scene (Magnet, Škart and Led Art, individuals such as Saša Stojanović...).

The opinions on the series of issues regarding critical artistic practice in the past 20 years (topics, most significant participants, motifs, influences, achievements...) have practically been polarized – starting with the fact that everything that was being done during the 1990s was politically engaged (even that which was not done) to the fact that there was no critical art, i.e. that artists were critically oriented when they were motivated, e.g. by money. This imposes a certain parallel between socialist realism and "Soros-esque" engagement of the 1990s[25].

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art communicated with the unfamiliar surroundings, what relations it established with the continuous tragic events and wars, as well as with European art trends (www.seecult.org/node/11498)

23 Ž. Grozdanić, in an interview for this publication.

24 A. Vilenica, art historian, curator and performer, in an interview for this publication.

25 Art supported by the Foundation was especially criticized by Ilegalni poslastičari (Ilegal Pastry-makers), Zampa di Leone, Dragan Papić...

Miško Šuvaković, who coined the term Soros Realism, defines the art produced by the Soros centers, and the impact of these centers in general, as "the soft and subtle uniformisation and standardisation of Postmodernist pluralism and multiculturalism as a criterion of enlightened political Liberalism that has to be realised by European societies at the turn of the century."[26] According to Vuković[27] the image of a dictated art, which was created by capital from the West, in a culture devastated by war, economic and social transition, was created a posteriori. However, Vuković believes that such art did not exist, because the art production on this scene, which Šuvaković analyzes, can be called many things, but not uniform and standardized.

MIŠKO ŠUVAKOVIĆ, WHO COINED THE TERM SOROS REALISM, DEFINES THE ART PRODUCED BY THE SOROS CENTERS, AND THE IMPACT OF THESE CENTERS IN GENERAL, AS "THE SOFT AND SUBTLE UNIFORMISATION OF POSTMODERNIST PLURALISM AND MULTICULTURALISM AS A CRITERION OF ENLIGHTENED POLITICAL LIBERALISM THAT HAS TO BE REALISED BY EUROPEAN SOCIETIES AT THE TURN OF THE CENTURY

According to Ana Vilenica[28], the artistic alternative of the 1990s, which appeared as a reaction to the dominant pro-fascist discourse in art, culture and society in general, "did mainly not have a radical political prefix. It was based on the profiling of the civic, urban and subcultural identity. According to Boris Buden, this just reproduced the rhetoric of excluding the other side, which was also developed in the opposite camp. The fact of the matter is that this alternative did not succeed in articulating the criticism of the current macro-social discourse system. This led to it essentially remaining depoliticized."

26 M. Šuvaković, *Ideologija izložbe: O ideologijama Manifeste (The Ideology of Exhibition: On the Ideologies of Manifesta)*, Platforma, SCCA-Ljubljana, 2002. (www.ljudmila.org/scca/platforma3/suvakoviceng.htm)

27 S. Vuković, in an interview for this publication.

28 A. Vilenica, in an interview for this publication.

FORCED MAINSTREAM

The political changes in 2000 (the fall of the Milošević regime) also led to changes in the art scene. The Soros Fund withdrew, and part of the nongovernmental sector was included in the state administration (among other things, almost the entire SCCA collective joined the MSUB). What had previously been the forced alternative, Vuković says, now became the forced mainstream[29].

Ana Vilenica believes that critical art today can no longer be observed as a sphere that it separate from production, nor separate from the political sphere.[30] She considers the central issue of art that wishes to be radically political, to be the issue of the right to autonomy from dominant capitalist production conditions and consequently self-control. Vilenica considers as interesting topics and protagonists of crucial practice those working on establishing parallel institutions, who experiment with self-organization models, rejecting hierarchical models of communication and exchange, and who produce new territories of sensible exchange. An interesting example in the organizational sense is Elektrika from Pančevo, a space within which the program is created by a self-organized group of artists. A radical critical practice is also developed by artist Saša Stojanović through actions such as Dinar is Dead, which represents an illegal intervention with an inscription on dinar bills, encouraging consideration of alternative economies. A specific critical practice is developed by artists working in local communities, such as the Flux project by Nebojša Milikić, who addresses water and sewer issues in the Kaludjerica neighborhood in open spaces created by the intervention

29 It was no longer anti-Milošević. It could no longer fit the 1990s frame and based on former merits carry out the abolition of artists who had turned into instruments of the new government. It criticized civic norms, the performance of the nongovernmental sector, foundation art... but it too was soon supported by the foundations, and formerly critical intellectual who now headed these foundations. And there the circle closes once again, S. Vuković, in an interview for this publication

30 The contemporary engaged artist works within the field of hegemonic struggles in neoliberal capitalist (or transition) society. The aim of this art is to occupy public space and offer certain correctives by encouraging discord against the repressive character of contemporary society and providing a voice for those that are enduring repression or being marginalized, A. Vilenica, in an interview for this publication.

Dragan Papić / Dr. Agan, ***Bananacionale,*** 2004.

Action ***History Lesson*** by Ana Vilenica, Saša Stojanović and Aleksa Golijanin, Dom omladine, Belgrade, 26th February 2011

Darinka Pop Mitić, ***Landscapes,*** 2004-2008, combined techniques, 49th October Salon, Belgrade, 2008.

Destroyed Dren Maliqi's work ***Face to Face*** at the opening of the exhibition ***Exeption: Contemporaty Art Scene from Prishtina,*** Kontekst Gallery, Belgrade, 7th February, Belgrade

The exhibition ***Exception: Contemporary art scene from Prishtina*** at the Kontekst Gallery was closed immediately after opening, after the incidents that have caused by the extrem rifght-wing organizations, Belgrade, 7th February 2008

THE INSTITUTIONAL PRESENTATION OF CRITICAL ARTISTIC PRACTICES DID NOT BRING ABOUT ANY SIGNIFICANT SHIFT OR PROVIDE ANSWERS TO NUMEROUS OPEN QUESTIONS, WHICH HAVE BEEN PENDING FOR THE PAST TEN YEARS, SINCE THE POLITICAL CHANGES IN THE COUNTRY

of the state administration, as well as the projects by Vladan Jeremić and Rena Raedle which are created in the field of the struggle against classic racism. „These communal practices are often outside of the normative art system (galleries and museums), but it is important to analyze and understand them in the broader context where artistic engagement or activism has become a desirable practice that resolves social problems as part of the non-artistic political agenda," Vilenica says.

According to Vladan Jeremić, one of the participants of the critical art scene after 2000, art should serve as a means for educating and awakening individuals, as opposed to being an instrument trying to scandalize or use the media to devastate an already catastrophic situation, since further increasing confusion doesn't benefit anyone. The critique should be a critique of social relations, not the critique of notions. Hence the understanding of critical art by many modern artists is unclear and unbeneficial[31].

The panel of judges of the prestigious fine arts critic Lazar Trifunović Award[32] stated in

31 Our society doesn't tolerate any critical platform, nor does it want to develop a modern art discourse. On the contrary, by ignoring, not financing, sending hooligans and neo-fascists to interrupt openings, society abolishes and suppresses independent intellectuals and artists. Cultural institutions play a large part in this social censorship because the employed bureaucrats who are sitting in the remaining institutions do not support the critical content, but rather decorative content... V. Jeremić, in an interview for SEEcult.org and Kulturpunkt, in connection with the Without Anesthesia roundtable, held in Belgrade in December 2009, as part of the Let's Talk Critic Arts project (www.seecult.org/vest/drustvo-ne-trpi-kritiku)

32 The Lazar Trifunović Award was founded in 1992 with the aim of encouraging and fostering critical thought on contemporary fine arts, expressed in printed and electronic media. The 2009 panel of judges consisted of Slobodan Ristić (president), Milica Petronijević

the 2009 explanation that contemporary art in Serbia features "predominantly apolitical art projects, private confessions and subjective narratives, and rarely politically strong artistic positions/views, which one might expect in a society in post-socialist transition." As reported, this is also the continuous creative problem of this environment, which was demonstrated by Prof. Trifunović several decades ago, in the social and artistic environment of the time.

Independent curator Maja Ćirić, winner of the 2007 Lazar Trifunović Award, draws attention to Ranko Trivanj, Biro Belgrade (Vladan Jeremić and Rena Raedle), Milica Tomić, the Spomenik Group, Danilo Prnjat, as well as certain Internet activists. Contemporary critical art in Serbia features unpredictability, but often also inconspicuousness. When it appears it is indicative and points out key issues, says Maja Ćirić[33].

Certain progress in resolving the chronic issue of (in)conspicuity of critical art, or at least its work, was brought about by the re-internationalization of the art scene, especially from the mid-2000s and the transformation of the October Salon[34], the largest annual exhibition of contemporary art in Serbia, into an international event[35]. In 2008 the October Salon, according to the concept of art director Bojana Pejić, focused precisely on the critical attitude of the artist towards reality, i.e. current political, social,

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and Zoran Gavrić, and the laureate was Jerko Denegri for the text *Symptoms of the Serbian Art Scene After 2000,* published in the first issue of Remont Art Files, as well as articles second edition of the books *Jedna moguća istorija moderne umetnosti - Beograd kao internacionalna umetnička scena 1965-2006 (A Possible History of Modern Art – Belgrade as an International Art Scene)* (Signatura, BIGZ, MSUB, 2009.)

33 Critical art practice is sometimes only an unacknowledged incident, sometimes it is an instrumentalized medium for activism. Sometimes independent agents and the Other Scene reach a compromise with institutions in order to expand the conspicuity zone for key issues. However, this way institutions appropriate critical activities in order to anesthetize their potential and maintain the existing order. M. Ćirić in an interview for SEEcult.org and Kulturpunkt, in connection with the Without Anesthesia roundtable, held in Belgrade in December 2009, as part of the Let's Talk Critic Arts project (www.seecult.org/vest/mciric-preispitivanje-limita)

34 The October Salon was founded by the City of Belgrade, and it is organized by the Belgrade Cultural Center (www.oktobarskisalon.org)

35 Since 2004 the art directors of the October Salon have been Anda Rottenberg, Darka Radosavljević, René Block, Lorand Hegyi, Bojana Pejić, Branislava Anđelković and Johan Pousette

economic, religious, national, sexual and other social contexts[36]. Artists who had been neglected for years had their opportunity to present themselves to the local public. Some of them had already been established on the international scene, and for some it was the first time that they took part in an international exhibition. The jubilee 50th Salon, which was devised by Branislava Andjelković, was a critique of social relations in its topic "Circumstance", considering the fact that the preparations ran late because of the political negotiations within the newly-elected coalition government in Belgrade. It also opened a public debate by raising the issue of the broad range of issues of systemic importance to society and art – from the position and the role of the artist, the (non-)existence of an art system, the disappearance of art from the public and media space, inadequate discussion of art, to the hot issues of social and economic crisis, such as the privatization process, social stratification, cultural isolation, the trauma of historic recollection, civic inactivity and inertia, social (in)tolerance... This discussion also continued in 2010, primarily in the accompanying program, which was organized together with a number of nongovernmental organizations, alternative art groups and individuals (Anonymous said:, TkH, Kiosk...). The program *Gužva,* by Maja Uzelac and Tijana Todorović, which raised a number of chronic cultural policy issues, including the phenomenon of the existence of "two Serbias", which was drastically manifested during the 1990s.

However, the institutional presentation of critical artistic practices did not bring about any significant shift or provide answers to numerous open questions, which have been pending for the past ten years, since the political changes in the country. The continuation of the economic crisis, in addition to the complex political relations and the recently initiated creation of a long-term cultural policy strategy, have only increased the vulnerability of the independent scene, which is the natural basis for critical art practice. Even though most key initiatives are surviving, some are suspending their work[37].

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36 Around 80 works were presented, with the topic being "Artist-Citizen", by artists from various generations, who had took a critical and even political stance towards reality. The motto of the 49th Salon was in the form of a question "Do we need art to tell us what we don't want to know?" The artists from Serbia included Raša Todosijević, Tanja Ostojić, Milica Tomić, Darinka Pop Mitić, Živko Grozdanić, Škart, Katarina Zdjelar, Vladan Jeremić, Marta Popivoda, Ranko Travanj, Danilo Prnjat...

37 In late 2010, the Context Gallery, which has since 2006 profiled itself as a space for critical and political action through contemporary art and culture, suspended its work at the newly-established municipal Cultural Institution Parobrod, formerly the Stari Grad Cultural Center. One of the reasons given was the disagreement with the new administration's policy, described as "the symptom of the new cultural policy in Serbia in which culture is conceived as an instrument in the process of European integration, the nominal implementation of human rights and tolerance, as well as the process of culturalization of society in order to create

This is why the cyber/virtual sphere could become the only safe space for critical art, its presentation as well as critique and analysis. Our respondents gave specific views of various aspects of their own, as well as the overall achievements of the critical art scene. They belong to different generations (covering a range of almost 30 years), they have reached their current positions through different practices, and they have different views on certain key issues. Therefore the contribution of this publication is the reopening of this presently closed circle.

apolitical subjects of the dominant ideology, while structurally and systematically retrograde social values such as: nationalism, clerical fascism, hegemony of the patriarchal matrix, intolerance towards any type of otherness, etc., are still being reproduced" (http://kontekstprostor.wordpress.com)

INTERVIEW WITH STEVAN VUKOVIĆ

PROBLEMATIC ISSUES OF THE CONTEXT

by: **Vesna Tašić**

In the early 1990s you changed the focus of your work from the field of contemporary philosophy to contemporary visual art. What is your position towards critical art in Serbia during the 1990s?

In the early 1990s, when I moved the focus of my work towards contemporary visual art, I found good collaborators among the artists, curators, critics and art theorists of my generation, or at least that was how it seemed to me. We worked under almost impossible, extremely inhumane conditions, only so that the field would survive and to a certain extent to make a contribution, while at the same time constantly distance ourselves from it, with reflecting on it with a critical distance. What we called art in the first half of the 1990s had a critical awareness. It manifested itself in the works in various ways. The Škart and Led Art groups, and the Urbazona project articulated it in one way, and various projects by Ješa Denegri and Miško Šuvaković in another, and in the subsequent archives, exhibitions and publications by the Center for Contemporary Art in a third way, all this comprised the forced alternative compared to the simulated mainstream, which dominated the official media and exhibition institutions, which were at the time, and also today, are perceived as institutions of national importance.

Stevan Vuković is a curator, writer and critic of contemporary art. He graduated at the Philosophical Faculty in Belgrade, and pursued postgraduate studies at Jan van Eyck Akademie in Maastricht, Bauhaus Dessau, and the Amsterdam School of Cultural Analysis and Interpretation. Since 1992 has been working as a freelance curator, critic and art theoretician. He is author of more than 20 exhibitions and other projects in collaboration with contemporary artists in Vienna (Secession), Leeds (Leeds Metropolitan University Gallery), Stuttgart (Künstlerhaus Stuttgart), Yokohama (ZAIM Art Center), Berlin (Bikinihaus), Manchester (Cornerhouse), Graz (Rotor), Belgrade (Museum of Contemporary Art)... Since 2004 he has been a fulltime editor of the art programme of the Students' Cultural Centre of Belgrade. He is a member of the International Association of Art Critics (AICA). He won the "Lazar Trifunović" Award for the best critic article on art in 1998, and also won the award by the Association of Art Historians for the best realized exhibition in Serbia in 2002.

WHAT WE CALLED ART IN THE FIRST HALF OF THE 1990S HAD A CRITICAL AWARENESS. IT MANIFESTED ITSELF IN THE WORKS IN VARIOUS WAYS. THE ŠKART AND LED ART GROUPS, AND THE URBAZONA PROJECT ARTICULATED IT IN ONE WAY, AND VARIOUS PROJECTS BY JEŠA DENEGRI AND MIŠKO ŠUVAKOVIĆ IN ANOTHER, AND IN THE SUBSEQUENT ARCHIVES, EXHIBITIONS AND PUBLICATIONS BY THE CENTER FOR CONTEMPORARY ART IN A THIRD WAY

What was the "forced alternative" made of?

On this forced alternative scene there was no space for the cultural industry, the reproduction of sterile academic models of working in art, or the suddenly nationally awakened art of illustration, which visualized phantasms about the new national state and the sacrifice that needed to be made for its creation. Works paradigmatic for this scene were those focused on the very form of visual or spatial expression, the form of social relations where it functions, or the form of the articulation that it is struggling for in the public sphere. Perhaps there was not that much direct confrontation in the content aspect, and the simulated mainstream occupied everything that was available. This other scene, the alternative or independent, or whatever one would call it, was forced to retreat, pursuing a strategy that at the time Lidija Merenik called "active escapism". At the time we thought that it could not last long, and that things will fall into place eventually. And until then we would produce what we called art only for very limited circles, which would one day surely become important.

Posle 5. oktobra 2000. godine i promene vlasti, i uloge na sceni se menjanju?

Later it all got mixed up. The line of separation faded. Then a principle that anyone could label anyone was established. Many people from my generation left the country and changed the focus of their work. This happened to me too, and I missed a good portion of the second half of the 1990s. I returned after the "democratic changes" and

UFO Belgrade (Urban Fog of Belgrade), co-curated by Stevan Vuković, Bikinihaus, Berlin, November 2003.

Belgrade Art Inc, curated by Stevan Vuković, Secession, Vienna, 2004

encountered a completely different division of roles, in society in general, as well as in culture and on the institutional art scene. What was once the forced alternative was at the time already fully-developed forced mainstream.

What happened to critical art after the fall of Milošević?

A new critical art appeared. It was no longer anti-Milošević. It could no longer fit the framework of the 1990s, and carry out the abolition of artists, based on past merits, who had recast themselves into the exponents of the new government. It criticized civic norms, the performance of the nongovernmental sector, art foundations... but soon it too gained support from foundations and former critical intellectuals who now head these foundations. And here the circle closes once again.

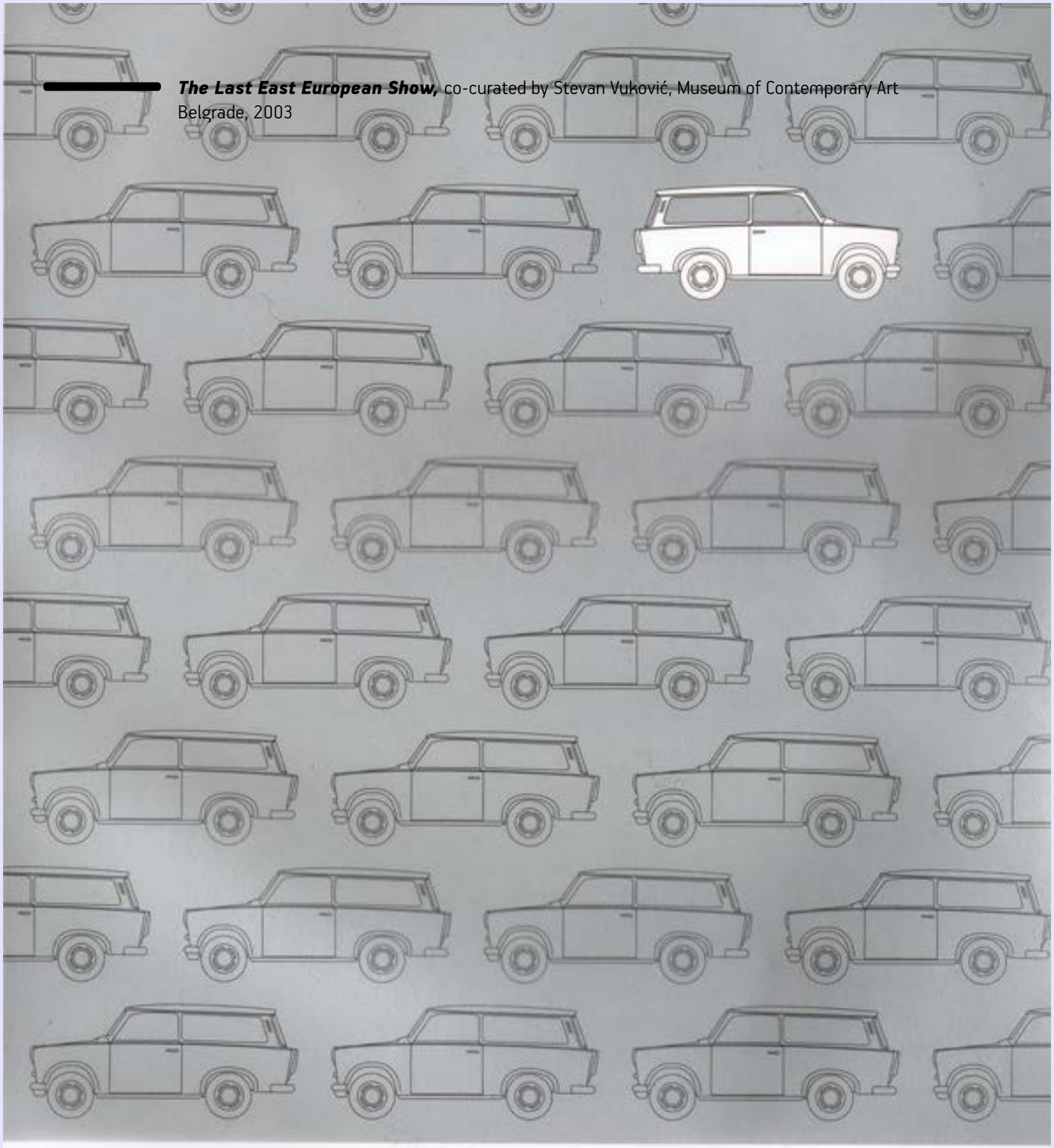
Did the political situation in the country and the war in the surroundings have a dominant influence on the basic determinants of the art of the 1990s?

The war did not simply happen in the surroundings. It was exported from Belgrade. Later it returned to Belgrade, with American Tomahawks. In the meantime, during the shelling of Dubrovnik, Vukovar, Sarajevo... deep in the rear a certain artistic life was taking place. Different artistic communities were created, with the aim of diverting the gaze of their compatriots from the torrent of media images of the horrors of war, and to attach them to artistic content. "And perception is the projection of an imagined ideal representation of the world in the spiritual model of an image," Jerko Denegri wrote in May 1992 in the catalogue for an exhibition by three artists, called the Mondriaan Group. At the time the Soros Center for Contemporary Art in Belgrade also dealt with the economy of gazes, and it named its first annual exhibition The Gaze Scenes. It opened in the fall of 1995, at the REX Cultural Center and the Center for Cultural Decontamination, which at the time were the only of the exhibition institutions that were beyond the reach of the state's ideological apparatus.

When did this change?

In November 1995, the Dayton Accord marked the symbolic beginning of Slobodan Milošević's "policy of peace". Already in 1996 Jovan Despotović made an exhibition

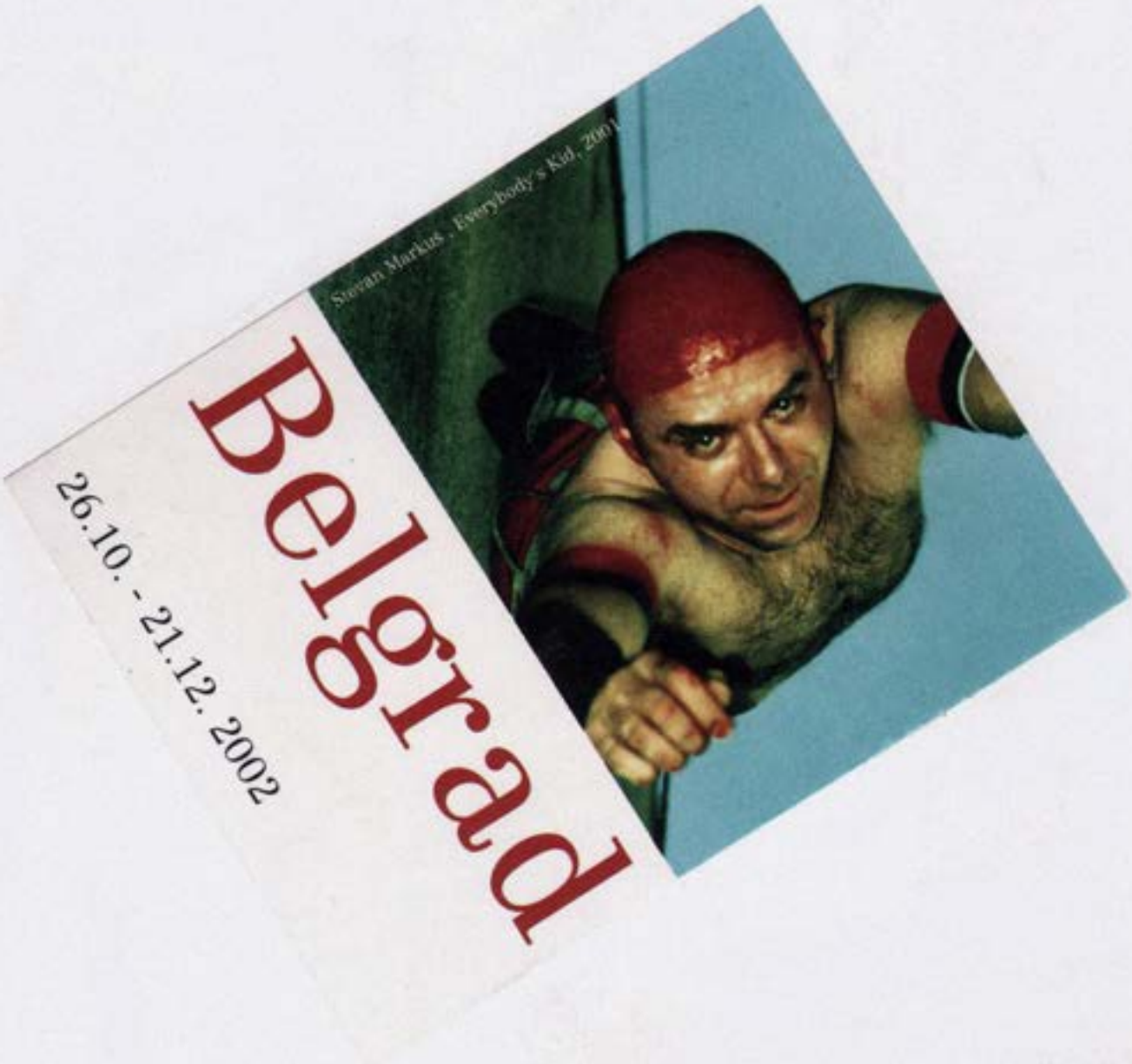
The Last East European Show, co-curated by Stevan Vuković, Museum of Contemporary Art Belgrade, 2003



the last east european show
poslednja istočnoevropska izložba

Balkan Konsulat

proudly presents:



Belgrade, curated by Stevan Vuković, Balkan Konsulat, Rotor, Graz, 2002.

ONLY STARTING IN 1996 DID THE IMMEDIATE SOCIAL AND POLITICAL SURROUNDING EMERGE AS THE FOCUS OF THE WORK BY A LARGER NUMBER OF ARTISTS. JOVAN DESPOTOVIĆ ONCE AGAIN FIRST SUMMARIZED THESE CHANGES IN THE EXHIBITION THE ARTISTIC AND THE ENGAGED IN ART OF THE NINETIES, AT THE 20TH NADEŽDA PETROVIĆ MEMORIAL IN ČAČAK IN 2008

in the Museum of Contemporary Art in Belgrade, including in it the artists who had in the previous several years been the opposition of the official scene, and called it Summary. This symbolically ended the chapter in the development of the local scene which featured the segregation of the institutional structure and escapist retreat of artists from the general public domain. Albeit, slightly earlier, in 1995, Irina Subotić and Gordana Stanišić Ristović organized, at the National Museum in Belgrade, a series of events and exhibition performances by specifically the artist who had been in opposition of art that was supported by the war machine, but this was more at an episode-level and did not have significant influence on the program orientation of the National Museum.

When was this change in artistic practice historized by art historians?

Only starting in 1996 did the immediate social and political surrounding emerge as the focus of the work by a larger number of artists. Jovan Despotović once again first summarized these changes in the exhibition The Artistic and the Engaged in Art of the Nineties, at the 20th Nadežda Petrović Memorial in Čačak in 2008. His Summary aimed to redirect the exhibition policy of the Museum of Contemporary Art in Belgrade and to procure certain passed-up artwork, mainly paintings, from the first half of the 1990s, for the MCAB collection. In contrast, the aim of The Artistic and the Engaged... was to restore the theme of engagement to the local historiography of art. It had been completely abandoned in a previous period, even though local work was done by art groups such as Led Art and Škart, which explicitly used as a theme everything that most of the scene had been fiercely defending against, through so-called active escapism. To

what extent the views of the local historiography had actually changed is yet to be analyzed since even in the book on the 1990s (Opstanak Umetnosti u Vremenu Krize [Survival of the Arts During Periods of Crisis], 2004) Jerko Denegri left out both Led Art and Škart from the list of protagonists. On the other hand, the protagonists include artists with poetics from some ancient and different times, such as Zoran Pavlović, Filo Filipović, Miodrag B. Protić...

On what basis could a national art, engaged or not, be developed?

Speaking of national art, i.e. "Serbian art", the main bibliographic reference from the 1990s is the series of books by Jerko Denegri Teme Srpske Umetnosti (Themes of Serbian Art), starting with the first one The Fifties: Themes of Serbian Art (1993), to the last, The Nineties: Themes of Serbia Art (1999). The canon of national art that was established was completely in contrast with the art that perceived itself as nationalist in an ideological sense. In the conceptual and stylistic sense it was also opposed to the oniric-fantastic and naturalistically realistic trends the entertainment part of the art scene which at the time imposed itself on the media, claiming that it is developing a national art. Establishing this canon was an act of support for the independent scene, i.e. for all the artists who did not want to in any way compromise themselves by joining the entertainment scene, which was portrayed as mainstream.

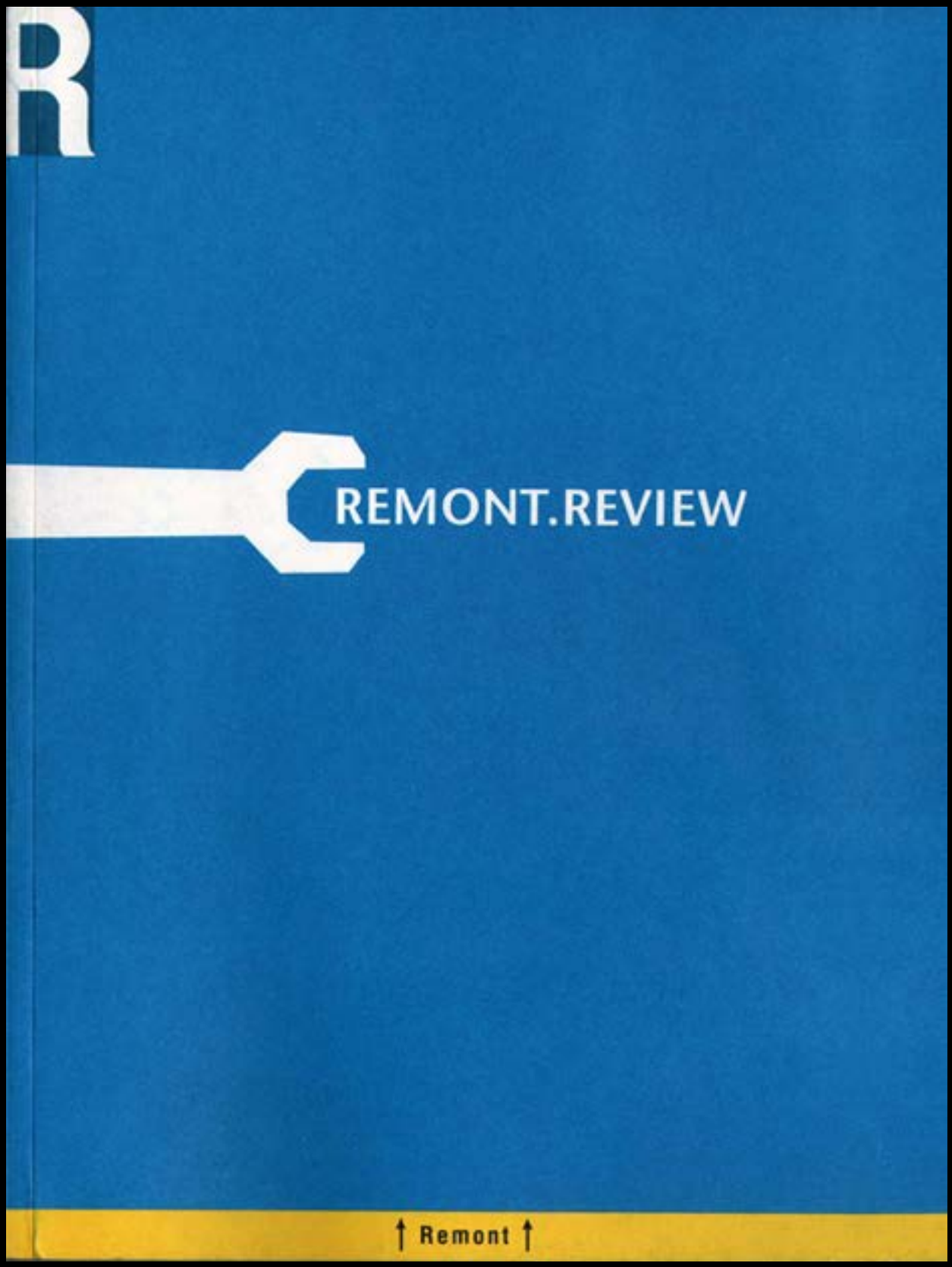
What is the relationship that this art had toward the one supported by the Soros Fund?

Miško Šuvaković coined the phrase "Soros realism" which entered circulation in a text in the publication that accompanied and critically analyzed the Manifesta exhibition in Ljubljana in 2002. The article The Ideology of Exhibition: On the Ideologies of Manifesta was commissioned by SCCA–Ljubljana. With this text Šuvaković defined the art produced by Soros centers, and generally their institutional impact as "soft and subtle uniformisation and standardisation of Postmodernist pluralism and multiculturalism as a criterion of enlightened political Liberalism that has to be realised by European societies at the turn of the century." A posteriori an image was also created of an orchestrated art that had been created by capital from the West, in a culture devastated by war as well as the economic and social transition. However, there was no such art. Many things can be said about the production of works on this scene, which Šuvaković

Critics Have Chosen 2002, author exhibition of Stevan Vuković, winner of the annual "Lazar Trifunović" Award, the Cultural Centre of Belgrade Gallery, 2002

reflects upon but not that it was homogenized and standardized. For example, in 2001, when I was working with Darka Radosavljević and Jasmina Čubrilo on the exhibition Remont Review: The Belgrade Art Scene of the Nineties, our greatest challenge was to overcome the heterogeneity of the works and somehow categorize them for an easier review and logical presentation, and most of these artists were supported in some way by the Soros Fund during the 1990s.

What constituted this true alternative scene, which was not only alternative under duress?



Remont.Review/Belgrade Art Scene of the nineties, co-curated by Stevan Vuković, catalogue of the project, Remont, Belgrade, 2001/2002

MONEY PLAYED A LESSER ROLE THAN PHANTASM OF SUCCESS. THE NETWORKS THAT HAD SUPPORT FROM FOUNDATIONS GAVE THE ILLUSION OF INSTANT SUCCESS TO THOSE THAT FOCUSED ON THE REFLECTION OF THE SOCIAL AND POLITICAL STATE OF THE SURROUNDINGS IN WHICH THEY WORK AND ACT PUBLICLY

The scene that emerged around the Urbazona project in 1993 and later continued to be associated with Radio B92 and the REX Cultural Center, which was founded a year later, was often called alternative or underground. It had a sub-cultural and media stronghold and it was a relevant factor in the cultural life of Belgrade, and as far as the strategy of artistic action is concerned – it was linked to the 80s New Wave scene. There were many engaged and socially highly conscious authors, some of whom were not content with the gallery context, and they also acted in the streets, in clubs, and through radio shows. Urbazone peaked in 1994 and this was the time when a heated discussions developed as part of the first Youth Biennale in Vršac, as part of the accompanying seminar Modernism After the Postmodern. Here it is apparent that the paradigm that Denegri and Šuvaković were developing was insufficiently comprehensive to cover all that was happening on the scene, but a fair portion of the artist carrying out actions as part of Urbazone had no need to define themselves in this sense; to be for or against was not part of their world. They had equally negative attitudes towages "entertainment kitsch, made official as art and promoted by the local cultural establishment on one hand, and third-rate imitations of modern civic art, on the other." The Soros Foundation for Yugoslavia was named as the project's general sponsor on the rear cover of the catalogue.

Who did critical art in the 1990s address and what zones of conspicuity did it create?

It is difficult to generalize. Therefore I will take two examples of critical and engaged art during the 1990s, as well as the most explicit and most consistent ones – Led Art and Škart. The Led Art group developed its critical position based on self-organization in protest, which did not necessarily have to be in artistic form. Instead of work that

THE CONTEXT OF PRODUCTION AND PRESENTATION OF ART IN SERBIA TODAY IS VERY PROBLEMATIC. THERE IS LESS AND LESS MONEY, AND THE ENTHUSIASM FOR VOLUNTEER WORK HAS FADED LONG AGO

would be directed towards an existing structured public, they performed works that created the public. Škart's actions were much more intimate and personal in relation to every recipient of the work or participant in the work. Sometimes they truly literally acted face to face, sometimes it was completely anonymous, i.e. through posters that did not clearly divulge their origins, but they always targeted a specific individual. Even though their works were created following high esthetic criteria, they were mainly (intentionally) realized under modest production conditions, and they were not a purpose unto themselves: they were the means of communication with those who wished such communication.

How did the financial aspect influence critical art production and did the support of foreign donors require a specific conceptual frame for such production?

Money played a lesser role than phantasm of success. The networks that had support from foundations gave the illusion of instant success to those that focused on the reflection of the social and political state of the surroundings in which they work and act publicly. If one looks at the percentage of the production of works that the foundation money realistically covered, it is apparent that most of the works, exhibitions and catalogues could not have been realized without the co-financing activities by the artists. The foundation policy was limited to covering part of the costs of the practical realization of the project. This was not sufficient to completely buy off artists and redirect their expression. If there was any influence on the conceptual frame of the production, it was more indirect. By setting priorities in financing projects and demanding that the mission and vision, project target groups, etc. be clearly explained, the foundations influenced all those that worked in the management of the projects that the artists took part in. Sometimes these were curators, and sometimes it was the artists themselves.

Can it be said that critical art practice in the 1990s mainly fit the Western vision of what art in Serbia and the Balkans was supposed to be? And what was the role of the curators in this sense?

What is now being interpreted here as the Western vision of what art in Serbia and the Balkans was supposed to be actually doesn't has not much to do with art production as such. It is much more connected to the desire by certain intellectual circles from the West to hear another voice, not only the voice of the official media, on what was actually happening in the 1990s. Intellectuals, in the old fashioned sense of the French intellectuals of the 1960s, as well as artists, were treated as those whose voice could be different. Some artists are capable of materializing such voices of theirs in the form of artwork. Artists who do not work in this way, who separate artistic work from political work, and who at the time rushed to present their abstract sculptures and experimental video works as the response to such an invitation, felt wrongly rejected. However, they just misinterpreted themselves. If they wanted to they would have expressed political views in words, without involving their artistic work, which has a completely different audience, both professional and general.

How would you describe the context of critical art in Serbia today?

The context of production and presentation of art in Serbia today is very problematic. There is less and less money, and the enthusiasm for volunteer work has faded long ago. The exhibition institutions of national importance are presently undergoing a process of reconstruction, which seemingly will last forever, and there is also the issue of money. The market doesn't exist. Art criticism has ceased to exist long ago, i.e. it has been reduced to journalism. The audience is dwindling and it is almost as a rule reduced to the relatives and friends of the exhibitors, with some enquirers. Unless it is a blockbuster exhibition. From all of this one could conclude that this an ideal context for critical art. There is an abundance of topics, and yet not enough artists to address them. Institutions paled in comparison with what they should be according to their founding acts, and they can be used the best as testing grounds for exploring the bad sides of economic transition, but they are rarely used for any other purpose other than as compromised frames for exhibiting esthetically and formally defined works. The production of books and texts on art, which are published without any review and without any critical discussion regarding their content and method of processing the artwork that is their subject, is also imposed as the ideal content for critical works. I

truly can't wait for artists to emerge, who will take advantage of all the benefits of this environment and scene.

How does the position of critical art today differ from the position during the 1990s?

There is no longer a civic Serbia that would support every anti-Milošević art, regardless of its profile. There are also no more foundations that could easily identify this subject of critique which would make every critic righteous. For example, when the Illegal Confectioners dare to raise the issue of B92 or the US Embassy in their very tought through work, for which many references in contemporary art could be found, this was no longer met with such approval, or even understanding, like the critical art of the 1990s. Or, when Dragan Papić analyzed the boundaries of political correctness and taboos that have been established in this liberal democratic society – he was classified as an eccentric. His museum was often reduced to one of the many phenomena from the Belgrade flea-market scene, which has been very active since the beginning of the 1990s, even though he was not part of it at the time. He is not granted the autonomy of someone that is involved in mixing cultural codes and hybridization of art scenes as a legitimate artistic practice. In contrast, Milica Tomić walks around the city with an automatic rifle former military conscripts recognize directly from their own experience, and therefore also recognize the characteristics of its potential effect. There is no reaction from passersby, or even journalists reporting on the event, or the general public. Even though this work recalls certain long-ago repressed guerilla actions, the national uprising, the fight against fascism, etc. this is in a way under parentheses. It seems that even this is no long enough to stun us out of daily routines. Her work is mainly anesthetized as just another act by an eccentric artist.

There is a thesis that politics is depoliticized, and that precisely because of this other social practices are politicized, including art. Do you agree with such a statement and is this a global or local process?

Art has always been a field where the mafia could launder money, and politicians could clean their conscience. Fine and decorative art are mainly used for laundering money, and serious and socially engaging art – for laundering consciences. However, art primarily has a utilitarian value for other social groups, in addition to the mafia and politicians. For certain social groups this is a means of gaining cultural competence

ART HAS ALWAYS BEEN A FIELD WHERE THE MAFIA COULD LAUNDER MONEY, AND POLITICIANS COULD CLEAN THEIR CONSCIENCE

and accumulation of symbolic capital, so as to differ from others in this way. For others this is a means of socialization, a subject that they can exchange words about with other art enthusiasts, something to rally around. In any case, every art exhibition opening is a small social event. For others again, this is something that simply relaxes them, something that is far from their professional, family or other obligations, something that they can occasionally carelessly focus on. Collectors often approach collecting art like collecting anything else, from stickers with football players to family photos or ashtrays stolen from hotels that carry fond memories. Art dealers treat them like any other type of commodity. This all shows that art, as a social practice, has no singular function. Sometimes one of these various functions prevails and suppresses the others, and very often it is a political function. This mainly happens when it is judged that it can be efficient in political struggle. The struggle that is presently ongoing - and not only locally - is the legitimization of the efficiency of the liberal democratic order in preserving freedoms and respecting the rights of politically marginalized and politically utterly unrecognized groups and individuals.

To what extent is involvement in engaged art a type of imperative for an international career?

It certainly is not an imperative. Awareness of the context in which it was created and the media in which it was realized is the imperative. As far as the stabile international career is concerned, the crucial thing is institutional support for the artist, in the form of presentation of the work, as well as financial investment in production. Since public institutions in our country do not have the capacity to do so, and there is no market, the artists that aspire to achieve some stable international career have to turn to gallery managers from relevant global art centers to represent them. Whoever succeeds has the opportunity to remain to some extent in the sphere of visibility. Whoever doesn't

succeed remains in this self-financing trap, in surroundings where artists are treated the same as shop owners. Of course, whoever turns to engaging art becomes interesting to various international humanitarian foundations. They always have a minimal part of the budget reserved for the position "art and culture" and they can either financially support the production of a certain piece, or cover travel and research expenses for the artist, or even pay them a fee to illustrate a burning political issue, assist in the campaign for the positive discrimination of minority groups... This both is and isn't connected to an international career. It is connected in the sense that information on such works can easily reach a curator from the West who is at that very moment trying to find a way to get something in from the former Eastern Europe into a project, in order to give it the "European dimension", which is appreciated much more by EU funds than projects involving solely artists from the most developed European countries. A little engaged art from the outer edges of Europe is like a cherry on top. Furthermore, this also introduces some relatively unknown names into the project, which leaves the impression that the curator was working not only on a sure thing with distinguished artists, but also did research in a field that is less known. All this can end with both sides satisfied, however it does not provide the artist with a lasting presence on the international scene. And the word career does in fact imply duration of the presence.

INTERVIEW WITH ŽIVKO GROZDANIĆ GERA

ALLEGORIAN

by: **Vesna Tašić**

What are the main features of critical artistic practice in Serbia since 1990, what are its themes and who are the protagonists?

Artistic practice in the past 20 years can be considered from an unlimited number of positions. In these responses I am interested only in the art and theory that is created on the platform of criticism of the social system in Serbia at the beginning of the 1990s, but also the criticism of the mechanisms that have maintained such a system until today. Therefore, the broad frame within which it is possible to list a few important protagonists who developed artistic practice that we might say was critical. The attempts by certain curator teams to raise the issue of the events of the last decade of the 20th century in Serbia and artistic practice that was created in this environment have always remained incomplete and "stretched". I would mention the *On Normality* exhibition at the Museum of Contemporary Art in Belgrade (MSUB) which consists of "artwork" that directly critically reflected the political, economic and cultural climate in Serbia during the 1990s. At the exhibition there is also a visible irritating concept that art, exhibitions, events are placed into the frame of a Belgrade art scene. I am thinking of the obviously neglecting of certain artists who were working in the "territory" of Vojvodina. In the extensive exhibition catalogue, in the chronology of events, there is an apparent huge engagement of individuals, as well as local activists, institutions in Pančevo, Vršac, Novi Sad, Kikinda... So, during the 1990s, the Biennale in Vršac and

Živko Grozdanić Gera, born 1957 in Vršac, graduated at the Academy of Fine Arts in Sarajevo, in 1983. He is the founder of the Yugoslav Youth Biennal in Vršac (1994-2004), and the Konkordija Center for Contemporary Culture in Vršac. As an artist he has exhibited his work at over 200 solo and group exhibitions in Serbia and abroad. He received several awards for his art. He is the director of the Museum of Contemporary Art of Vojvodina in Novi Sad since 2005. He is the commisioner of the Serbian Pavilion on the 54th Venice Biennale of Contemporary Art where artist Dragoljub Raša Todosijević will present his project Light and Darkness of Symbols.

the Biennale in Pančevo were systematically instated as direct resistance to Slobodan Milošević's political regime. The production that was created at these exhibitions and the energy with which artists supported events was actually critical practice, and all the participants were the protagonists. I tend to label the simple chronological listing of events in the publication of the aforementioned exhibition as "the expunging strategy" which is perhaps inadvertently carried out in the historicizing of art in Serbia.

What was your position in this context?

My position was very clear back in 1992 when I launched the Košava magazine, a private production, whose purpose was to create a tool for critical art theory, as well as a specific resistance to the regime at the time. The magazine raised many issues that can be interpreted as critical practice, such as the issue of the spread of fascism in Serbia and the responsibility of artists and art that were marginalized as a critical discourse. Therefore, today when I flip through these articles published in 40 issues of the Košava magazine, I find material where Serbia appears in a different way. Articles on the crimes by volunteers from Serbia in Croatia, then excellent articles on Habermas, Derrida, Virilio, Baudrillard, Michnik, and globally recognized philosophers and theorists – they were all in a way protagonists of the critical artistic practice in Serbia! I note that this was 18 years ago, and that the coming of age of this project qualifies me as a rather good protagonist of critical artistic practice in Serbia.

How visible was the critical artistic practice in Serbia in the 1990s?

In the context of the time past, art production and the engagement of the individual artist appear very weak. This can be explained by the incredibly deep incursion of modernist strategies, in the case of critique as well as among the artists, institutions, the audience, where strategies of formal esthetic expression are visible. Individual dramatic events from the 90s: war, mobilization, inflation, murders, mafia, politics, tycoons, exoduses... remained somehow invisible. If we apply the theories of relational esthetics where a piece of art is comprised of the same material as social relations, then war and everything that it entails did not exist in Serbia. The only visible thing was the first mimetic layer of crisis, but always concealed or removed from sight. Artists in their works, strategies of modernism, inscribed a subjective view into the social field, i.e. they tried to subjectivise events, instead of working on objectifying

Živko Grozdanić, ***Four Patriarch Pavles watching 200000 lines made by Raša Todosijević,*** 2007-2008, installation, 49th October salon, Belgrade, 2008.

this field. In such a deranged transfer we came to the point that images from life were concealed from art, and them shifting to other media. B92 and certain newspapers (Naša Borba, Vreme, Danas and a large number of local newspapers) made a huge contribution to the criticism of nationalist doctrines. In this context the link between critical art practices and critical theory cannot be perceived through historic heritage of Neo-avantgarde strategies or through postmodernist theories solely because none of the historic positions of the artists in Serbia were articulated on a theoretical basis. I primarily imply the inadequate knowledge of the artists, their education, i.e. the lack of a theoretical discourse on the art scene during the past thirty years. I have to be precise – I am talking about criticism of the social field.

Živko Grozdanić, ***Constitution,*** performance - citation of Balint Szombathy's performance Flags from 1995, Novi Sad, Art Clinic Gallery, 2008.

Was the fundamental definition of critical production political?

One might say that the lack of political content in artwork was also inadvertent political action, a type of subconsciousness on the part of the artist to conceal critical content. In the early 1990s an apparent "conflict" happened between the older and younger theorists in Serbia, where one side advocate the "return" of modernism after postmodernism, and

the other claimed that this postmodernism had not even occurred in Serbia, with the exception of some other arts.

What was your position?

My position was that abandonment of the art media, i.e. abandonment of the production of artwork for the purpose of political action and working on developing parallel institutions with precise theoretically established tools for mending Serbia. Perhaps this is radical, but I never produced artwork, nor do I believe that it is necessary to have artwork in order for art to exist. More precisely, societies in transition cannot produce artwork, they must constitute institutions, systems, the education system, and it will create a certain form, according to its internal logic or anthropology, which we can claim is artwork!

How much did the ideological framework influence the creation of dull and servile pieces of art, on any "side"?

Like every war, the war in Yugoslavia succeeded in some strange way in modernizing society! This sentence does not justify war, but there are some radical theories that look for the positive aspects of the wars in the region of the former Yugoslavia, primarily from the viewpoint of the accelerated destruction of all social forms based on romanticism, mythology, nationalistic fervor, as the basic prerequisite for entering Europe's democratic society. In such a context war was the absurd tool for the democratization of history, i.e. it is as though a million displaced persons, killed, "sacrificed themselves" for the future of the new capitalism project! In the future, any use of dates from national histories will be carefully, critically processed or formalized. History will become boring! Art did not cope with such circumstances and this is perhaps why "boring" art has occurred, i.e. formal esthetic forms.

Is the "empty art" phenomenon still present today?

In Serbia it is difficult to find a work that could be dramatic and direct such as Guernica or some of the works of Goya from the serious periods. This phenomenon of "empty art" is discussed today based on the criticism of artists who are trying to be "dissidents with

Živko Grozdanić, ***How I've Supported Financially the Biennial of Young Artists in Vršac from 1994 to 2004,*** solo exhibition of paintings by Živko Grozdanić from private collections, selection of 23 paintings, 50th October Salon, Belgrade, 2009. Photography: Živko Grozdanić

THE CURATORIAL PRACTICE OF THE 1990S DID A PROPER JOB WORKING WITH LOCAL AND FOREIGN ARTISTS TOWARDS ESTABLISHING TIES

a delay", I am referring to themes that are being introduced ten years after Srebrenica, etc. Making a point with a delay also means giving up the critical discourse of events which are constantly multiplying in society, I'm thinking of minority rights, the environment... Therefore, it is necessary to epistemologically approach reality and the past, to abandon the work in the field of art history and therefore refill art.

In what way did the financial aspect affect the critical artistic production and was support of foreign donors require certain conceptual frames of such a production?

Foreign donations had a mission not to sustain the system and keep artists alive, but to change the DNA. Every penny that was invested in the Serbian art scene during the 1990s was let down, at least this is my view. However, when this "humanitarian aid" is perceived from the position of production analysis, there is a visible emancipation of new media and communications with artist from other environments. Precisely the themes of discrete critique on the scene in Serbia were introduced from the artistic practices of foreign productions. Foreign donations inadvertently required conceptual frames, primarily in the production aspect. Many works were carried out in accordance with international standards, from the technical aspect.

Can a classification into official, independent and alternative engaged art at the time be made, where the first would imply the one supported by the state (nationalist), the second was supported by the Soros Foundation (globalist) and the third which was not supported by anyone, and which as such was not noted in art history?

Art is always official, independent and alternative or engaged. The system in the state of Serbia is not especially interested in differentiating between these arts. The state has never been interested in contemporary art, and sometimes in culture, which is its prerogative. The problem lies on the other hand, with the artists, who today have to understand the language that is being established by the EU, and this is the language of the creative individual who must week his/her market and audience much broader, outside of Serbia. This implies the changed perception of the notions of state, nation, history... and especially of globalism. Therefore, the artist in Serbia can send his/her most local theme via Internet to any gallery in the world, without their working being globalist. It is precisely from these positions that I perceive events from the past where the state had other business, and not supporting any art. It was interested in something

else - the transition of the socialist society to capitalist, i.e. the October Revolution in reverse. The state of Serbia and other states, Croatia, Slovenia... had the idea of cadastre battles, the fight for private property and entries in land registries. Therefore the thesis of Sorosesque ideas of implementing globalist esthetics – does not exist. Somehow art and the state were moving in parallel through time, with the exception of certain discrete encounters.

During the 1990s we witnessed artistic occurrences to which the authorities reacted even with arrests, while on the other hand we had "performances" by party youths. What is your interpretation of taking on such as artistic discourse and what are its consequences?

There were arrests but it was not the language of art that was arrested. The proof are Nune Popović and Bogoljub Arsenijević Maki; their work has absolutely different positions. Therefore, some arrests had a different character and all that certain artists did – the authorities did not perceive this as a serious threat to the regime. The adoption of artistic discourses could be hinted only in some actions by the partisan youths, but such initiatives were quickly abandoned because political parties are not founded on ideas of establishing a new social code and language, which is the idea of art, but rather they are involved in corrections of the existing system. Art has always had this function, to "take up residence" in society; it has always offered itself to politics, but [politics] does not recognize the resources of contemporary art.

Could it be said that critical artistic practice of the 1990s greatly fit the Western vision of what art in Serbia and the Balkans should be? And what was the role of the curator in this sense?

The curatorial practice of the 1990s did a proper job working with local and foreign artists towards establishing ties, which is why several artists have achieved international affirmation. This is one of the basic functions of every curator, to connect, interconnect, raise certain issues. The Western vision of art does not exist; artists from the West do not think that they are carrying out an EU vision. On the contrary, there are only independent artistic poetics, strategies, tactics which are intertwined in the same way that the market and exchange of good and ides of western society are intertwined. I find very interesting this phenomenon of engaging artists as curators, i.e. the large

number of artists headed certain institutions. Nikola Džafo at Art Clinic, Zoran Pantelić at Kuda_Org, Jusuf Hadžifejzović in Sarajevo, Živko Grozdanić in Vršac, Slaven Tolj in Dubrovnik... are artists who radically criticized systems and took on most of the risk that every curator during the 1990s was supposed to have in their environment. This phenomenon was never sufficiently studied, but it can be explained by the responsibility that every artist has for the time that he/she lives in.

There is a thesis that art historians and curators in the 1990s primarily followed artists supported by the Soros Fund, i.e. the Center for Contemporary Art. In this way did they contribute to the additional neglecting of part of the alternative critical scene which remained unrecorded and ultimately forgotten?

My position is based on the subsequent review of the scene of the 1990s, but also the scene that was created in the first decade of the new millennium, where there is a notable "soft" critical position among a large number of art historians and artists. The Soros Fund defined very precise language standards and only part of the artists understood them. This was the case in the entire region, from Croatia, Serbia, Romania to Moldavia and Hungary. The Soros Fund did its job, developing segments of civic society. The phenomenon could be the larger number of similar topics addressed by the artists, the expansion of video, installations, objects and an entirely new position of the function of "artwork", which became a relational object, i.e. the focus shifted to the field of relational esthetics. A large number of works can be interpreted only from these positions, artist establish communication with the social field, oversee it, merge invisible themes within society and various ethnic groups. Such a position of the artist is determined by social coercion, not by some secret mission of the Soros Fund. If we are discussing the unrecorded part of the alternative critical scene, I think that there wasn't one, because it would have been recorded in some way.

What is your opinion of your personal role in the past two decades in the creation of the visual scene in Serbia?

It is easiest to talk about one's self, and especially about Živko Grozdanić. I simplified things by saying at a large number of performances that I am an allegorian, i.e. that I am the allegory of the artist and that I don't produce works of art but rather that I am involved in creating the scene. I have more than 300 exhibitions through the work

Živko Grozdanić, ***Constitution,*** performance - citation of Balint Szombathy's performance Flags from 1995, Novi Sad, Art Clinic Gallery, 2008.

of the Konkordija Center for Contemporary Culture in Vršac, between 1994 and 2004, and today I am director of the Vojvodina Museum of Contemporary Art. Through both these projects I was both a witness and participant in a large number of problem-based exhibitions that addressed all important issues that contemporary art is involved in. I would like to mention the exhibitions of all six Youth Biennales in Vršac, where more than 800 artists and tens of thousands of visitors passed. Every Biennale raised certain topics that were imposed by the scene and this material represents an excellent archive that provides insight into what the scene was like during the 1990s. This is my key contribution and I perceive my involvement in art solely based on efforts of creating a system that will raise the issue of this art. This is why some of my works criticize society in aspects where it deviates from the values that are offer by art. In my biography I will treat every exhibition that I organized as a "work of art", therefore in the past 15 years I have produced more than 300 pieces of art!

Do you consider yourself to be an engaged artist or just the director of the Vojvodina Museum of Contemporary Art?

Through my work at the Museum I am also an engaged artist. One might conclude that I use the museum institution as a tool for my artistic strategies. There is also a cunning tactic by Živko Gvozdenović who very skillfully uses the museum for his personal promotion, but it is the same in football! The great football coach Mourinho does the same, promoting his doctrines at every club that he coaches. From the positions of artistic and political bureaucracy this is an abuse of position, conflict of interest, but from the position of art this is quite legitimate. Luckily for me the Democratic Party, which assigned me to be director, knew the type of risk that it was getting into. After five years of being director of the Vojvodina Museum of Contemporary Art everyone is pleased, especially me because I have succeeded in continuing the work that I did at the Center for Contemporary Culture in Vršac, and the local art community in Novi Sad because they have seen Mimmo Paladino, Sandro Chia, Dan Perjovschi, Janis Kunelis, and dozens of works by artists from the region. Therefore, there is an apparent blend of arrangements, intersection, the play within society, mimicry, tautology, all the things that an artist should have. To use the theory of relational esthetics, where the artist is sometimes the entrepreneur, craftsman, theorist, painter, sculptor, politician, then I am presently the director of the Vojvodina Museum of Contemporary Art, who is conscientiously carrying out his partisan assignment.

INTERVIEW WITH MILICA TOMIĆ

POLITICAL ART

by: **Vesna Tašić**

In the article Policies, Art and Problems with Reality, published in 2001, Stevan Vuković mentions that one of the strategies of the 1990s scene was for artists to shift from one media, which they had worked in previously, to another. At one moment you too moved from classical painting to video, in the *XY Ungeloest* project. Can this change be linked to the critical artistic practice that you have dedicated yourself to?

I would like to have Stevan Vuković's text in front of me right now... Was his thesis that the change of media is a form of resistance? I think that the change in the way of thinking at the time, in the case of many artists, was primarily related to a break and serious distancing from the ruling art system which in its way was part of the ruling wartime political discourse. I can say for myself that working on the *XY Ungeloest* – the reconstruction of the crime project, even in a formal sense, definitely made a break from the academic discourse that I had belonged to previously, by inertia. Let us say that the insights into the reality that we lived in during the 1990s led to changes in the way of thinking and a spontaneous need to distance ourselves from the academic forms that were part of the university, and therefore part of Milošević's state system. Since the theme of the work was racist politics and its normalization in Serbia's social,

Milica Tomić, ***I am Milica Tomić*** (1999), video installation C, sound, 9'58", loop

Milica Tomić graduated and took her master's degree at the Faculty of Fine Arts in Belgrade in 1990. From 2001, she has been working as a visiting lecturer and workshop leader at art academies and institutes for contemporary art in Helsinki, Rotterdam, Salzburg and Vienna, as a leader of international educational projects. Milica Tomic's artistic work at the international art scene begins in 1997. She took part at the biennials in Sao Paolo (1998), Venice (2001, 2003), Istanbul (2003), Sidney (2006), Prague (2007), Gyumri (2008) and Trondheim (2010). Milica Tomic's works are a part of the collections, as well as a part of numerous exhibitions in international art institutions, including: Kunsthalle Wien and MUMOK - Museum Moderner Kunst Stiftung Ludwig Wien in Vienna, Fundacio Joan Miro in Barcelona, Museum of the Contemporary Art in Belgrade, Kunsthalle Fridericianum in Kassel, Kusthallen Nikolaj, Center for Contemporary Art in Copenhagen, Brooklyn Museum of Art in New York, Freud Museum in London, KIASMA, Nykytaiteen Museo, Musem of the Contemporary Art Kiasma in Helsinki, Stedelijk Museum in Amsterdam...
More on Milica Tomić could be found on http://milicatomic.wordpress.com

I BELIEVE THAT INACTION, OBSERVATION, IS A TYPE OF COLLABORATION. THIS IS THE GREAT QUESTION: IS THE OBSERVER RESPONSIBLE FOR THE TERROR THAT IS TAKING PLACE BEFORE HIM? WHEN DOES THE MOMENT OCCUR WHEN THE CONSENSUS OF SILENCE IS BROKEN, ENDING THE OBSERVER'S SAFE DISTANCE? IN MY CASE: WHEN DOES THE IRONIC DISTANCE COLLAPSE?

cultural and artistic apparatus, as well as the issue of what was our role as artists in this process, I think that this break was inevitable, and that I would have never succeeded in realizing the entire complexity of relations that were part of this work in the medium of painting. Speaking of video as a medium, then the XY piece is often easily reduced to a video piece. What I introduced as an innovation in my work, as far as execution and presentation of the work is concerned, was the video installation of a filmed performance. XY is actually a filmed performance, just like most of my recorded works which have minimal intervention in editing. And on the other side, I didn't start using other media so abruptly. In the 1980s I wrote several screenplays for short films, in the 1990s I created my first short film...

The same theorist puts forward the position that the strategy of resistance in the 1990s was a type of "active escapism". Does this mean that there was no resistance in the first half of the 1990s? What is you interpretation of this view?

For me "escapism" was always problematic, one might say - a form of collaboration in the politics of terror. Through my work I tried to find a way to oppose escapism, and become engaged in my own way in the traumatic reality of the apartheid of the 1990s. If it was your intention to ask me in this question why it was only in 1996 that I reacted to the reality of the politics of terror – I can say of myself that I was drawn too deep into academism, the role of the painter, the mythology of the local art scene and that during those years, from 1989, I was trying to find a way out of this. On the other hand we cannot forget that I belong to the generation of the 1980s, which was completely

Milica Tomić, ***This is Contemporary Art*** (2001), performance / Dragana Mirkovic, 20′, Du bist die welt, Wiener Festwochen

distanced from politics and reality. We were protected, infantile, cradled, and out basic model of behavior and understanding was – ironic distance. My world changed from the ground up when the reality of war came crashing down and fundamentally changed my private and internal life.

"Active escapism", as formulated by Lidija Merenik, applies precisely to the alternative, independent, whatever you may call it – scene, which for numerous reason during Milošević's period was forced to retreat and to go into a type of internal exile, practically working only for its own purposes and for a small circle of people. Why do you say that the "active escapists" were "collaborators in the politics of terror" and of yourself that you were "drawn too deep into academism"?

Let's make it clear – when I say "escapism" and escapists, I don't imply someone's formulation, a certain circle of people, but the concept of escapism itself and the culture of escapism. And the question is then raised whether retreating into "internal exile" is a type of ignoring of the reality, which puts us in a passive role in regards to the broader

community. So, I believe that inaction, observation, is a type of collaboration. This is the great question: is the observer responsible for the terror that is taking place before him? When does the moment occur when the consensus of silence is broken, ending the observer's safe distance? In my case: when does the ironic distance collapse? Escapism in itself implements the principle of exclusion and non-participation in the reality of daily life, and therefore it approves and reproduces it.

Isn't ironic distance, as a model of behavior, also a type of escapism under the given conditions?

I don't exclude myself. I said "drawn too deep", which means steeped in academism. This is precisely the criticism of my position in the second half of the 1980s. It was precisely for this reason that it took me so long to find a way to introduce reality and context into my art. This is apparent in my works, this happened gradually. I criticize myself and I think that it took me a long time and great effort to come out of the comfortable position of the "urban painter". This position was not at all naïve and in its way it replicated the dominant ideologies from the late 1980s.

The *XY Ungeloest* piece, as you said somewhere, was locally kept quiet or was accused of being the exponent of the ideology of human rights, and is the best example of the newly-forged syntagma of Soros-realism, the lowest form of artistic genre – political art. At the moment what were the arguments of the critics, and what were your counterarguments?

There was never any written or publicly stated direct criticism of the XY work. This is not custom in our country. The Soros-realism term was coined by Miško Šuvaković. It was his way of saying that the works that were produced as part of the project of the annual exhibitions of the Belgrade Center for Contemporary Art were part of an ideological platform and the concept of open society, alluding of course of Social Realism. This coinage was widely accepted. This was a type of defense, an attempt to conceal participation in university politics which was part of and a promoter of the politics of terror. Soros-realism was invented so that we would not ask what our colleagues at the university were doing when the Serbian Radical Party demanded a statement of loyalty in 1999. I think that it is someone's guilty conscious because of the university's involvement during the period of Milošević and Šešelj. Analogously, we

Milica Tomić, ***One Day*** (2009), video instalacija, Photo: Srđan Veljović

THE SOROS FOUNDATION DID NOT HAVE THE AMBITION TO CREATE ART. THEY HAD FOUNDED THE CENTER FOR CONTEMPORARY ART IN ORDER TO DOCUMENT AND CREATE AN ART ARCHIVE IN SERBIA

could label those that accepted and concocted the Soros-realism as Šešelj's materialists and idealists – depending on whether they were working at the university for the money or out of conviction. It would be interesting for some future researchers that the greatest critic of the Murder exhibition (the exhibition where the XY work appeared) was the Soros Foundation, i.e. it was precisely the Foundation resistance that exhibited the greatest resistance.

How did the Soros Foundation resist the exhibition?

The exhibition curators, Branislava Andjelković Dimitrijević and Branislav Dimitrijević, had been in negotiations with the Soros Foundation regarding the names of the works in the Murder exhibition. Namely the Soros Foundation did not support this segment of the exhibition, they didn't like the title of the exhibition, they considered it inappropriate, superfluous and completely outside of the field of art. The Soros Foundation did not have the ambition to create art. They had founded the Center for Contemporary Art in order to document and create an art archive in Serbia. Everything else, the annual exhibitions and art production – which the employees at the Center had fought for and achieved, was a pointless addendum.

At the same time, as you said, this work had become part of broader narratives in international circles, exceeding the local political context in which it had been created. How do you explain this difference in "reception"?

An entire library of books has been written on the topic of site-specific works in contemporary art and their exhibition. Of course, a site-specific performance in the

TO PUT IT BRIEFLY, MY ART IN THE LATE 1990S ADDRESSED EVERYONE WHO WAS AWARE OR HAD THE POTENTIAL TO UNDERSTAND THAT WE WERE LIVING IN APARTHEID, EVERYONE WHO FELT THAT THEY HAD LOST THEIR DIGNITY, THAT THEY WERE SECOND-CLASS CITIZENS

video media, such as XY, had a clear temporal and spatial exhibition policy, and when you exhibit it outside of that context it become a different type of document or the subject of metaphorization, or an attempt to fit it into other narratives. Its first exhibition on the international scene was as part of the biennale in Sao Paolo, as part of the Anthropophagy project. So there, it was possible for the piece to deal with murder and the concealing of murders by the state, for it to become part of the metaphor of the state cannibalism by the state, any state, because that is a universal story. However, the function that the piece had in the place of its production and exhibition, is entirely indecipherable in a different setting. This difference is part of a greater issue: how to exhibit a performance, i.e. a site-specific work, how to make it current?

How did your critical art communicate in the 1990s and what zones of conspicuity did it create? Who was your audience in Serbia?

To put it briefly, my art in the late 1990s addressed everyone who was aware or had the potential to understand that we were living in apartheid, everyone who felt that they had lost their dignity, that they were second-class citizens, that they were discriminated against.

How much marketing does the artist have to carry out today for his work, just as marketing is performed for any product for it to be successful in the market? In this sense are there any important differences between the local and international scene?

I think that this is a simplification, because the art market is complicated and highly differentiated. I have created a considerable video archive of interviews about the art

Milica Tomić, ***The Last Letter – A ,*** (2003/2010), object, exhibition One Day, Salon MSU, Belgrade, 10 September - 10 October, 2010, Photo: Saša Reljić

Milica Tomić/ Saša Marković, ***From Socialism to Capitalism and than Back*** (2007), video performance, 20'

market, with artists, curators, gallerists, artists who manage off-spaces, collectors, magazine editors, art professors, all representatives of the (non-)system, i.e. the art market. In Priština, Belgrade, Zurich and Helsinki – under completely different conditions of the art market, art systems and the artists' place within them. The differences are enormous in every local situation and they depend on the way that modern capitalism manifests itself. Today my former students are continuing this project independently, in different settings. *From Socialist to Capitalism and Back*, my work coauthored with Saša Marković, provides a wonderful answer to your question. It is not only an issue of the local and the international, it is an issue of the market's attitude towards art and the moment when the market defines art as a commodity, and is art at all possible under such conditions. This happens everywhere, not only in countries in transition.

If we agree that art is a social activity, and therefore there is no art that is entirely independent or above the social and political context within which it was created, what is the "shelf life" of engaged pieces?

I have a question: what is the shelf life of non-engaged art? Furthermore, come to think of it, non-engaged art doesn't exist. Art that doesn't take into account the moment when it is created, has no chance of achieving longevity. If the artist has the intention of creating art that enduring, by detaching it from the period in which it was produced, he/she will create only something that pretends to be art.

As an artist, what is your view of the influence that people in positions outside of the creative (curators, critics, historians...) have on the creative?

I don't think that curators, critics and historians are people on certain positions and that artists depend on them. I also don't believe that artists have no influence – on the contrary! I don't think that any of the people that you mentioned are outside of the field of the creative. Especially the curators. In my opinion they are perhaps the only ones that have maintained the continuity of artistic practices of conceptual art that was created in the 1960s and early 1970s. This of course is a longer story, one very important to me, which raises the issue of the position of the artist within these relations, as well as who is actually the artists, and who is the medium or material.

You stated in connection with the This Is Contemporary Art performance, at the Kuestlerhaus in Vienna in 2001, which Dragana Mirković took part in, that you are not an intellectual and that you are not involved in social criticism, which is the favorite genre of "elite circles". To what extent is such a view anachronous in the context of the critical art that you are involved in?

Zampa di Leone, ***Urosh + Tomich, In the era of Legija,*** In the Arse of the Balkans, Anthology 2000-2005

My art is not critical – it is political, i.e. more precisely, it addresses the politics of art, i.e. the relations between politics and art. I represent the view that every art is political. I am not involved in social criticism, but in the politics and ideologies that create a society, and I try to understand the place that art has in the ideological and political conflicts/frameworks. Politics does not in any "relation" with society; politics creates society.

When Zampa di Leone's comic book came out, the heroes reacted differently. For example, Uroš Djurić said that the author had only provided legitimacy for the heroes in reality, some were angry, and I heard that you just laughed. Is this how you usually react to criticism?

Hahaha... I didn't just laugh, I laughed and said quite explicitly that in his comic books Zampa primarily shows that he believes that the contemporary art scene exists, and that these comic books are one of the authentic proofs that it exists. I also find his comic books interesting because they also show one of the ways to return, i.e. to abduct one's own position of the artists in the art system. It is different issue whether Zampa takes responsibility for this position or fails in doing so, because he remains anonymous. And is this the reason why everything remains at the level of a cute joke/critique.

How clear are the criteria of evaluating politically engaged artwork?

And what are the "clear evaluation criteria" for works that are not political engaged? This is a syntagma from the socialist period, and attempt to ideologically control art. Remember how loud the reaction was to the Black Wave because it was politically engaged. At the time there were demands for establishing "clear evaluation criteria". The main question was: is it a film or a political pamphlet? Today these films are considered to be the artistically most valuable film productions of the period.

In what way did the financial aspect affect the critical artistic production and was support of foreign donors require certain conceptual frames of such a production?

During the period of repressive socialism there were ideological commissions that screamed against the West, screamed of foreign mercenaries, demands for clear criteria

and evaluations. Was the money gained from plundering and killing in Bosnia and Kosovo much better than money from donors from the West? Did money gained from plundering and killing not influence the conceptual framework of the works financed by the Serbian state at the time? We are in a phase of brutal transition from socialism to capitalism. The plundering of socially-owned property is still ongoing. This country has also been subsidized by money from abroad, international corporations buy and privatize our own companies, i.e. socially-owned property. Money knows no limits. We live in a time of globalism, when money is no longer linked to a national origin, or the opposed sides foreign and local. Here everything has been sold off!?

The question that I would gladly answer, and you unfortunately have not asked it, is how the terms of competition, the guidelines of the funds for art and culture, or the ministry of culture and those financing culture, art... including SEEcult, influence the content and form of artwork, the program of the cultural institutions and culture in general. This is huge topic which raises the issue of whether art is at all possible in such frameworks.

Can the part of the critical art production on the local level, which completely complies with western principles of political correctness and the ideological framework of western democracy, be labeled as servile?

I believe that political correctness doesn't originate in the West, but unfortunately another type of democracy, except the western one, does not exist. Generations from the socialism period remember the constitution which included almost all provisos on political correctness. At the time you could not publicly call anyone a Šiptar or Ciganin, you couldn't print anti-Semitic books, nor could you rehabilitate war criminals from the Second World War. Political correctness is nothing new to us. It was later introduced to the West. We should not forget that!

A constant topic of your works is the relation between art and politics. Since politics changed in 2000, how did this change affect the themes of your work?

Yes, it changed very much since the context changed and since then I have been addressing the issue of revision of the Second World War, the eradication of socialism, the plundering of socially-owned property and its consequences, as well as the heritage

I BELIEVE THAT POLITICAL CORRECTNESS DOESN'T ORIGINATE IN THE WEST, BUT UNFORTUNATELY ANOTHER TYPE OF DEMOCRACY, EXCEPT THE WESTERN ONE, DOES NOT EXIST

WE NEED POLITICAL CORRECTNESS WHICH LEGALLY PROHIBITS RACISM, DISTRIBUTION OF ANTI-SEMITIC LITERATURE, REHABILITATION OF WAR CRIMINALS FROM THE SECOND WORLD WAR AND THE WARS FROM THE 1990S

of politics of terror: mass climes, genocide, persecution. Precisely what the ideology that believes that there is a "Western vision", "a non-western democracy", and "clear evaluation criteria" wants to conceal and cover up.

How would you describe the context of critical art in Serbia today? What is the position of the critical public discourse in general, ten years after the democratic changes and the former opposition coming into power?

The critical discourse exists, but it has been marginalized and ideological mechanisms that encourage racism, anticommunism and xenophobia still completely dominate the public space – a discourse that defends itself from western democracy, foreign mercenaries, and which attempts to impose "clear evaluation criteria".

If nationalism presently appears to be the lesser problem than the market ideology, does the market in the broadest sense find its critics in art?

Nationalism and the market are two completely different discourses. In our country aggressive nationalism has robbed everything that is socially-owned and a public asset in the name of Serbian interests. When the fog lifted slightly, it is apparent that the associates of various war criminals plundered the state and society, and they are now pushing ideologies that represent "resistance against the West," until they plunder the few things that remain. And in then they will sell to the "cruel West" what they have plundered, legalize their wealth and forget the "Serbian cause". From Socialist to Capitalism and Back, which I created in collaboration with Saša Marković, precisely addresses this issue.

In what way does political correctness affect the social, political, ethical and esthetic quality of contemporary engaged works?

We need political correctness which legally prohibits racism, distribution of anti-Semitic literature, rehabilitation of war criminals from the Second World War and the wars from the 1990s. If we define things this way, then I think that today the art that advocates such political correctness is progressive art. In any case, Bojana Pejić discussed this through the Citizen/Artist exhibition at the October Salon, where she was the art director in 2008.

How does critical art relate to the socialist heritage today?

The anticommunism ideology is pervasive. Since the 1980s it has prohibited any remembrance of socialism which is not nostalgic or critical. I think that this is an important topic and that art will find a way of returning to the topic of socialism.

Do you use critical in the sense of negatively critical?

Thank you for the intervention. I was thinking of negating, but wrote critical.

INTERVIEW WITH DANILO PRNJAT

FLOATING POSITION OF ARTISTS

by: **Vesna Tašić**

Your work features engagement in the sense of achieving certain changes in the perception and contemplation of social reality, i.e. a specific struggle against the establishment and conventional views of social reality. In this sense, what do you consider key topics in Serbia today?

Society in Serbia features many problems on different levels, primarily in culture and economy, as well as life's crucial production machinery in these and other areas. Also, Serbia is in a transition position and a country that is scampering from post-socialism towards "liberal" capitalism. This process is taking very long, but certainly not as is should be – for the purpose of critical balancing and agonism of apparently opposed total ideological models which are the only ones offered to us for identification: nationalism (which makes a herd out of us) and liberal capitalism (which makes us items on shop shelves), but rather because of the multitude of internal problems, the balance of their power, corruption, etc.

To make things even more complex, since the democratization process has taken too long, all this is starting to tire us and is leading to the appearance of a number of

Danilo Prnjat, ***Perfect Lover,*** video performance, Florence 2006

Danilo Prnjat was born in 1982 in Herceg Novi, Montenegro. He finished the Academy of Art – the department of Sculpture in Novi Sad and the interdisciplinary master's studies in the Theory of arts and media at the University of Arts in Belgrade, where he lives and works. Prnjat intervenes in local political reality domain by performing controversal and sometimes legally problematic actions and manipulations for expressing certain social problem. His work intrudes into activism domain, at which the artist acts by way of excess, as guerrilla or hacker that bursts in system and attacks it from inside. Thematic, his performances treat three groups phenomena: a) questioning of personal, native and national identity, with an emphasis on the problem of "otherness", patriarchal society taboos and discrimination of "socially unacceptable" identities, b) performing identity motivated, controlled or manipulated by system of capital and c) problem of nationalism - explication of interdependent relation of capitalism and nationalism as well as mass media system abuse. His works have lately been exhibited in: Moscow Biennale (2010), Wurttembergischer Kunstverein, Stuttgart (2010), Frieze Art Fair, London (2009), Haus der Kulturen der Welt, Berlin (2009), Museo Nacional Centro de Arte Reina Sofia, Madrid (2009), Futura - Center for Contemporary Art, Prague (2009), Center Pompidou, Paris (2008), October Salon, Belgrade (2008), <rotor>, Graz (2008), Zendai Museum of Modern Art, Shanghai (2007).
More on Danilo Prnjat could be found on www.daniloprnjat.com

alternative cultural solutions (which is best apparent from the examples of alternative solutions to the EU), which on one hand are desirable, and on the other hand are extremely problematic and undemocratic in may aspects.

Therefore the situation in Serbia is very complex and desirable social activism should not be defined through a hard "for-against" the establishment (because in its policies it has certain positive elements), and in fact it should deal with a series of problematic nodes within the system, on all levels, and towards the emancipation of society in general, with the aim of the best possible correction of the existing, or creating something new... In this sense the position of the artist should be a "floating one", and able to approach a range of areas and issues, from a position of recognition and exploration (because they are all temporal and are quickly replace), in various social, cultural and economic structures and values. Art is an emancipative social practice and today, when many things are happening very quickly, it should not be enclosed in the potential of a single theme, political party or style.

What are your guidelines when choosing certain issues and phenomena that you study?

The reasons that drive me and the choice of phenomena that I deal with are diverse and depend on all the situations that we are constantly exposed to in daily life. On the technical side they are often guided by the potential of a given phenomenon, when I perceive that by providing media exposure of this issue a certain effect on the broader social reality can be achieved.

You have received awards, but also been disputed, and you have faced censorship. From which positions did negative criticism of your work come? Also, your works have been interpreted controversially, since you leave space for them to be interpreted from opposite viewpoints – both as criticism and glorification of a certain phenomenon. Is this a double-edged sword in regards to the possibility for achieving a dialogue with the public/audience?

This is a double-edged sword only when these projects are presented within an elitist cultural circle, such as in museums and galleries. Their audience has a tendency to autonomize itself and place itself outside the system from the perspective of value

IN THE WEST NEGATIVE CRITICISM MAINLY CAME FROM THE DIRECTION OF EXCESSIVE LEGITIMIZATION OF CONSUMERISM, COSMETICS, IDENTITY SHAPED BY CAPITALISM, ETC. MY WORK INTENTIONALLY CONFRONTS THESE TWO DOMINANT MODELS (PATRIARCHAL CULTURE AND NATIONALISM VS. LIBERAL CAPITALISM) AND CAUSES THEIR COLLISION WHERE BOTH OF THEM COLLAPSE, SINCE THEY ARE TOTALITARIAN

(which is incidentally the greatest paradox of this audience, because art institutions in particular are the system). However, from my experience, in my opinion, such an audience, perceives work on a subject that is a genuine social reality, as glorification of such a phenomenon, often solely for the reason that the artist is working on such a phenomenon in a direct way. Of courses, there is also a deeper ideological mechanism here, but for the purpose of illustration I will remain at the purely perceptual level. Therefore I think that the key is precisely to differentiate between the public and audience when reception of art and activism are in question. For example, in the performance Lilly, which implied a guerrilla raid of a cosmetics shop by 200 men, I was criticized in Serbia for paying these people to do so and therefore "for little money" forced them to behave in a certain way which is interpreted in our milieu as sexually wrong. On the other hand, in the West negative criticism mainly came from the direction of excessive legitimization of consumerism, cosmetics, identity shaped by capitalism, etc. My work intentionally confronts these two dominant models (patriarchal culture and nationalism vs. liberal capitalism) and causes their collision where both of them collapse, since they are totalitarian. And this position is the critical position of our society today. The men who took part in the Lilly piece are young men (mainly high-school students) or pensioners, who earn additional income by working as bit-actors for marketing agencies. It is interesting that it is precisely these two groups of people, especially for former, that make up the nationalist hardcore wing in Serbia today. To expose these people to certain issues that concern them, values that they are being offered and which are alive, is for me activism that works even without the pretension of imposing a specific message.

Danilo Prnjat, ***Lilly Project,*** performance, Belgrade, 2007

Danilo Prnjat, ***Lilly Project,*** performance, Belgrade, 2007

Does drawing attention to the issues that you are addressing and the artistic work itself require a certain radical, even guerilla form, which you have used in the past, and to what extent is media manipulation necessary in order to have a critical effect?

A certain radical move is required if someone wants their voice to be heard or to have an effect on a broader circle of people. Using guerilla tactics in some of my projects was important precisely because of the greater media exposure that such projects entail, to a greater or lesser extent. The view that the media shape our reality is only partially true, because the media are the means, something through which one acts, while actually instances of power take action and therefore shape society. Television, radio and Internet are highly democratic media with many possible insertions and ejections, and in my opinion they must be used if one wishes to influence the masses. Of course there are different activist projects - and they are completely legitimate - which do not aim to have such an effect, but are rather based on working with small groups, isolated social communities, etc.

If nationalism presently appears to be less of a problem than the market ideology, are the critics of the market in the broadest possible sense to be found in art?

The greatest problem is that in our country there is no faction raising the issue of market ideology in a relevant way. Our art is still trapped in the issues inherited from the 1990s, and I will dare to say – it is still quite unaware of the dominant ideology today – the ideology of liberal capitalism. Due to the nature of things certain other more commercial forms of culture, such as pop culture and fashion for example, have not been this for a long time. Furthermore, they use it in a great way, and liberal capitalism is indirectly provided easier accessibility.

The market was never articulated as a clear ideological system that can be challenged. Does critical artistic practice have any success in identifying money and the market as an ideological construct?

Absolutely not. I was recently invited by the Center for Cultural Decontamination to take part in an internal discussion with a delegation of German MPs, members of the German Parliamentary Committee on Culture and Media. Also present were a number of artists, activists and cultural workers. The discussion did not last long, but it was concluded with a sentence by an author “You just give us money and don’t ask any questions!”, with the

IN OUR COUNTRY THERE IS ACTUALLY NO SIGNIFICANT ART PRODUCTION, FOREIGN OR DOMESTIC. EVEN THE ONE THAT EXISTED IN THE 1990S NO LONGER EXISTS. AT THE TIME FOREIGN DONORS CALCULATEDLY PROVIDED FUNDING FOR THE PRODUCTION OF "CRITICAL" ART AND CULTURE WITH THE AIM OF TOPPLING THE SOCIALIST REGIME

added comment that this view was presented at a prior similar meeting, and that it should be repeated because of its truthfulness. It is interesting to what an extent among artists and activists this view actually reflects the dominant position of the corrupt state apparatus regarding the management of state-owned companies, use of EU development funds, etc. The important thing is to reach a position to have money available, and to avoid any possible responsibility. These are identical economic models.

How does the financial aspect affect critical artistic production and does support of foreign donors require a certain conceptual frame of such a production?

In our country there is actually no significant art production, foreign or domestic. Even the one that existed in the 1990s no longer exists. At the time foreign donors calculatedly provided funding for the production of "critical" art and culture with the aim of toppling the socialist regime. If support from foreign donors comes at all today, it can, and it often is, problematic in a number of aspects, but then again, these issues vary from project to project, how people deal with it, what are the problems in question, etc. Not all principles and influences from aside, primarily from the West, are negative, just like all aspects of national policy are not negative.

Can the part of the critical art production on the local level, which completely complies with western principles of political correctness and the ideological framework of western democracy, be labeled as servile?

Of course.

THE MECHANISMS OF POWER OF THE DOMINANT APPARATUS, IS STRUCTURED IN SUCH A WAY THAT IT ASSIMILATES ALL POSSIBLE STRATEGIES OF RESISTANCE

Can the artists themselves be criticized that they are cosmetically wedged in consumer society, i.e. that they are only a functional part of society?

Not yet, in our case.

You have so far studied the issue of identity (personal, gender, national), the phenomenon of difference and taboos in patriarchal society, abuse of the media, the issue of the nationalism and its material determinativeness... while approaching them from the position of a local, Serbian artist. Considering the fact that you have also taken part in a number of international exhibitions, to what extent are these issues common for societies in transition, and to what extent are they globally present?

This issue is complex and a proper response would probably require a lot more space. I will only say that today we live in a global society, where it would be extremely naïve to think that there is truly anything local, without it at the same time being a certain projection of the global. Domestic policy is unimaginable without foreign policy and vice versa, and the same applies to art. However, on the other hand, one can be truly political only if one deals with a local context. In spite of all the web and net art, I still have difficulty imagining efficient activism at the global level, regardless of how much I strived towards it. Looking at it from another side, this could mean that it is impossible to be fully and truly efficient in addressing a given local context, but always only to a certain degree. And this is something that we are being constantly convinced by all the projects that are related to a given locality. Most of them are only partially successful, almost never entirely. Our world, i.e. the mechanisms of power of the dominant apparatus, is structured in such a way that it assimilates all possible strategies of resistance. However this does not mean that we should not use all available and possible mechanisms, local as well as global criticism, and continue to persevere in finding some new ones, which perhaps could make it possible to create certain changes.

How would you describe the context of critical art in Serbia today? What are the basic differences between critical art practices in the 1990s and today? What is the position of the critical public discourse in general, ten years after the democratic changes and the former opposition coming into power?

With the fall of Slobodan Milošević's regime the critical discourse lost the target

Danilo Prnjat, ***Tempo Project,*** Belgrade, 2008

LAŽNA BOMBA U "TEMPU"

U "Tempu" na Vilinim vodama juče oko 20 časova evakuisani su svi radnici i potrošači zbog dojave o postavljenoj bombi u tom objektu. Posle intervencije Kontradiverzione ekipe utvrđeno je da se ipak radilo o lažnoj uzbuni.

Danilo Prnjat, ***Tempo Project,*** Belgrade, press clipping, February 9, 2008

HOWEVER, WHEN RELATIONS BETWEEN THE AUTHORITIES AND CRITICAL ART IN THE 2000S IS CONCERNED, IT IS MY IMPRESSION THAT THE AUTHORITIES CONTROL CULTURE AND ART IN A GREAT WAY, BUT THESE MECHANISMS ARE MUCH MORE DIFFICULT TO DISTINGUISH THAN BEFORE

which it was previously able to shoot for, and therefore the blade of the critique was significantly dulled. Of course, it was also dulled for the reasons unavoidably brought about by the transition, where we have a mélange of everything, on all levels and in all fields. Today it is impossible to say what type of system we are living in; there are processes going on everywhere, changes are still awaited. All this makes the position of society in general much more difficult, and consequently also the individuals in it, even for acting "against". As far as the context of critical art is concerned, in light of democratic changes, I truly cannot discuss the 1990s. First, I didn't live in Serbia at the time, but rather in Montenegro, and I did not experience this period the same way that the citizens of Serbia and Belgrade experienced it. For example, I don't have any direct experience of the war and bombardment, and I remember this period because of the sanctions, economic and social crisis...

However, when relations between the authorities and critical art in the 2000s is concerned, it is my impression that the authorities control culture and art in a great way, but these mechanisms are much more difficult to distinguish than before. This is most often done through the selection of the representative artists and their branding. I will give several examples that come to mind, without the intention of diminishing anyone's individual work and importance. For example, the selection of the artists that represented Serbia at the 2009 Venice Biennale is a good indicator of the state ideology in the cultural domain. On one hand we have artist Katarina Zdjelar who deals with issues o language, voice, the (in)ability to overcome the limitations of language, culture... which would be read into as a form of need to overcome the rigid national identity that is defined by language, i.e. the need for a multicultural society and communication. This is precisely the way that Serbia wants to portray itself in the West at this moment: as a country that has confronted rigid nationalist discourses from the past.

The work of artist Zoran Todorović demonstrates the way that a certain trauma (the cutting of hair – concentration camp, genocide, war) has been overcome (state – concentration camp), how it has gained desirable (confessing crime), cozy and affectionate form, and how we are prepared for capitalism (producing and exporting blankets or something else). Of course, there is no need to point out that these are practices that are not interventional by nature, where working with one of given contexts would have more relevant justification beyond this national representation.

Unlike this external representation, there are many internal representations. A symptomatic example was the recently opened Biennale in Pančevo, which not unrelatedly, is being held in the year of the emergence of new separatist and nationalist movements (Sandžak) and a new culmination of the Kosovo issue (the ruling of the International Court of Justice in The Hague). In this situation the Biennale Committee decided to exhibit only one artist (which particularly emphasized his significance and biography!) – Josef Nadj (Nagy Jozsef), a Hungarian from Serbia who lives and works in France, and who in his work deals with the issue of immigration. Is it not justified to assume that such a move was made for the purpose of rendering the occurrence of a potentially similar problem in Vojvodina?

If the main guideline of the critical production in the 1990s was political, what is it today?

Every art is a political material practice regardless of the time when it takes place. In our country, and in general in the Eastern European cultural context, actions and interventions in reality that have a direct approach to a certain political problem or situation (such as the explicit criticism of Milošević in the works of the Magnet group during the 1990s) is considered political art. Of course this practice comes from the experiences of totalitarian regimes of the countries in Eastern Europe, where the voice against could be perceived only through direct opposition and no other way. Only such actions were political. I think that such an approach should be put into practice precisely in situations when the desire is to point out the totality of a given phenomenon (for example, my action involving the bomb scare at the Tempo supermarket).

However, it is a fact that there are other forms of political art throughout Europe, Asia, Africa... For example, the political art that is increasingly dominating the Western

MOST OF MY WORK IS ENGAGED AND POLITICAL, BUT THEY ARE LOCAL, WHICH AUTOMATICALLY THWARTS THEIR RECEPTION IN AN INTERNATIONAL CONTEXT

European context considers all phenomena of daily life as being political, the way that we drink coffee, what shape our toilette bowl should be, etc. They are perceived as constructs of sociability and are a specific ideology of contemporary life. And this is something that artists are undoubtedly involved in.

What is your assessment of the history of engaged art in Serbia and have you had role models in this sense?

I don't have role models, but I like the Yugoslav Neo-avantgarde. I am fascinated that many of these works, even though contextual and realized during the 1970s, are very much alive and even politically current today, when they are included in exhibitions.

What are the questions that critical art raises today and what are its achievements?

As I have said, I don't think that today art has and should have one theme that it deals with, but rather an entire range of multilayer problems and issues. Its achievements depend on the type of project, media, ideological suitability, engagement, invested work, etc.

What is the relationship between activism and political art? How do they overlap? How can they be evaluated?

Critical art is a form of political art that encompasses the criticism of a certain social phenomenon or political system. Activism as an artistic practice implies interventions in social and political reality that lead to a concrete shift in it. Therefore, the effect and

concrete improvement that has been produced in society by this practice are important in activism. I think that any art should include activism and engage in direct dealing with issues, and not only superficially remain on the position of confrontation with the subject or object of its criticism.

Can you list some of the protagonists of the critical artistic practice in Serbia today, whose action you consider positive?

There are quite a few things that can be labeled as positive. I personally primarily like the work of Nikoleta Marković and Nebojša Milikić, then the work of the Women in Black group, the Monument Group...

To what extent is involvement in engaged art a type of imperative for an international career?

It is important, but it is also very tricky. Most of my work is engaged and political, but they are local, which automatically thwarts their reception in an international context. On the other hand, when I do find myself in an international context, I am most often required to perform that salto mortale of my past practice and to react to the newly-created situation, which again is very difficult and mentally exhausting. On one hand internationalization of one's career can also mean its depoliticization, and on the other – it can mean the shattering of the rigid national frame and expansion of the field of activity of a given practice and its communicativeness. These issues greatly depend on what the artists are involved in and how they approach the issue, how aware they are of the context, to what extent they perceive links between different issues or systems.

In what way and to what extent do curators influence the career of visual artists today?

They have a great effect because they are in the position to select and choose artists that will be presented somewhere, and therefore prevent, or not, the conspicuity of certain and a certain person's practice. However, today these mechanisms of curator practices are being increasing surpassed in the sense that the trend is for curators and artists to work together in projects, as activists.

SAME PLACE – DIFFERENT TIME

by: **Miha Colner, Nika Grabar**

Between the lines of the new histories which began stacking the bookshelves in the so-called Western Balkans in the 1990s, there was no room for reflection on whether the creation of new countries was the success story of individual nations, or a failure of the federal community. Unlike history, art can afford to doubt. Therefore, we cannot talk about art in the context of this time and place without mentioning the political chaos which left its mark on a large part of recent history. The concept of this publication goes on to prove this.

In her interview, Mojca Pungerčar discusses how the concept 'same place – different time' provided her with the starting point to open a multitude of other, different themes in her time. What did 'a different time' mean then for Slovenia? The disintegration of the former country began with war and a radical change in the economic and political system. The new situation offered a different view of the field of art to both those who had shaped it from 'within' and those who began familiarising themselves with it 'from the outside'. It became evident that the borders between East and West are not absolute, that the art of Eastern Europe cannot be examined in blanket terms, and that each country entered the Cold War arena with its own complex history, which is

reflected in its artistic production to this day.

In his interview for the Slovenian magazine *Likovne besede*, Miško Šuvaković said that the territory of Slovenia was ideal for examining trends and phenomena in the modern and contemporary art of a limited cultural and geographic area. "It is far enough and close enough for me to be able to develop a research matrix."[1] Small enough and manageable, so that the main lines of development can be discerned. However, even in an area of two million, where, particularly after independence, a lively local scene emerged with strong ties to international art circles, generalisations and omissions are virtually impossible to avoid in a historic overview of the art phenomena of the last twenty years. In this time, production multiplied to the point of becoming hyper-production, which is partly the consequence of changes in cultural and education policy. An obvious heterogeneity makes almost impossible to establish and recognise a dominant artistic trend. There are several parallel trends which form different circles, scenes and informal movements. Despite the diversity of the scene, parallel lines of development remain fluid at several levels: the artists move away from one another and appear in different constellations and contexts, while the body of work of an artist is also open, as it does not necessarily perpetuate a personal style, but works on different projects, using various approaches and media.

MORE DIRECT CRITICISM AND GREATER SOCIAL ENGAGEMENT, EVEN IF ONLY ON THEORETICAL AND POETICAL LEVELS, MOVED FROM THE MARGINS TO THE INSTITUTIONS AND SOON BECOME CONVENTIONAL

At the turn of the 1980s to the 1990s, great changes occurred in society and, consequently, art. From the political point of view, a comprehensive fundamental transformation

1 Miško Šuvaković, Slovenija – zanimiv vzorec raziskovanja [Slovenia – an interesting parttern of research]. Likovne besede, 87/88, 2009 (Ljubljana: Zveza društev slovenskih likovnih umetnikov), 76–87.

of society at all levels began, which coincided with a new world order, ideological depolarisation and a rapid transition in a corporate world. All these facts were reflected in art, which in accordance with global shifts, assumed new positions and began working in different condition with a variety of tools which often surpassed classic individual artistic work. With the decline of modernism, numerous practices emerged and gained ground which mostly embraced the influences of the former Western hemisphere on the political map. More direct criticism and greater social engagement, even if only on theoretical and poetical levels, moved from the margins to the institutions and soon become conventional. So the tradition of conceptual art, which once most often presented an opposition to the main current, with the support of the art market and in view of a changed political discourse, became the dominant force and has had a great influence on various contemporary practices in the past twenty years.

When examining new production methods and artistic approaches typical of 'contemporary art' in Slovenia, it makes sense to embrace the introductory text to the catalogue accompanying the *Slovene Art1995–2005: Territories, Identities, Nets* by Igor Zabel, which was entitled *Contemporary Art*. In the text, Zabel explores the changes in institutional and alternative art, seeks to identify key shifts and impetuses which led to new perception, and examines international influences. In Zabel's opinion, contemporary art in Slovenia definitely emerged from the shadows in 1995, when at the same time two presentations of contemporary Slovenian art in the wider sense took place in Budapest. In Müczarnók Museum, in cooperation with the Museum of Modern Art in Ljubljana, an exhibition entitled *The Collection of the P.A.R.A.S.I.T.E.* Museum was on view, while in the Studio Gallery in cooperation with Škuc Gallery from Ljubljana an exhibition with the telling title *Time as Structure, Method as Meaning* took place. Both offered a peek into the current scene, highlighting a new expressiveness which wasn't limited to a single generation. According to Zabel, both reflected an unusual energy, openness, readiness to take risks and experiment. They manifested new relations in art, which underwent great changes at the turn of the 1980s to the 1990s. The most fundamental change was probably the abolition of the prevalent view that a work of art is necessarily an object with special formal characteristics. Works were expanded into space, a situation or a relationship which was not necessarily based on space, but became processual, acceptable, focussing on time and interaction with its environment and the audience.

The other key moment mentioned by Igor Zabel is the exhibition of the 2nd Triennial U3 in the Museum of Modern Art in Ljubljana, which was conceived by the influential

THE PROXIMITY OF THE BALKAN WARS, A NEW COUNTRY, THE SEARCH FOR NATIONAL IDENTITY, ECONOMIC TRANSITIONS AND NEW SOCIAL RELATIONSHIPS, AND A SWITCH TO A CONSUMER SOCIETY ALL DECISIVELY INFLUENCED SOCIALLY-SENSITIVE ARTISTS.

Viennese artist, theoretician and curator Peter Weibel, and which included his personal preferences in the conception of contemporary art. Under the title *Beyond the White Cube*, he presented artists and practices who for the most part had been unable to access major institutions. If, at the end of 1990s, contemporary art was still struggling for a more significant position within national culture, it definitely acquired this position at the turn of the millennium – due to the general social change and international influences, and partly due to the generational shift, contemporary art became a fixture in institutional exhibitions and began to be considered as relevant in the mind of the general public[2].

The shift from the dominance of formalism and aesthetics to more direct comments on existing reality also brought about new issues examined by the works of art. Contemporary art began to reflect and comment on the phenomena of contemporary world more intensely, sought to understand it in its own way, and in some cases change it; art took advantage of the alienation effect and imbued it with poetic feeling and secretiveness. Social engagement and criticism, which have been present at different levels since the first decades of the twentieth century, radicalised in the 1990s and were manifested through various actions, statements and concepts. In that time, this approach was somewhat logical, as artists followed international trends, combining them with local issues which arose at a sensitive time. The proximity of the Balkan wars, a new country, the search for national identity, economic transitions and new social relationships, and a switch to a consumer society all decisively influenced

2 Igor Zabel, Contemporaryr Art, Territories, Identities, Nets – Slovene Art 1995–2005 (exhibition catalogue), 2005 (Ljubljana: Moderna galerija).

ARTISTS USE DIFFERENT METHODS AND PRESENTATIONS OF ISSUES AND DIRECTLY REFERENCE VARIOUS POINT IN THE PAST, PRESENT OR EVEN FUTURE

However, these phenomena were not absolute and cannot be applied to the whole artistic scene, where different currents and movements emerged in parallel worlds, which often – as is still true today – do not see eye to eye. In the past fifteen years, a strong line of modernist formalism in painting and sculpture remained; a lively new-media scene with its own rules in terms of form and content emerged; so-called post-media painting developed; video art continued its development, which began in the 1970s and 1980s; and contemporary artistic photography – which established its own language within art – began to position itself. All these movements – and particularly their creative manifestations and intersections – created a heterogeneity which prevents a uniform examination of the artistic production of the period. Artists use different methods and presentations of issues and directly reference various point in the past, present or even future. Perhaps artists who experienced the shift to the mainstream can provide the best answer questions about major shifts in the past thirty years.

In the first part of these interviews, Neven Korda and Mojca Pungerčar are presented, two artists who were already active in the 1980s and have managed to re-establish their production in the new system without any significant breaks or leaps. Even more, it could be said that they definitely used contemporary art tactics and approaches already in the earlier period, when such creativity was still buried deep within the art underground. Korda and Pungerčar come from the Ljubljana alternative scene, which promoted performative practices, video and (at the time) new media art, and later successfully and without greater compromises established itself at the institutional level. In the second part, we present two artists who started working in the new situation of the 1990s and later. Marko Peljhan is one of the first artists who started establishing processual and directly effective new media practices, while Maja Smrekar entered the art scene deep within the new millennium, which is why her view of the various levels of current contemporary art is somewhat different. In the manner of expanding the art field into interdisciplinarity that does not necessarily require a classical fine arts education, Peljhan entered the art

world from the field of experimental theatre, while Smrekar - despite studying at the Academy of Fine Arts and Design, which is still oriented towards traditional fine arts disciplines - transformed the acquired knowledge in a unique way and subtly included it in her expression, following the trail of new media or technological art practices.

Through our conversations with the protagonists of the art scene in Ljubljana, who belong to different generations and expressive currents, we wanted to confront views and memories while considering the tectonic shifts in the fine art field in the last thirty years that accompanied the social transformation in this region. Like everyone else, the artists had to transform their view of the world to fit the "different time". Their work bespeaks a feeling of disorientation, aggression, passivity, a feeling of powerlessness in a society where interpersonal relations had been politicised, when borders created the other, when the economy went on its uncompromising rampage, and when the media established a new architecture of thought. To a large extent, art began to doubt the parameters of the social order and to search for the possibilities of working through the section it was at least partly familiar with. Their questioning and commenting of current social givens is manifested at various levels, almost never entirely directly, through actions or activisms, but always by playing with various metaphors and following unique formal strategies. By referring to certain (technological, fine arts, film) genres and expressions, they construct an open field of reflection, which they offer to their spectators. During a period of increasingly banal mass media content and flood of easily understandable information, it is precisely art which raises doubts, encourages reflection and reading between the lines, that represents a unique critical statement in relation to the current fast-food life, hyper-production (also artistic) and the inflation of images in public space. The critical stance of the selected artists thus thoroughly distances itself from those direct actions in which artists or activists use the same approaches as the society they criticise, turning rather to a more complex rendering of content. Their production, which has no difficulties in using formal or substantive references to the past, present and future, is thus still relevant in the same space and a different time.

Utopian consciousness wants to look far into the distance, but ultimately only in order to penetrate the darkness so near it of the just lived moment, in which everything that is both drives and is hidden from itself. In other words, we need the most powerful telescope, that of polished utopian consciousness, in order to penetrate precisely the nearest nearness. Namely, the most immediate immediacy, in which the core of self-location and being-here still lies, in which at the same time the whole knot of the world-secret is to be found

Ernst Bloch, *Das Prinzip Hoffnung* (Frankfurt am Main: Suhrkamp Verlag, 1954-59); trans. Neville Plaice, Stephen Plaice, and Paul Knight, The Principle of Hope (Oxford: Basil Blackwell, 1986) 12.

NEVEN KORDA AND BORGHESIA

by: **Nika Grabar**

Neven Korda and Zemira Alajbegović were leading members of the FV 112/15 theatre group and Disko FV, where they began using video. In the 'eighties they founded an independent video production company, FV Video.[1] Between 1983 and 1989, they also worked with video as members of Borghesia, which was active with different line-ups between 1982 and 1995 and introduced a new dimension into the work of bands in Slovenia. They created a new musical aesthetic, which can be understood as part of the international Electronic Body Music style. At the same time, it was not just the new sound, but a new way of working enabled by new technology which allowed them to turn the group into a multi-media project in which the members included images of the forbidden, ugly, and suppressed.

At this point, the question emerges as to why the alternative cultural scene is of such special significance for the Slovenian artistic scene. In 1989, a compilation of music clips entitled the *Triumph of the Will* which included the spot *Discipline* was published by Založba FV, which published the first Yugoslav independent cassette *Tako mladi [So Young]* by the same group and *Iskanje izgubljenega časa [In Search of Lost Time],* a compilation of songs by Ljubljana post-punk groups (Uporniki brez razloga, Odpadniki civilizacije, Stres državnega aparata, Tožibabe, Epidemija, Tretja kategorija). Zemira Alajbegović writes that these 'underground recordings' did not have access to the media. However, wide independent distribution in Yugoslavia connected the local scene with the international, making local video-cassettes available abroad and vice-

1 Barbara Borčič, ed. Videodokument: video umetnost v slovenskem prostoru 1969–1998 – Dokumentacija [Videodocument: Video Art in Slovenia 1969–1998 – Documentation] (Ljubljana: Open Society Institute – Slovenia), 149.

versa. FV published video-cassettes of concerts organised by *Škuc R.O.P.O.T.* (Nick Cave, Cassandra, Complex, Poison Girls, UK Subs, Misty and Roots and Laibach), *Ni strahu ([Fearless]*; domestic hard-core bands), *Good Morning America* (videos of US groups which frequently held concerts in Yugoslavia)[2].

It could be said that the aesthetics of the videos by these groups is somewhat similar. The independent distribution network loosened the limits set by the authorities and connected related musical phenomena. At the same time, inclusion in the wider social context and the image it consequently portrays is incomparable and is what makes this production different. The most memorable images from Borghesia's videos include naked bodies, sexuality, S&M scenes, chains, leather uniforms and nets. They are the most shocking, revealing taboo themes, suppressed desired, thereby creating intrigue, a wish to examine unconscious parts of the human psyche. However, they are not aesthetically specific. What makes them specific is the context of the video.

Different levels of moving images drown the images of the unconscious in the Yugoslav political collage of the late eighties. Intertwining anonymous residential neighbourhoods, disco colours, grotesque humanoid creatures, expressive rhythms and political slogans creates a generic video space, which incessantly prompts the eye to movement, to search for new cause-effect connections, questioning the viewer's identity. However, sometimes the background is more important than the main theme, as this is what makes it more life-like, genuine, convincing.

In the *Discipline* video, there are four characters. They portray intimate places which express a confused life, pills, drugs, media, and black magic. There is no public space beyond these scenes, and the characters are part of the political-discoid flattened space. The music combines electronics, children singing and political statements. At the end of the video, the protagonists are isolated, silent against a black background. "As if someone had blacked out Manhattan," was Neven Korda description of the scene.

Video *Discipline* is not subtle or decent – it is rough, direct and flamboyant. For the most part, the perspective is exponential: there are quick cuts, zooming-in, expressive

2 Zemira Alajbegović, Zamrznjeni čas – osemdeseta, ŠKUC-Forum, FV video in drugi, in: Barbara Borčič, ed. Videodokument: video umetnost v slovenskem prostoru 1969–1998 – Eseji [Videodocument: Video Art in Slovenia 1969–1998 – Essays] (Ljubljana: Open Society Institute – Slovenia, 1999), 43–44.

ACCORDING TO KORDA, THE VIDEO MEANT THE REALISATION OF A "DESIRE THAT HAD NO RIGHT NOR THE CONDITIONS TO EXIST". THE VIDEO WAS AN ANNOUNCEMENT OF POLITICAL RESOLUTION, THE TECHNO MUSIC AND POP AESTHETICS THAT FOLLOWED

colours, string and fast rhythms. Far from being objective, documentary, everyday. Therefore, the vacuum into which they fall, the black background at the end of the video are so much more empty, all-encompassing, finite. Such an ending can emerge only from a feeling of absurdity and powerlessness. Political failure, which provided the atmosphere for the video, was part of everyday life in Yugoslavia in the 1980s. The events that took place were incomprehensible.

Discipline was, as we can read in the interview, created a few months after the original Borghesia broke up. According to Korda, the video meant the realisation of a "desire that had no right nor the conditions to exist". The video was an announcement of political resolution, the techno music and pop aesthetics that followed. In this sense, raising the question of 1990s art in Slovenia by examining *Discipline* has a symbolic meaning. Because it predicted the development of events without which we cannot understand the space of art. This leads to the following question: was that the end, the beginning, or the beginning of the end?

The answer would require the setting of a precise dividing line. But no matter which borderlines we consider – be they the geographical, temporal boundaries of artistic creation, discourses, the limits of understanding or forgetting – reality keeps confronting us with the fact that the boundaries are fragile, open, undeterminable, and liable to interpretation, and can be established only through negotiation and the confrontation of various views.

In the video, Korda questions – from the immediate vicinity of the time - not only many of the mentioned boundaries, but also views of the past. The title itself – *The Triumph of Desire* – refers to *Triumph of the Will*, and in addition to Leni Riefenstahl's material, Korda uses clips from Eisenstein's work. Thus, at the beginning of the video,

there is a sequence of images from *Metropolis* (Fritz Lang) and *Triumph of the Will* and a map of the Kingdom of Yugoslavia, across which the Olympic flame travelled. Korda polemicises with the story of humanism through moving images. He thus stretches the field of perceiving the space between art and politics and distorts the perspective of the social context before it irreparably distorted itself.

The form and content of *Discipline* concerns belonging to the European artistic tradition, which generations of Yugoslav artists saw as being their own, as a field from which to draw, and which defined? their perception; however, they remained unrecognised by the Western canon. This began to change only with the fall of the Berlin Wall, in the same year as the video was created.

Looking beyond the two political blocs, which began in the 1990s, could encompass all the micro-contexts of art history which emerged together at once. The field of art in the 1990s revealed a context within which it is no coincidence that the cultural scene began slowly to liberalise, and the alternative scene and the media became more open, which created a new space for dialogue.

MARKO PELJHAN UTOPIA AND THE VIDEO

by: **Nika Grabar**

In his interview, Marko Peljhan describes the 1990s as a period of final disintegration. When everything falls apart, there are two possible strategies on how to deal with the situation: build a wall around what has been created and maintain the content in a hybernetic state, or open up the discipline and accept everything as part of a new operational method. From today's perspective, one can say that politically the idea of a federative political system in the eighties was utopian, and in art accompanied

with a wish to "bring together avant-garde art with mass culture procedures [and] this utopia, faced with an inability to penetrate the mainstream mass media, was present on the Ljubljana cultural scene all the time"[3]. In the nineties it inhabited the field of art which found itself in a transformed society. When the rigid machine of bureaucracy and its institutions did not react to social circumstances it seemed that reality existed somewhere outside – or vice versa, that we became excluded from reality.

The dilemmas tackled by Peljhan through his work (mobility, media, territories, etc.), had been examined by many before *Makrolab* was created in the 1990s. The mobile structure reminds one of the utopian project entitled the *Walking City* by the English group Archigram. Issues of nomadism and universalism were also, albeit somewhat differently, explored by other groups and individuals, such as Superstudio with *Continuous Monument* project, Raynar Banham with *The Environment Bubble*, and others. These projects were developed in the 1960s and 1970s, which were marked by the Vietnam War, the hippie movement and political pluralism. In the nineties, the same questions emerged in the newly-formed countries which changed their political systems. In art, answers to these questions were provided with new utopian projections within new contexts which did not limit themselves to paper – Peljhan's answer materialised in the mobile structure called *Makrolab*.

Since his graduation from the Academy of Theatre, Film, Radio and Television, Peljhan's scope of work has continued to expand. Soon, he abandoned the theatre stage for a gallery, then did a performance with Brian Springer in Cankarjev dom, then transitioned into the sphere of the media, then made *Makrolab*. His current media project is *The Arctic*. The *Park of Culture* video only foretold the issues which were physically tackled by *Makrolab*. It called for an active subject, while the structure provided space for the subject to transgress ideological limits. Searching for freedom, searching for understanding within new technological capabilities. Utopia – looking for closeness in a space far far away.

The *Park of Culture* video was created at the same time as the *Makrolab* structure. The video makes us an observer, presenting us with images of landscapes, whales,

3 Zemira Alajbegović, Zamrznjeni čas – osemdeseta, ŠKUC-Forum, FV video in drugi, in: Barbara Borčič, ed. Videodokument: video umetnost v slovenskem prostoru 1969–1998 – Eseji [Videodocument: Video Art in Slovenia 1969–1998 – Essays] (Ljubljana: Open Society Institute – Slovenia, 1999), 39.

submarines, space stations and military strategies. These images are caught in a frame and pushed into the background, which is underlined by green and red lines, where excerpts from *The Art of War* by Sun Tzu are streamed. The video ends with the sentences: "They are observing you! Turn your transmitters on and observe them."

If through direction, performance and moveable structure Peljhan's always sought a way forward, it meant constant redefinition, discovery and new knowledge within the framework of what we came to know as capitalism in the nineties. For him, understanding space, which he always seeks, is key for surviving within unclear territories after the formal end of the Cold War. In the *Makrolab* project, a self-sufficient mobile structure caught open media channels in every location, thereby opening a new space for people of various backgrounds to create. He turned his experience into *The Artic* project.

MARIJA MOJCA PUNGERČAR

by: **Miha Colner**

Marija Mojca Pungerčar began her artistic career in the early eighties, when she was part of the Ljubljana alternative scene. He was active in the progressive female artistic group called Linije sile, which focused on intersections between fashion design, stage costuming and performance, combining them to reflect the space and time they lived in. With no formal arts education at that time, Pungerčar and other members of the group managed to establish an original approach, which was recognised also beyond the underground circles, in the institutions. Already an active artist, she entered the Academy of Fine Arts, where she studied painting. She focused on painting mostly between 1989 and 1993; later, her work redirected to the emerging new (contemporary)

IN HER CASE, THE USE OF DIFFERENT MEDIA IS ALWAYS SUBJECTED TO THE CONTENT OF HER WORK, WHICH IS REVEALED BY THE FINAL RESULT OR A CONTINUOUS PROCESS

art, which was still not considered mainstream and accepted by institutions. She focused on public interventions, installations, video, artistic research, performative actions – living art which directly communicated with its environments and included it in the creative process in different ways. Marija Mojca Pungerčar was one of the first Slovenian artists associated with the so-called relational aesthetics. Through art which was often based on communicating with the members of different social groups, reflecting less obvious social phenomena, often hidden from the eyes of the general public, mapping and documenting them, while always retaining a distance to the issues at hand.

In her case, the use of different media is always subjected to the content of her work, which is revealed by the final result or a continuous process. Her projects are always based on a story. Although there is a variety in terms of form, a common feature of contemporary art in the 1990s, all her projects include documentation and subversion.

Marija Mojca Pungerčar was invited to participate at the U3 group exhibition conceived by Peter Weibel and entitled *Beyond the White Cube* in the Ljubljana Museum of Modern Art in 1997. The exhibition made her one of the rising stars of the contemporary art scene, who consciously rejected Modernist principles of artistic expression. Despite rejecting the use of a single medium, her work has evolved in several directions: she explores the issues like changes which take place in the aftermath of social and economic transition, focusing on the social margins and offering unique alternative models of operating within the system, usually based on personal perspective. She is aware that she belongs to a time where metanarratives have ended and that there is hardly any point in addressing them through art, therefore she highlights the specific personal view of the individual who can relativise grand narratives and official version of a phenomenon.

MAJA SMREKAR

by: **Miha Colner**

Even though she was formally educated at sculpture department of the Academy of Fine Arts, Maja Smrekar began her artistic career with video and inter-media art, which she then studied at a post-graduate level at the video and new media department. From early student minimalist installation her work tended toward contemporary research art and was particularly marked by the use of various media, as she first also focused on theatre, sound and club culture; the latter with VJing. Close connection with electronic music, video and the theatre brought another dimension in her interdisciplinary work, which first focused mainly on observing and commenting obvious social phenomena: celebrity culture, frivolity, superficiality and banality of popular culture – (re)defining kitsch in a time of all-encompassing visual pollution. She started from the medium of the video, which she still uses a tool to appropriate the content of mass media (from the TV, web or film), which reveal the spirit of a globalised world. With skilled editing she deconstructs the content and puts it together with different narrative mode characterised by unique expressiveness. Smrekar enters the formalistic poetics in low resolution, media kitsch highlighted with quick editing, which is of key significance. Layering images prompts associations which can be interpreted differently and not only with direct criticism and cynicism which is always somehow present in her work

These premises are the point of departure for her technology-based inter-media work which mostly used open technologies (which can already be considered a statement) and presentations of different stages of the process. In addition, she transforms the findings and experience of the past and present into a projection of the future by researching frequency phenomena and biofeedback. Lately, she has also increasingly focused on the complex scientific field of biotechnology. While some projects present recognisable definite phenomena of social reality, more technologically based

production enters utopia, or, perhaps even more clearly, dystopia. Most of her work conveys subtle criticism, while her complex technological installations, which are the result of group work with contribution of different experts with relevant expertise and co-workers, their process is open and transparent. Her work mostly examine general assumptions, reflects the spirit of contemporary and future social and, without making any compromises, questions the different use of contemporary technologies and scientific approaches.

INTERVIEW WITH NEVEN KORDA

PLEASURE IN DISCIPLINE

by: **Nika Grabar**

The video *Discipline* was created as a part of Borghesia's music video series. The series is entitled *The Triumph of Desire*, which clearly refers to Leni Riefenstahl's *Triumph of the Will*. Why did you choose such a title and how did you refer to the film?

Indeed, *The Triumph of Desire* is my title and it does refer to Riefenstahl, but on the other hand, it refers especially to the situation in which these videos were made. I made some parts of it after I was no longer part of Borghesia. Approximately six months after the break-up of the band, I chewed on *The Triumph of Desire* music video collection. I wanted to create a whole, and suddenly everything went down the drain. Despite this, I wanted to realise the project. The videos were made, which for me meant that a desire had triumphed. Hence, the title – *The Triumph of Desire*. The video series was then released in an edition of approximately 300 copies. The premiere took place at Kinodvor, then Kino Sloga, which still screened pornographic films. But it was the only cinema with a cinema video projector.

JUGOS

NEW
TITO

GUNS

PUIS
THEN

Discipline in The Triumph of Desire; a compilation of music videos by Borghesia; art director Neven Korda, producer Zemira Alajbegović (Ljubljana: FV Založba / ŠKUC-Forum, 1989)

Did you refer to the *Triumph of the Will* also in a formal sense?

In the sense of art history, that is, formally, the video does refer to Leni Riefenstahl, of course. But I would like to point out that it doesn't in the ideological sense. Leni Riefenstahl simply used new technology to construct a video-transmission (television) around the stadium. For me, it was above all about the personal level, a desire that had neither the (a priori) right nor the (objective) conditions to exist. It was actually the desire that produced the video(s). To this day, I still think this multilayered meaning of the title is very good. In addition, it is worth mentioning that, at the time, there was a difference in our conception of will and desire, which in a way also embodies the difference between NSK and Borghesia. The different conception meant a difference in the relation to society in general: what is important in a person? (Of course, this cannot be separated, but it can be interesting to analyse.) Is it the will to power, and it is then the will that triumphs; or is it a lifestyle, a way of behaving, of approaching one's desire in the literal Lacanian sense? The conclusion is that there is no mirror, no level that we can break through and find this desire there; rather, the meaning of life lies in circling around this desire, in constantly feeding the desire by circling around it. To sum up, I can say that the title refers to the three levels of (artistic) work: the personal, formal and psycho-philosophical.

On the other hand, her film documented events in a specific temporal and geographic context. The momentum of Hitler's ascent to power is related to the Olympic Games. Your work, *Discipline*, involves a turn, a critique, with fragments of time and space coming together in an emotive space. The story begins with black-and-white footage captured in the image of a television set. Is this a way of contextualising the video?

After all these years, I can analyse the video in many different ways. The intention of *Discipline* was never any placement anywhere. It is basically an intertwining of various levels: personal, historical and state (political). It is a story, a political video. It shows footage from the end of 1986 and the beginning of 1987. It was made in the autumn of 1987 as a reaction or description of the political situation in Yugoslavia at the time. The formal placement was of no significance in this – it is self-evident, spontaneous. I was very pragmatic: I master one tool; what form can I get from this? At that moment, the story crystallised and, on the basis of that, I made seven videos in two years. In a way, *Discipline* resembles *Venceremos*, in that both constantly zoom through space that is historical and electronic at the same time. The historical consciousness is created

WE WERE ALIVE AND WE WERE POWERLESS. NONETHELESS, THE CHILDREN ARE SINGING, AND THEN THE WORDS "NEW TITO" APPEAR AS SOMETHING FUNNY, AS A QUESTION OF HOW THIS IS EVEN POSSIBLE. FOUR PEOPLE ARE COMPLETELY POWERLESS; EACH IS CLOSED IN THEIR POWERLESS WORLD. WHILE CHAOS UNFOLDS OUTSIDE, YOU YOURSELF CAN DO NOTHING.

electronically; it is a constant journey from place to place. In *Venceremos*, this is more evident because there are fewer scenes, while in *Discipline* everything is more mixed. *Discipline* is basically very simple, naïve. It starts with a black-and-white historical introduction showing Macedonian housewives fighting over loaves of bread, which was a tragic moment in the nationalistic sentiment at the time: political manipulation, on the one hand, and people fighting with bread for bread, on the other.

There follow images of healthy bodies in motion (*Triumph*), intertwining with images from *Metropolis*, with the wheels of time. The music, whose rhythm reminds one of a smoothly running machine, is interrupted by children singing. The black-and-white image is replaced by a political collage from the 1980s, the rhythm remains. The video builds the experience precisely through its constant playing with the possibility provided by the technology of the media apparatus at the time. To what extent did you think you were determined or limited by this technology; or was the opposite the case and it actually provided a new possibility of expression?

The shots of Macedonian housewives were loaded onto a computer, which was our tool for making music and video. Then, the video continues with the images of Leni Riefenstahl, who travelled from Greece to Germany to film the Olympic Games in Munich. Yugoslavia is also on this route, and the bodies belong to the torch, and I also added shots from *Metropolis*. This represents an introduction, a sort of humanism, a story. Formal solutions proceed from the video itself; it is related to the use of the

medium, similarly to a guitarist taking their guitar and playing, playing. The context comes later. But actually, this creates a space on the screen, which I worked on a lot at the time. Celluloid records the depth of the image. Thus, a film always has several planes, and it is important which is first, which the second and the third, since everything is done with shadows, and celluloid is capable of recording a certain number of points. As opposed to celluloid, it is not possible to achieve the same effect with the electronic image, since it is flat. From this flatness, with various frames and keying, I was able to create a multilayered plane which then created the impression of new spaces. These then spontaneously move according to the laws of video. And this was precisely the goal of the construction of video; that is, for the elements to move, to be constructed and consequently making the gaze to constantly move, stopping nowhere. It stops somewhat only at the end, perhaps as a declaration of war. So, what was important was the story, while the video enabled me to use electronics to express what I felt.

Everything in the video is moving: children's faces; the calendar is turning; the bodies, the wheel work. It is about the feeling of a Human Being. There follows a children's

Neven Korda, photo by Jane Štravs, ***Disko FV Šiška,*** 30 July, matrix for a small-sized poster

Neven Korda, video-cassette ***So Young,*** 1985, poster

Anita Lopojda, video-cassette ***Škuc R.O.P.O.T.,*** 1986, matrix for a poster

The Triumph of Desire; a compilation of music videos by Borghesia; art director Neven Korda, producer Zemira Alajbegović (Ljubljana: FV Založba / ŠKUC-Forum, 1989).

choir singing 'Serbian-Yugoslav' political slogans. At the time, people at Radio Študent were making fun of these slogans. They had a whole series of texts in their programme. We took them from their jingles, organised a children's choir to record the song in the studio, which I also shot on video: "Slobodane slobodom te zvali, tebe vole veliki i mali. Dok se Slobo ovom zemljom kreče, narod nikom robovati neće. (Slobodane, they call you freedom; you are loved by old and young alike. While Slobo is around, the people will be slaves to no-one.)" These lines, the situation in Serbia that made such lines possible, were something unreal. It seemed incredible that something like that could be happening. Even today, I still find it hard to believe. We were alive and we were powerless. Nonetheless, the children are singing, and then the words "new Tito"

appear as something funny, as a question of how this is even possible. Four people are completely powerless; each is closed in their powerless world. While chaos unfolds outside, you yourself can do nothing.

In the meantime, the layer of history from the first part has already seeped into the viewer's subconscious. Could you say that history is repeated through new images, with new technology?

Yes, although I did not think about it formally; it comes from the images themselves, but it is actually that. All – for example, the universal scenes from *Metropolis* – ultimately represent a romantic view of history that breaks after the caption *Jugoslawien* appears. The next montage is of barbed wire with Kosovar Albanians: Milošević's ideology as a kind of concentration camp. The image with the children in the choir that follows is an ironic comment on the image that all totalitarians want to create: the image of being celebrated in kindergartens. This refers not only to Tito, since a political apparatus of this sort was present everywhere in the world: in the US, France. Between 1958 and 1968, De Gaulle ruled France as a sort of a dictator. He assumed the power that was brought down in 1968 by the students. If we compare the US context with Truman (and its later presidents) and their propaganda films, we can see that it was the same as Tito's. With Milošević, on the other hand, the turn of politics at the global level, this global retro- wave to known patterns of late 19th-century international politics (world management) became evident. Something that later actually happened. It was incomprehensible. For years and years, generations had grown up in the belief that WWII was the last war that could happen. All was clear; yet it was all repeated. And this disbelief, the disbelief that it was possible, was the theme of the video. At the same time, it was important for me that the theme was nicely realised, lavishly, in a baroque style, which holds also for the other videos in *The Triumph of Desire* series.

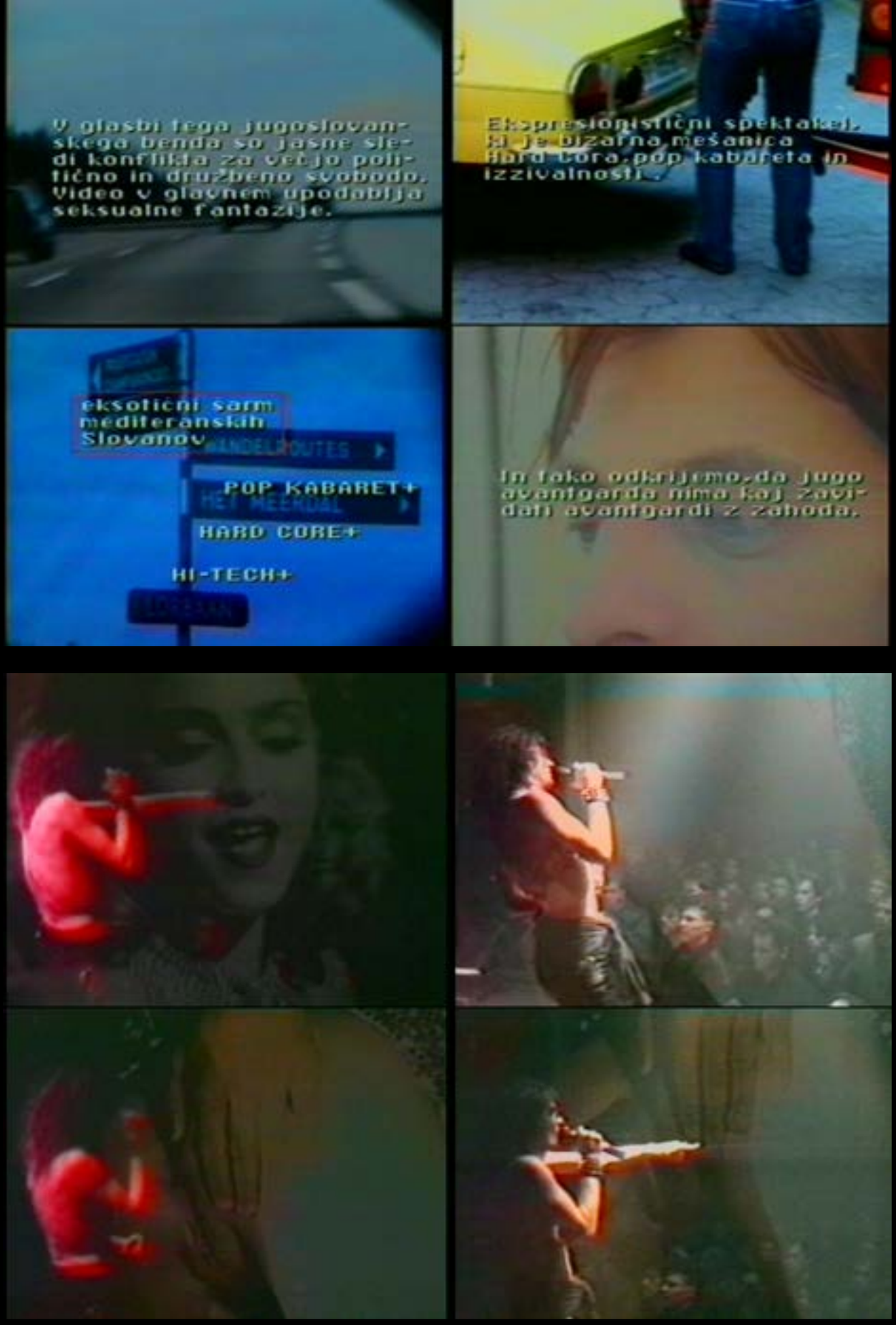
The media chaos of political collage somewhat ironically becomes only an image on a TV screen. We move from an emotive image into personal space. The television screen with Milošević's image lands between the naked legs of a person eating popcorn. Immediately after this: your image in front of a mirror. We meet four people that we then follow through the music to the end of the video. Each of them is portrayed in their 'intimate space', which reveals the confusion of their own existence. The camera does not even try to objectively present this space. The corners are potentiated, as

well as the zoom-ins, the presentation of spatial fragments, quick cuts. What kind of a world does it attempt to present, and why is personal space in this part present as such? What are its essential components?

This space is generically constructed. The goal was to create a generic image, which in a sense announced the techno of the 1990s and the pleasure in it. Anyway, it was the flats in which we actually lived. Aldo is in his flat, in front of his TV. I am at Borghesia's place. In addition, we made arrangements with someone else to film shots with smaller images – that is all the scenes shot by chroma keying. All those scenes were shot in the flat with Dario, while Zemira was in Dario's flat. I wanted to have flats where these alienated persons are closed within themselves, but everything seems as if it were going on in everyday flats. It is about a sort of powerlessness, urban powerlessness.

The video again changes into an image of imaginary space created by layers of sound and images, but among the hypnotic images, there also appear the faces of the four people we 'met' before in the private space. Now, they drown in the 'rhythm' of discipline and colours. In this space, there also appear icons of the classical ideal, the 'striped dancing torso', images reminding one of the Rorschach test. As a public image of the collective subconscious created through pop iconography. Which elements of pop culture did you interpret?

There are also a lot of dance scenes with Dario and Zemira that are meant to be very focused on dance and very effective, and created by chroma keying. It all came out looking very 'Greek', magnificent, which was brought about by the spontaneity of working with the medium. I obviously needed a certain story in the first place; while this elaborate classicistic beauty came by itself and surprised me, too. The video is about discipline. In Slovenian, this noun is plural, but the lyrics are in English, so the noun is singular. I conceived it in a very humanistic way, since the geometric shapes that appear are Eastern pictorial mantras with charkas, and partly the ground plans of 17th-century penitentiaries that have a similar structure to the charkas. Since that was something I was studying at the time, it seemed great to me. The development of humanism went beyond limitation. At that time, the architecture started becoming more thought-out, precisely in the cases of fortifications, prisons and other state institutions. That is what disciplines are, humanism that had led us to unexplored territory, a sort of a romantic view of humanity and the modern age. At the time, the Gulf Wars had not yet started, but soon, in the 1990s, there came the Yugoslav Balkan war, the live broadcast of the



Discipline in The Triumph of Desire; a compilation of music videos by Borghesia; art director Neven Korda, producer Zemira Alajbegović (Ljubljana: FV Založba / ŠKUC-Forum, 1989).

I HAVE TO SAY THAT, AT THE TIME, I MYSELF, AS WELL AS BORGHESIA, FELT ENTIRELY CONFIDENT IN WHAT WE WERE DOING. I FELT TOTALLY CONFIDENT IN VIDEO. IT SEEMED TO ME THAT I WAS THE ONE WHO FOUND IT INTERESTING, THAT THERE WAS NOTHING ELSE

first Gulf War...I also have videos about that - Gagarin, for example. It is the same question: what is democracy, humanism? In the 1980s, the global political situation – I do not mean the alternative scene – began to turn into a sort of slavery, religiosity. Suddenly, the answer to the civil state was Islamism, a religious state, as it were. Our answer (via Reagan, Bush, Milošević, Tuđman) was to erase the separation of church and state. They speak of the nation, but the parameter that defines them is religion. I don't know – Orthodox Catholics, Catholics, Muslims – all this twisting was visible in the 1980s. The entire world...Somalia. I then realised that it was Islamic fascism. All this appears as a sort of a disco element of a sort of psychedelia through spinning, electronic zooming, in the sense of the approaching techno, which is the essence of video. But for me, the content was the most important, and only then came this beauty and video manipulation.

Discipline is followed by punishment. The faces disappear among faces. The image of a lost measure, the disorientation of the erosion of the image. The word 'punishment' sounds as if it were coming from a loudspeaker, from somewhere else. Why?

There follows a series of images with the text "punish them". This is actually the image of Eisenstein from the 1920s speaking in front of a microphone. I scratched the image (also the concept that entered the broader scene in the 1990s) so that it seems as if he were saying "punish them". Eisenstein, who is supposed to represent a sort of a revolution in the story of humanism, something good, is precisely the one saying "punish them". Then a child runs, the scenes from *Brazil,* office work, *'84,* Orwell, an excerpt from *Midnight Express,* when they punish, whip the soles of the feet. Here, I wanted to show metaphors of violence. At the end, fanatical women, Catholic women

walking on their knees a few kilometres around a church, flogging themselves. There follows an ordinary cinematic sado-masochistic scene mixed with Catholic eccentricity. So, the forced manipulation of the state the entire time. On the other hand, these are all types of discipline, including the eccentric Catholicism and S&M; it is a sort of pleasure in discipline, which was our slogan in the 1980s. Because if you want to take pleasure, you have to develop into a discipline. Things are connected at several levels.

Despite the video obviously referring to the political situation in Yugoslavia in its last gasps, the themes through which the video questions this situation are part of the international video scene. Which movements at the time did you relate to as a group?

I have to say that, at the time, I myself, as well as Borghesia, felt entirely confident in what we were doing. I felt totally confident in video. It seemed to me that I was the one who found it interesting, that there was nothing else. Although it again depends on what you talk about. There are various segments of video, from the gallery, art history... but I thought that with these videos, both in the sense of music and ideology, I realised the spirit of the time, which we wove just so, not even wanting to. As for the videos and concerts, we were at a very high level in the sense of our way of thinking and quality of realisation, but Borghesia was a small group. And so the video was created for small groups of viewers around the world. In other videos, too – for example, in *Venceremos* – all the techniques are stylistic, although the generic image with a purpose is characteristic of *Discipline*. But all the styles were up-to-date, something entirely fresh. All the time, something new was appearing – in the sense of new technology. *Discipline* was made almost two years after *Venceremos* in the same studio, but the approach to technology was different because new 'toys' had emerged. Of course, I, too, personally developed in those two years, but the toys were an important part of this process.

In the video, the grotesque aesthetic - the aesthetic of the ugly - gnaws into the space of the bodies that drown in the media image of strong rhythm. Could it be understood without music? Which came first: music, video, or neither?

With all the videos, the music was created first. The videos follow very closely the stylistically different music in 3D; they are made to music; they are solutions that result from following and surrendering yourself completely to the music.

In the video, there also appears the Ljubljana Skyscraper. The editing is reminiscent of the realisation of Bauhaus collages. Why such iconography, why architecture, and especially why architecture that is set against political slogans? Why is this image the one that breaks the series of grotesque images?

That is true, and that image is very urban. On that spot, at the time, they had just built the SKB building. Until then – two, three years before – there was scaffolding there. Slavija and the Skyscraper still seem to me one of the most beautiful modern structures in Ljubljana. The sky in the background then changes, which comes from Eisenstein. In the background, there appear multiplied shots from Eisenstein's film, but again through generating, as if we were going through certain processes. Because of the technology at the time, you had to scratch the outline of the Skyscraper and Slavija by hand on a sort of tablet and you could not afford to make a mistake. If you did, you had to do everything all over again. And this is important; all these videos are very hand-made, which meant that one scene would necessitate the next. Once you see that one thing is rich, you then endeavour to make the rest the same. It is truly something living, something in the making and at the same time very contemplative.

But here we can also perceive an image of public space as opposed to the previously portrayed private space. And we could say that this space does not exist, that the Skyscraper is represented as an icon. The images in the last part of the video appear behind shots of tanks with a pop starry sky. The video slows down, the figures are set against a black background; the background has disappeared. Only the faces remain. Are these faces ultimately revealed, freed; are they bereft of their own space, or both?

One can look at this through the general genre of video in which the moment for a promo photo of Borghesia as a band is in a characteristic skyline of their city. The people you follow through the video are completely powerless at the end. As if they would like to breathe; and they do not breathe, into nothingness, the vacuum. As if you were watching a film happening in New York, but there was only fog, and someone turned off the lights of New York. Complete powerlessness. And, at the end, the tanks that are supposed to symbolise the incestuous relationship between the communistic ideology, which Yugoslavia actually wasn't, and the nationalistic, then already fascistic ideology of 'Serbo-Yugoslavia' connected to religion.

INTERVIEW WITH MARKO PELJHAN

PARK OF CULTURE

by: **Nika Grabar**

The video *Park of Culture*, created in 1996, had the subtitle *TV situation*. Its use of generic text is reminiscent of the so-called tickers, which began to emerge globally on 24-hour satellite news channels at the end of 1980s, and were also in use in Slovenia by that time. In the top upper left corner of the video, there was a *Media in Media* icon. How did you feel about the new media territory at the time and how did this affect the video?

The *Park of Culture* video was made within the Media in Media project organised by the SCCA-Ljubljana and curated by Vanesa Cvahte. It was created quite spontaneously, as a direct response to the overwhelming presence of the media, which largely defined how we read and understood what was happening in our immediate vicinity. At the same time, my work on the video was connected to my personal experience. In 1994, I began working with Brian Springer, a satellite hacker and the author of the film *Spin* and with whom we prepared a performance in Cankarjev dom a year later. One part

Park of Culture, video, directed by Marko Peljhan

MY PURPOSE WAS TO CREATE A WORK WHICH COULD BE WATCHED OVER AND OVER AGAIN, AND EACH TIME YOU WOULD SEE DIFFERENT THINGS. THIS IS WHAT MAKES IT MULTI-LAYERED. AND NO, I DO NOT CONSIDER ART TO BE IN DANGER, QUITE THE OPPOSITE. THIS WORK PROVES THAT THROUGH ARTISTIC MEDIA THE POSSIBILITY OF A COMPLEX READING OF SEEMINGLY DISPARATE PHENOMENA CAN EMERGE

of the performance was dedicated to the reception of the so-called open information channels, or 'feeds'. After the Dayton Agreement, Western – particularly American – journalists sent reports from Bosnia to all the major US television networks. With the help of friends from the US, we received them before they were edited, before they became a medium. The archive that was created was very large. This often appears in performances of *Signal-Sever!, Spektr!* and *Scatter!*. For me, open information channels were very important experiences: to look into a technology system, a communication satellite and reveal what is really invisible; to get to know the material we can see on television. On television, it was shown as a two-minute edit – the material, which otherwise included twenty minutes of waiting, jokes, tests, rehearsals, repetitions of the same sentence or phrase... This material is usually much more interesting than the final message and charged with symbolism which cannot be separated from the medium itself.

The places in the video include footage of space, the ocean, whales, glaciers, research centres, mountains and submarines, a mixture of landscape, technology and science. The text discusses the combat strategy in the following order: territory–measurements–findings–calculations–comparisons–gains. In your opinion, what is the relationship between territory and space, and what territory should the fighters who are mentioned in the video fight for?

At that time, the war in Bosnia was in its final stages. The Americans arrived and with them, naturally, the media. One of the crews was at the airport in Tuzla. In

that period, the winter of 1995, the idea for the *Media in the media* project emerged. At that, time I myself was involved with the media and was working on *Makrolab* and satellites. The video's context is defined by three sources: the philosophy of Sun Tzu, the propaganda of the North Korean press agency KCNA (Korean Central News Agency), and news content from the world of telecommunication satellites, aimed mostly at enthusiasts, hackers and also the industry. Thus, we can speak of three layers, three different spaces of content in the video. I combined all of this into a single framework, which was followed by a simple calculation. Man–nature–technology–weapons–poles (the Arctic–Antarctica): a visual manifestation of the projection of space, which is very important to me in terms of concept, and ends with a military radar image of Slovenian air space, shot from Ljubljanski vrh, where we see the console of the radar AN/TPS-70, which was sold to Slovenia after independence by the US. The video shows this reality. That is why the final sentence is: "They are observing you! Turn your transmitters on [not receivers; this is about active disturbance] and observe them."

The image in the video is slowed down and focuses on the text being read in ten parts. The text at the beginning is: "Knowing the place and the time of the coming battle, we may concentrate from the greatest distances in order to fight. [...] Now the general who wins a battle makes many calculations in his temple where the battle is fought." The video is experienced very much at an intellectual level, rationally. Do you believe that art is in danger and the possibility of its existence must first be established rationally?

My purpose was to create a work which could be watched over and over again, and each time you would see different things. This is what makes it multi-layered. And no, I do not consider art to be in danger, quite the opposite. This work proves that through artistic media the possibility of a complex reading of seemingly disparate phenomena can emerge. I made a few programmes for a television network then and had access to the archives. Back then, one would browse for material through a card catalogue under various subjects, for example Russian submarines, Soviet submarines, etc. I had a list of key words, a plan showing some sort of semantic landscape and everything that I wanted to include in it. I opted for the previously mentioned 'tickers': Sun Tzu, satellites and the Korean agency (I discovered it on the Internet in 1995. Their server is in Japan, where they publish their propaganda at www.kcna.co.jp.)

http://makrolab.ljudmila.org/archives/imagearc/2000/

The video is composed of a square of images against a black background, underneath which two lines of text are streamed, one on a red and the other on a green band. Shots of space become part of the composition, caught in the square, which pushes the space into the background. You graduated in theatre direction and then focused on video. Today, you are mostly known for projects that combine technology, art and science. The field which is established with this project, technology, some sort of nature on a territory which is defined in this or that way, and an intersection of people who create something. Could this be directing?

Definitely. The *Park of Culture* is a directed TV situation. A rhythmic composition – and I believe that directing for the radio, in the theatre, a video, situation, film, performance or even architecture is not unconnected, but that the material we are faced with when we tackle direction is analogous. Let me first briefly explain how I decided to study direction. After secondary school, I really didn't know what to study, because I was interested in too many things. So I decided to study something which combines everything, from architecture, music, film and also technology. At that time, the theatre built very strong poetics of parallel reality, which featured the likes of Jan Fabre and Robert Wilson, who built completely new universes on stage – and I was intrigued by that: hence, the study of direction. Today, I still work in performance. For me, the relationship between the visitor and real-time action is the key to understanding the system I create.

When did theatre become too small for your line of thinking, and you began to expand your projects?

Immediately. After graduating from the academy, I went to the Museum of Modern Art in Ljubljana and in collaboration with others, I prepared a series of performances called *Egoritmi*. Even then, they were conceived on many levels – during the day, an installation, a landscape, which comes to life with an event in the evening. The concept of landscape became very important to me; and, visually, I still think of my works as structured landscapes – which don't exist, which we are losing. In a way, this is a very traditional approach, apart from my not painting.

At your web site, your answer to the question 'Why is *Makrolab* art?' was, "Art is the field of human activity where the notion of freedom in its widest sense still has

a primary position. *Makrolab* is a machine to retain this position in the domain of art also in the future." Video is a constructed generic space, which *depends on the signal*. Can we understand *Makrolab* as its diametric opposite, as a physical object which follows what is supposed to build the video image? Is it technology in art, for searching for an opportunity for artistic technology, or both?

I wouldn't say it was a matter of opposites. From the very beginning, *Makrolab* sought to understand what global territory means, very concretely, from researching global systems of telecommunications and migrations to the weather and climate. It is a concrete machine, a physical object with soft content. With the final focus on the Arctic, which opens up new key issues within the project to an even greater extent than Antarctica; the project experienced its conceptual ending and marked a new period of engagement and work. There are living cultures in the Arctic, so completely new spaces of communication, relationships... can emerge there. Along the way, you are always trying to push the limit that defines you, so the feeling of a border in the Arctic is very different to anywhere else. The visual perception of the landscape with its monochrome surfaces is completely different to what we are used to. The prevailing colours are white, blue and grey; contrasts are important; perception of people in the landscape is completely different. Contrasts and horizons are characteristic of all deserts. The video system as created in the *Park of Culture* can be understood as a door through which – via three different levels – we can enter the semantic world which is very much connected to *Makrolab*. Therefore, and also because of the image content, which is explicitly linked to *Makrolab* (the Arctic, Antarctica, submarines, 'Armageddon', sea mammals, telecommunications, radar, satellites...), there is really no opposition.

In the *Park of Culture* the monotony of landscape continues in the video, whose rhythm is define by the image, the streaming of two lines of text and sounds in the background. The speed increases vertically from top to bottom. The static composition is 'undermined' by the generic text, and it seems as if the sounds are originating somewhere from the depths and are then filtered through the technological system. The text stream in the bottom line is impossible to follow. What kind of experience did you want to create?

I created the rhythm of the video from the silence of the images. Perhaps it is the experience of alienation and at the same time the feeling of euphoria over the fusion of nature and technology that the *Park of Culture* seeks to extend into permanence.

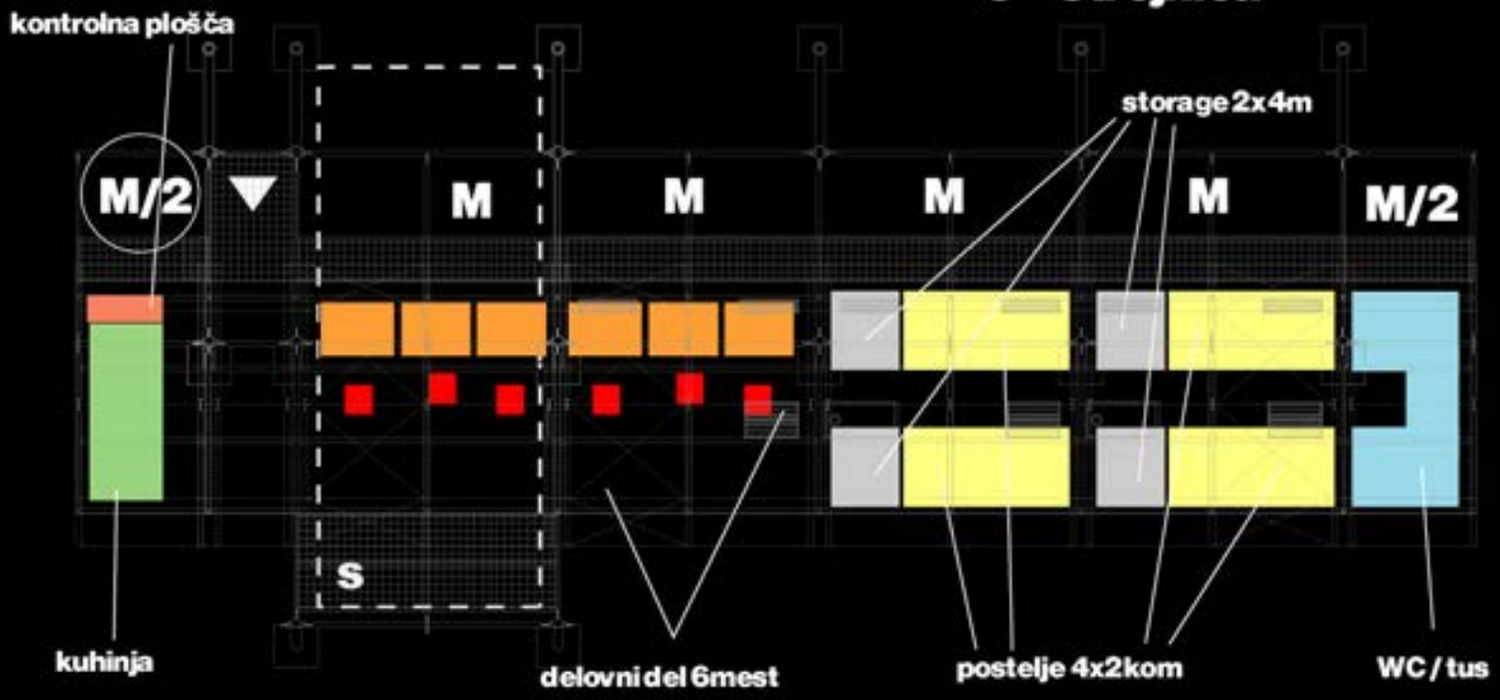
M/2 polovični modul

M novo dodani modul

▼ vhodni del

s strojnica

VARIANTA 3B



popravek variante predvideva 8 lezišč v spalnem delu, ki je lahko fizično ločen od delovnega s pomično steno in 6 udobnih delovnih mest hidroponične enote so v tem primeru v delovnem modulu za hrbtom posadke

http://makrolab.ljudmila.org/archives/imagearc/2003/

Srečko Bajda created the music after the video was finished. Conceptually, it is built on counterpoint and in tension with the visual material, which is very important for the final structure and viewing experience.

So there is some sort of glide between sound and image which creates monotony.

Precisely. Music became an additional layer in the video, which co-created the rhythm of the whole experience. In the formal sense, the whole video is built as a rhythmic structure.

The video image is green, the footage monotonous, so we have a feeling that we are observing the 'action' with a military night-vision device. Sounds come from somewhere deep, words that we can't follow, seeming motionlessness. All this makes one feel like an outside observer; it creates distance, an experience of alienation. Why do you say that invincibility is a concept related to defence, while vulnerability is related to attack? And which position would you like the viewers of the video to take?

The video was screened on television, and therefore the subtitle is 'TV Situation'. I wanted to create a surprise, an intervention into a television programme. I knew that the viewer would see it only once, and be left with only a feeling of something and some images. Therefore, I decided to include a message which was supposed to cause a reaction from the viewers – that they had seen something, but were probably wondering if this was really it. The video calls for action. The equation was very simple: technology, observing the Earth from space, space, nuclear weapons under the sea, nature, satellites – all elements that had appeared in my work, but were never present as images. For example, the submarine idea was extremely important for the design and my thinking about *Makrolab*. This was never expressed, but its image did appear in the video. A landscape of images, views, a *Park of Culture* at the end of millennium. This was the motif which should urge the viewer to think about these phenomena.

In 1994, you created the project *Mikrolab*, and in 1997, first established *Makrolab*. The video was created between both projects. It seems that it is trying to maintain the tension of space, which is additionally fed by the examination of the media, territories, and strategies. In the video, a flag with Communist symbols and the year 1989 appear.

I KNEW THAT THE VIEWER WOULD SEE IT ONLY ONCE, AND BE LEFT WITH ONLY A FEELING OF SOMETHING AND SOME IMAGES

What can you say about the relationship between micro-contexts and media territory after the end of Cold War?

The video was actually created at the same time as *Makrolab*. All questions posed in the *Park of Culture* still persist, and the 'ticker' of symbolic continuity is North Korea. Has the Cold War really ended? No, it hasn't; nothing has ended: we have only to observe it differently. That is why I chose Sun Tzu. The video features key sentences from his book. They are connected to the activation of a passive subject, the one to whom I turn at the end. Also, because of the war in Bosnia. It is interesting that no-one spoke about this very much back then – silent denial is still very much present in Slovenian society. Probably because most people have not experienced war first hand. To me, this was the key point in the disintegration of society, and that moment calls for constant reflection. Everything disintegrates, nothing else remains. Everything has to be understood anew. That is why the work Culture is included in the title. With regard to local circles who were targeted by the video, I don't think anything good about the media after the end of Cold War... In this respect, we are also experiencing intellectual disintegration and divergence – naturally, there are exceptions – but the process of, 'deculturalisation', as it were, is constant.

Your projects follow different trends from those of economic strategists and political analysts. What kinds of territories are being drawn by new technology? How can we establish the field of art and research in them? How can we think the freedom of human activity within their scope?

There are only two possibilities. We can either withdraw to complete individuality, enclosure, and survival, or established a well-reflected position which constantly questions itself and its attitude to local and global systems. The Arctic interests me because there, survival is inscribed in the social code. Therefore, I believe that there lies a potential for the future of the planet. Because they had to adapt to the environment, the local inhabitants developed certain patterns of behaviour which enabled them to survive. In the twentieth century, they experienced colonialism, the Cold War, all very quickly. What took centuries to develop in Europe, happened practically overnight in the Arctic – in about thirty years. This speed was essential, because we have been experiencing such social acceleration since mid-1990s because of the evolution of communication technologies and it is imperative that we reflect on it.

Your work has been greatly influenced by the European avant-garde; however, through contemplation, you are searching for a strategy of rebellion. *Makrolab* reminds me of the *Walking City* project which was proposed within the English group Archigram. The project saw the human habitat as being part of consumer culture, so *Plug-in City* and *Walking City* were ideas on how to escape the sterile system. The utopian ideas remained only on paper. In the nineties, Slovenia began to face the problems of consumer culture. Did you think that the field of art was in danger then, and how do you see it today?

No - art can survive all systems, and it is the same today. It is simply about creating the conditions for resilience. And with its architecture, operation and project, *Makrolab* shows that such a position is difficult, but possible.

INTERVIEW WITH MARIJA MOJCA PUNGERČAR

CRITICISM BEYOND MORALISING AND LITERAL MEANING

by: **Miha Colner**

Art with a more direct, explicit and critical message entered the mainstream in Slovenia around the middle of 1990s. How did you experience this transition?

For me it was very beneficial that the art world welcomed new ideas at that time. When this new art began to develop in the 1990s it was light and fresh in comparison to the alternative and retro art of the 1980s which was burdened by meaning. Criticism came later when art took on the role of commenting on current social anomalies. A few of us decided to take a more direct approach to addressing and commenting on social issues. Contemporary art as we understand it today refers to conceptual art of the 1960s and 1970s. Directness and explicitly are characteristic of the early conceptualists and as such they allow criticism.

Marija Mojca Pungerčar, ***Special Offer,*** 2005, photo by: Nada Žgank

Marija Mojca Pungerčar entered the art world in 1983 when she became part of the Linije Sile group. Since the end of the 1980s she has been an independent artist mostly interested in various groups living on the fringe of society even though this preoccupation occasionally happens by chance. She has been exploring fabric on different levels in the projects Dresscode *(2002),* Singer *(2002-2008) and in the on-going project* Socialdress *(since 2006). She also explored the notions of time and space in projects* Outside My Door *(2004),* Stereo-visions *(2005) and* Brotherhood and Unity *(2006).*

ANY ART THAT HAS A PURPOSE, CLARITY AND OPINION IS CONCEPTUAL. CONCEPT IS VERY IMPORTANT IN ART. THIS MEANS THAT AN ARTIST CHOOSES A THEMATIC FRAME OF A PROJECT OR A WORK OF ART

Why do you think the revival of conceptual art took so long to happen? The 1980s were probably quite unfavourable for conceptual art?

In the mid 1990s there was a problem of where to place artists who were mostly doing installations, so the term 'conceptual artist' stuck. It was really a break with the established pattern of 'mainstream – alternative', which was characteristic of the 1980s. I think that the 1980s were also quite conceptual although not in the sense the term conceptual is understood today. Any art that has a purpose, clarity and opinion is conceptual. Concept is very important in art. This means that an artist chooses a thematic frame of a project or a work of art. For me personally that meant constructing a starting point which was related to general art history or theory but also to a particular story, so to something more focused, personal or socially involved for every project. At the same time a project can bring a starting point to an end. After all, no-one talked about 'projects' before conceptual work was introduced when everything was more or less restricted to studio work and self-poetics. In this way, a concept is connected to a whole, its foundations and background.

In the 1980s you were an active member of the Linije Sile art group. How would you describe your creative process at that time?

I was mostly doing projects or thematic units. The Linije Sile group was involved in fashion, making clothes and theatre costumes. The first project was called Linije Sile, hence the name of the group, the second project was named *Hollywood*, the third *Constructivists*, followed by *Gothic* and so forth. We normally picked themes related to art history or pop culture, developed them, transformed them and put them in a new context. By the mid 1990s project work in art had become quite established. Projects

were also connected with exhibitions. If an artist had a deadline for an exhibition or performance, the project was done with a purpose in view. It was no longer common for an artist to work in a studio after which an art dealer would come and select works for an exhibition. In other words, increasingly, art was being made for a specific place and occasion.

So these were your beginnings then? Did you use any other traditional media and creative methods earlier on?

This was my earliest period. I became a member of the Linije Sile group right after high school. A few years later I began studying painting at the Academy of Fine Arts and learnt about traditional forms and methods. After I graduated I began to connect the two. I expanded painting into installation until there was only installation left, through which I arrived at doing performance and video. As far as methods are concerned I tend to combine project and process work since a lot of my projects are developed over a longer time period without any prior agreements on where and when they are going to be exhibited.

On some occasion you said that your art could be called socially involved but not socially critical. Do you see a big difference between these two expressions – that is between social criticism and merely expressing social ideas?

Many artists define their work as social criticism, which is why it can be said that this is mainstream contemporary art. But, there are of course nuances and an artist can be a very fierce critic or merely an observer. With the term 'social' I mean social welfare. I refer to the groups on the margins of society, as the themes I was exploring are on the margin of society and outside mainstream culture: For example, in 2003 I explored female workers made redundant in the textile industry and in 2006 I was interested in migrant construction workers in Slovenia. With the label 'social' I also refer to the sociable and communicative aspect of my work. Some of my projects are quite sociable in nature like *Dresscode* or *Socialdress*. My work is communicative in the way that it can be understood by wide audiences and no formal academic knowledge is needed to comprehend it.

Marija Mojca Pungerčar, ***Brotherhood and Unity,*** 2006
Photo: Leopold Pungerčar (left), Nada Žgank (right)

Marija Mojca Pungerčar, ***Brotherhood and Unity,*** 2006, video still

Marija Mojca Pungerčar, ***Brotherhood and Unity,*** 2006
Photo by: Leopold Pungerčar (left), Nada Žgank (right)

Here there is probably a big difference between abstract painting and what I call new mainstream of the 1990s.

Contemporary art is more open than abstract painting. But even today's socially critical art cannot be understood without some prior knowledge and training in the art system or art history. Those who do not have that knowledge or qualifications find it difficult to understand conceptual art. It is up to the artist to decide in what way they will express themselves; is it going to be hermetic and will it address the professional public only or the broader public. For an artist this may represent a risk as it is my experience that the academia and professionals are far less interested in art which also addresses the broader public. This is why so many artists never reach beyond the trendy taste of curators and critics.

MY STARTING POINT WAS TO DOCUMENT THE BUILDING OF THE DOLENJSKA HIGHWAY AND COMPARE THE RESULTS WITH THE PHOTOGRAPHS TAKEN 50 YEARS AGO AT THAT SAME SITE WHEN THE YUGOSLAV MAIN ROAD WAS BEING BUILT. I WAS THEREFORE EXPLORING THE EFFECT OF CONFRONTING TWO ALMOST IDENTICAL ACTIONS HAPPENING AT DIFFERENT TIMES AT THE SAME LOCATION. THEREFORE, I WAS BROUGHT TO THE ISSUE OF MIGRANT WORKERS IN SLOVENIA BY THE PATH I TOOK

***The Unity and Brotherhood* project critically addresses the issue of migrant construction workers at the time when this issue was not yet widely discussed.**

When the project was underway in 2006 this issue had not yet been discussed publicly. When I first started to work on the project my aim was not to establish a socially critical project which would comment on the appalling circumstances in which migrant workers in Slovenia live. Like most Slovenes I did not even know about that at the time. My starting point was to document the building of the Dolenjska highway and compare the results with the photographs taken 50 years ago at that same site when the Yugoslav main road was being built. I was therefore exploring the effect of confronting two

almost identical actions happening at different times at the same location. Therefore, I was brought to the issue of migrant workers in Slovenia by the path I took. I could have avoided it but I did not want to do that, so I included them in the project. I upgraded the initial photographic concept of the project with a documentary about the situation in which they were positioned. In this way, social criticism invaded my project, while it was being developed and became part of the work. In the next four years this horrible reality was made public and that is when my project was noticed.

Your perspective in *Brotherhood and Unity* was quite personal. You put photographic documentation of road construction by youth work brigades side by side with the new documents that you created yourself. How important is it for an artist to express clear views on an issue in question?

I believe that an artist's opinion is already captured in the chosen theme and in the way an artist approaches it. In *Brotherhood and Unity* the message of the project was clear and there were no greater ambiguities. But the project did not contain any direct appeal to take action and stop the exploitation of migrant construction workers. At that time workers were still being paid for their work, even though badly. But within the next few years the situation worsened severely and the true colours of the building sector came to light. From the statements workers make in the documentary, the viewers can understand how the system, which most people including me had no idea about, operates. After it was made, the documentary was included in the programme at several festivals and when it received quite a lot of publicity I became more aware of the scope of the issue.

Did you also wish to ideologically compare different political systems under which the road was built?

Even though the photographs feature also two politicians, the project was not political nor was it Yugo-nostalgic. The challenge of this project was to explore the notion of inhabiting the same place at different times. When you establish a connection between them and show the time delay the content opens up an indefinite number of ways it can be interpreted because you have created new meaning and people can start thinking about it. I deliberately avoid moralising and attributing literal meaning, direct illustration or pure function in my work. This is very foreign to me and puts

Marija Mojca Pungerčar, ***Outside My Door,*** 2004-2009, Photo by: Marija Mojca Pungerčar

me off in art. I am always looking for a way to leave things open but at the same time concrete. Topics that I treat in my art are often daily political events e.g. the problem of migrant workers, redundant textile female workers or discrimination against women in procedures of insurance companies. Such social situations challenge me and motivate me to create even though I am well aware of the inability of an artistic project changing the reality to a great extent. As an artist I am looking for a reason and a way to prevent a message from remaining at the level of pure information or television news.

You often use the theme of following space and time, like in the project *Outside My Door*.

Yes, I have also done so in the projects *Stereo-visions* and *In Action*. The project *Brotherhood and Unity* was meant as a closure to the series but it ended up going in a completely different direction. This happened because while doing the project I bumped into the cruel reality of the workers featured in the documentary. I came into direct contact with people, while in other projects from this series people are not exposed as space or the environment play the main roles.

Including marginal groups into art can be highly problematic and can be understood as a kind of exploitation. The project *Brotherhood and Unity* was followed by *The Sloga Cinema* initiative when you returned to the workers and showed this film in the housing complexes they usually live in.

I was also aware of the problem you just mentioned and so were some of the workers I interviewed. One of them said to me: "Now that you got what you needed, you will leave and we will never see you again." In this project, I thought that presentations in galleries and at festivals are not enough, as they do not offer reciprocity. They do not ensure that a social group participating in a work would have the opportunity to see it. These people do not visit galleries and festivals. I wanted to show the construction workers the work I had done, so I tried to lure them to come to a gallery to see it. But as only those whose employers had organised transport and the one worker I drove came down, there was nothing else to do but bring the project to them. I did not wish to act as a cultural imperialist who goes to the third world to photograph poor communities in order to show their picturesque and moving reality in my environment. You do not actually need to go far to experience this as the third world is right before our noses with the Roma and construction workers. Up until The *Sloga Cinema*, the project *Brotherhood*

Marija Mojca Pungerčar, ***Kino Sloga,*** 2008, Photo by: Matija Pavlovec/ Museum of Modern Art Ljubljana

and Unity was not finished for me. I was contemplating making all the other video projections a good starting point for debates with workers led by professionals in this area. I invited the Rog Social Centre which was at that time helping workers in homes for single persons with an organised event, but the collaboration was not successful due to differences in opinion. It was clear that there was a gap between socially critical art and social activism and that these two concepts were not the same.

So how do activists perceive someone who deals with the same issue from the art's point of view?

I was hoping that it is in a positive way but as it turned out it that was not the case. The activists expected me to be explicitly socially engaged with workers living in homes for single persons, they did not think video projections were sufficient or maybe they

even thought they were superfluous. They did not accept the differences between my approach and theirs. They found the fact that I wanted to remain in the role of an artist or filmmaker and did not wish to transform into an activist trying to change the reality questionable.

Which media do you find the most suitable if an artist or an activist wants to change an existing situation?

When I was interviewing the workers one of them asked me how to get a Bosnian driver licence recognised in Slovenia. I felt obliged to do something for him, so I enquired about it and let him know. This was not part of the project and I did not consider helping him an artistic act. Generally, I am against artists defining their socially involved actions as art. Some of them are good in doing so and I respect them, but personally I do not think there is any point in doing so in the name of art.

How did the workers react when they saw the documentary?

They thought it was interesting and sad even though they laughed in some sections. The documentary made them aware of their situation even more. I also wanted to get their approval that I had not manipulated their stories, which could have easily happened unintentionally. As I did not wish to force the video projects on the workers I visited them beforehand and asked them if I could organise an event in their environment. The activists from the Rog Social Centre came unannounced in order to intervene in the events organized in homes for single persons. They found it questionable that I asked the caretaker of these homes for permission to organise the event in the premises. The activists understood this as collaboration with those who were really the oppressors of workers. They would only find it acceptable if the screenings in homes for single persons were organised as a guerrilla activity. But I was glad that I had received all the necessary permits and did not need to sneak in there with my film. I only opt for illegal action when there is no chance of seeing it through legally. For example, in 1997 I illegally dressed public monuments in Ljubljana as part of the Models project but I first tried to obtain permits. Only when I realised that it was not possible, I decided to use guerrilla techniques and take illegal action.

Why do you think national and transnational foundations in Europe usually support criticism in art?

Being critical must be a positive value. At least it is on paper as in reality its value is dropping. Now the European Union finances activities that support vulnerable social groups especially various marginal groups like the disabled, the Roma and migrants. Demand triggers supply and it is no coincidence that so much of the cultural and artistic production deals with these subjects. These topics are therefore 'Europe-formative'.

Do you think that such a system neutralises criticism?

When a certain kind of thinking or creating is predetermined, this is of course problematic where socially critical or other type of art is concerned. I think that projects ordered in this way lack artistic potential and their effect is questionable. I believe in art which addresses issues even when these are not on the political agenda. If a certain issue has not yet been recognised as such by the public or the authorities then it is very difficult to receive funding for a project which would address such an issue. If an artist identifies certain anomalies in the society before anyone else, then they will have to wait a few years for the project to be accepted. In this way such a project will be wasted on several levels; first it will receive no funding and art critics and curators nor will the public show any interest. In order for the project to be accepted, understood and acknowledged an artist needs to address a certain issue at exactly the right time, but they themselves cannot influence this. An artist cannot cause the right moment.

What is an artist dependent on today when obvious ideological oppression no longer exists?

Today an artist is of course most dependent on the hand that feeds them, so financial dependence is the strongest. As a result, criticism of the art system is therefore quite frequent. A number of artists comment on the conditions of cultural production in their work. I remember you once said that this was boring art. But this is the reality of today's art, which wants to be critical towards that which feeds it.

INTERVIEW WITH MAJA SMREKAR

TECHNOLOGY IS THE MESSAGE

by: **Miha Colner**

Your generation followed contemporary artistic practices during their studies, but the Academy still belonged to a different time. How did you see the gap between the traditional arts programme of the Academy and (your own) artistic practice?

I was aware when I entered the educational process offered by the Academy of Fine Arts and Design that the knowledge I would gain there is hermetic, and that I would have to establish a distinction between current practices and the academic process. At that time, most of the tutors avoided drawing connections with what was going on outside the institution, keeping within the parameters of the syllabus and a predilection for art from the distant past. Nevertheless, I was lucky to meet some teachers at the sculpture department who encouraged students to work and think about more contemporary artistic practices and interdisciplinary conceptual and formal approaches. In the end, formal education was useful to me, as it helped me to logically continue my artistic tendencies. I confess that I was not a typical student, because I always had one foot

Maja Smrekar, ***Museum Dream,*** Tobacco Museum Ljubljana, 2009 (Photo by: Borut Peterlin / Photo documentation: Sunčan Stone)

Maja Smrekar is a younger generation inter-media artist. Her work extends beyond mere references to technological practices, of which a significant element is a VJ-approach to video making in real time, and live performances. In conceiving and realising her media projects, she re-articulates the use of new and old technologies from the techno-phenomenological aspect, exposing the synergy of mutual relationships between the fields of science, art and technology by combining different disciplines, taking as a starting point the concept of the perceptions of the individual and society. Her inter-media installations include System Cassio:pia *(2007),* BrainTV/rcv:10.95–11.7GHz, snd5.8GHz *(2008),* Active Denial System Error *(2009), and two projects currently in progress –* Ion Flux 1.0 *(2010) and* BioSpy *(2010/2011). In the exhibition* Museum Dreams *(2009), she took a more site-specific approach.*

outside the Academy. Throughout that time, I was collaborating on independent artistic projects, particularly performances and theatre productions. In the second half of my studies, I began to diverge from research into sculpture and scenography in order to focus more on video and inter-media art.

For a long time, conceptual art constituted an opposition to the Modernist formalism of painting and sculpture. Why, when the 1980s turned into the 1990s and the global social order was being changed, did this relationship turn upside down and what had once been alternative art was occupying institutions?

In the East, this seems a logical consequence of the fall of the great ideological regimes, the transformation of the economic and social systems from socialism into capitalism - thereby (artificial) establishing an art market system. This was either a collective reaction or the response of individuals or institutions to the great political change in that period.

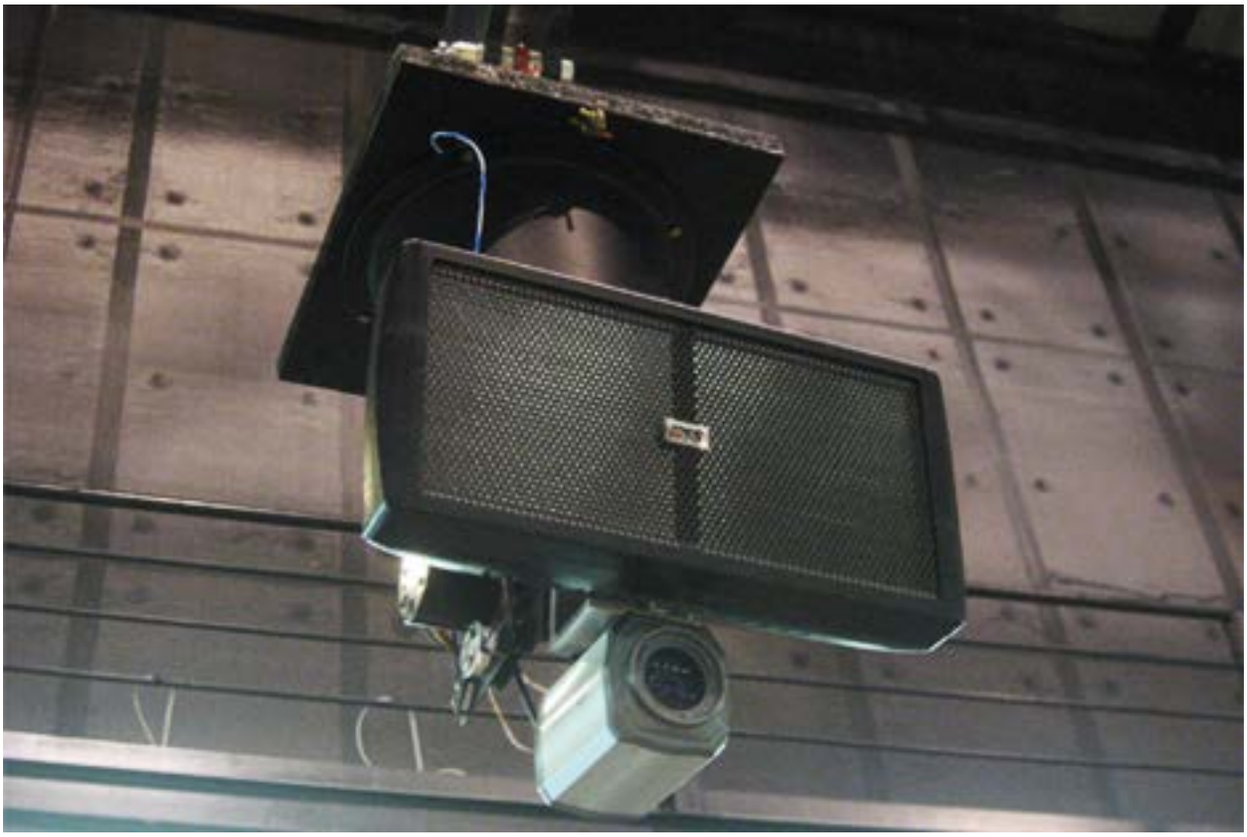
You usually highlight the processes and formal aspects of the medium that you use in your projects. How do you express your messages through form and process?

Through the process of research and analysis of different technologies and sciences, and their influence on society and the individual in different periods, I am interested in possible future realities. In this way, I wish to (re)interpret various media environments of the past and present, while critically drawing attention to possible images of social realities of the future in relationship with the systems of power and control.

So it is a matter of some type of utopia or dystopia?

It is about both. It is a presentation of possible future realities, and the idea that these possible realities of the future are already realities of the present in which we live. Therefore, my projects are often concerned with communicating through tactical public media.

Do you ever try to be literal in your work, and directly express your view on an issue, or do you prefer to leave things open for interpretation?



Maja Smrekar, ***Active Denial System Error,*** Kapelica Gallery, Ljubljana, 2009 (Photo by: Sunčan Stone)

As an artist, I approach conceptual and visual communication with the public from premises which are never literal. All levels of the project are manifested at the same time, communicate between themselves, and thereby create a new visual identity and new content. In my inter-media projects, processes are always interdisciplinary and complex, and often exceed my technological skills, so I usually invite experts from the area I'm researching to collaborate. In this respect, projects always involve team work, which is created within logic of a production, which is complex in itself. Therefore, the interpretation and understanding of a work by the visitors/spectators depends on their knowledge and professional backgrounds. However, the essential elements of my work are generally understood, both at the level of visual communication and the text.

What does technology mean to you?

I consciously chose technology in the widest sense as my initial creative and artistic medium, because it is definitely the most logical choice, considering my view of reality through collective and individual social conditions and phenomena shaped by science and technology. Technology is the message.

Does technology fascinate you in a solely aesthetic level?

That depends on what aesthetics is, and what kind of aesthetics we mean. Technology that is presented unconventionally interests me far more than what we might call 'user-friendly'. When it comes to the aesthetics of a final, produced information system, hardware or scientific protocol, and their representation, I am only interested in it as an effect. I am interested in technological anti-aesthetics, in the sense of use, hacking and 'reverse engineering', but this does not necessarily mean an appropriately formal and widely expected representation.

The project *BrainTV/rcv:10.95–11.7GHz, snd 5.8GHz* was presented very crudely - the machinery was open and everything was visible. What would you call this new-media aesthetics, which is apparently based on the real world?

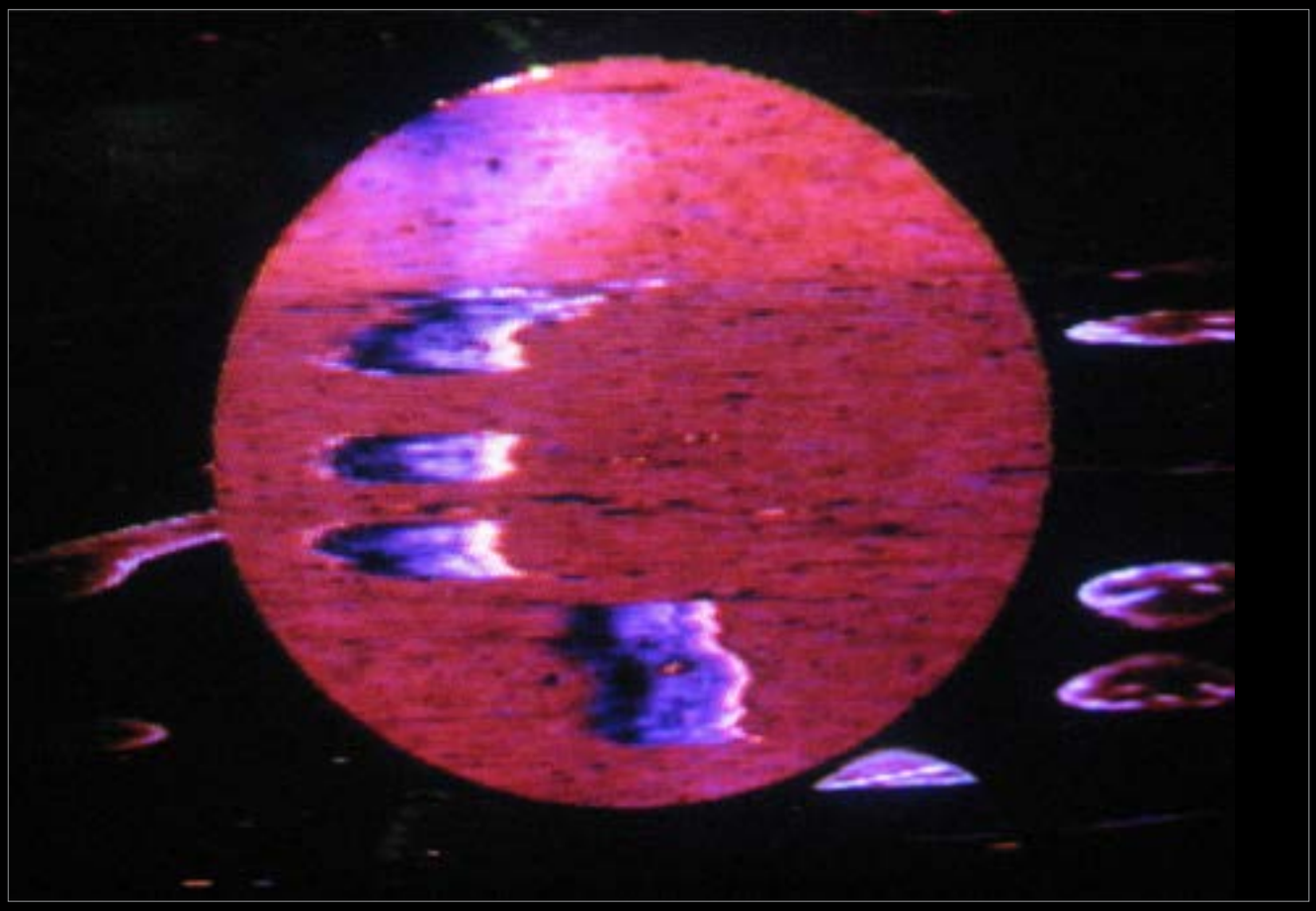
I believe that this was the main message. The artist consciously decides whether to leave the technology in a project 'open', or to present it as a polished design product.

THROUGH THIS PARADIGM, I WAS INTERESTED IN HUMAN INTEGRITY, ITS PERCEPTION, AND THE SPATIAL AND TEMPORAL TRANSFORMATION OF THE PERCEPTION OF SPACE, BODY, MIND AND EMOTIONS. BY MEANS OF A SPATIAL AND TEMPORAL TRANSFORMATION, I WANTED TO CHANGE THE TRADITIONAL PERCEPTION OF THE INDIVIDUAL, AND BY EXPLORING THE CONSTRAINTS OF THE BODY AND MIND, REDEFINE ESTABLISHED CONNECTIONS WITH REALITY

Naturally, a whole range of other possibilities lie in between. Usually, most of the experts/collaborators I invite to collaborate use open-code software and electronics. With *BrainTV/rcv:10.95–11.7GHz, snd 5.8GHz*, there was a fusion of different technologies, so it made perfect sense to leave the technology 'open', also very literally.

Considering the method of communicating its message, *BrainTV/rcv:10.95–11.7GHz, snd 5.8GHz* cannot be perceived as a critical project, but more of an observation or experiment.

As I wrote in the description of the project when it was first presented, this is about exploring groundedness, the paradox which was most graphically presented in the project *System Casio:pia*. On the one hand, there is the dictate of technology, which most people trust unconditionally and take as something inherent; but technology is extremely unpredictable. On the other hand, electromagnetic radiation is like an axiom of nature. There is no error, nor the system crashing. In all this, I am interested in the anthropological aspect of the body as an interface. From a recipient of sensations, the body and mind are transformed into a transmitter of feelings – a combination of tangible and virtual reality – which opens up the exciting possibility of the mind being independent of the biological body. Through this paradigm, I was interested in human integrity, its perception, and the spatial and temporal transformation of the perception of space, body, mind and emotions. By means of a spatial and temporal transformation, I wanted to change the traditional perception of the individual, and by exploring the



Maja Smrekar, ***Expanded Cirkulacija 2, Concourse = Discourse,*** Alkatraz Gallery Ljubljana, 2010
(Photo by: Jasmina Klančar)

TECHNOLOGY IS COMPLETELY ABUSED AT MANY LEVELS. AMONG OTHER THINGS, IT ENABLES THE DEVELOPMENT OF RELATIVELY NEW AREAS OF SCIENCE THAT ARE OTHERWISE BASED ON INTERDISCIPLINARY AND MORE POPULAR APPROACHES, WHICH MAKES IT EVEN CLEARER THAT THE ETHICAL SYSTEMS ESTABLISHED THROUGH THESE LEVELS MUST BE REVALUATED. AN INTERESTING FIELD OF DISCOURSE FOR INTER-MEDIA ART EMERGES FROM THIS POINT OF VIEW.

constraints of the body and mind, redefine established connections with reality. In this way, a spatial-temporal membrane emerges, a passage between the real sensual and sensory, and the imaginary non-material world of feeling. By mapping emotions and sensations, another mind is established through sensual experience, while the abstract virtual experience is presented through sound and visuals, displaying the transmission of the emotional sensation of the tactile experience in real time, which manifest the transformation of the body and mind from a recipient of sensations into a transmitter of feelings.by means of mapping and coding of sensations into an audio and visual digital recording, and by sending this information out into the infinity of the universe, and into a digital format through sensory experience, I sought to keep the body of the double - which was created through the mind – eternal. At the level of content and form, the techno performance *BrainTV/rcv:10.95–11.7GHz, snd 5.8GHz* has many technological, social and critical connotations.

Perhaps a more direct criticism emerges in the project Active Denial System Error, where your vantage point is the so-called ethical weapon. It seems that you thus entered the field of dystopia and social criticism more directly.

The project paraphrases Active Denial System, or the so-called ethical weapon, starting with an interdisciplinary approach to a public tactical weapon. With a loudspeaker directed at visitors, I followed them in a public place. The visitor was constantly subjected to a targeted whisper in the syntax of an incomprehensible language, which

A CURATED MUSEUM PRESENTATION OF EXHIBITS IS ALWAYS ONLY ONE OF THE POSSIBLE INTERPRETATIONS OF PAST AND PRESENT REALITY, WHICH IS ALWAYS PRESENTED FROM THE CURRENT POSITION OF THE INSTITUTION, A POSITION OF POWER, WHICH IS HERMETIC IN ITS OPERATIONS AND THEREFORE SUGGESTS ONLY ONE POSSIBLE HISTORICAL REALITY, WHICH ALSO PRESENTS THE INSTITUTION

established an alienation effect which functions as silent control, while poetically expressing the pathology of relationships when, through the dictates of the media, the powers that present deadly content and ideology as ethical.

Is rapid technological development heading in the right direction? The ethical weapon seems to be direct evidence that technology is abused.

Technology is completely abused at many levels. Among other things, it enables the development of relatively new areas of science that are otherwise based on interdisciplinary and more popular approaches, which makes it even clearer that the ethical systems established through these levels must be revaluated. An interesting field of discourse for inter-media art emerges from this point of view.

The *Museum Dreams* project, presented in 2009 in the Tobacco Museum, seems rather unusual for you. The exhibition presented content very much through associations, and not literary, but it did express criticism.

The *Museum Dreams* project was conceived and realised as site-specific, as a response to the place. It also made references to my other work. I was invited by the curator Petja Grafenauer, who curated a series of exhibitions entitled *Girls* in the Tobacco Museum. I always respond to a place, so here I responded to the space of the museum as the subjective embodiment of the history of the Tobacco Factory and

the content it represents. With regard to this project, it must be said that another, parallel level of my artistic work is focused on questioning my own identity and subjective position by examining sexual orthodoxies, historical privileges and how these are represented in the mass media. This is expressed primarily through my alias, Delta Nu, which I always adopt when creating video live, and which I used as one of the characters in the site-specific at the *Vandalize Me!* show in Škuc Gallery in 2008. I have been collaborating with various performance artists for many years on projects reflecting and questioning this type of content. The Tobacco Museum offered an opportunity as a socio-historic place, so I decided to establish a dialogue with the phenomenon of the premises and connect it with my parallel artistic identity.

How did you establish a relationship with the space? What intrigued you in the Tobacco Museum?

I immediately associated the museum as an institution with the texts of Boris Groys, who describes the present status of museums in *Teorija sodobne umetnosti [The Theory of Contemporary Art*; a selection of essays published in Slovene]. Groys says that a museum dreams the dreams of a museum. This provided the basis for the title of my project. In addition, I also had to respond to the position of power that, as an institution, a museum as embodies in its collection. A curated museum presentation of exhibits is always only one of the possible interpretations of past and present reality, which is always presented from the current position of the institution, a position of power, which is hermetic in its operations and therefore suggests only one possible historical reality, which also presents the institution.

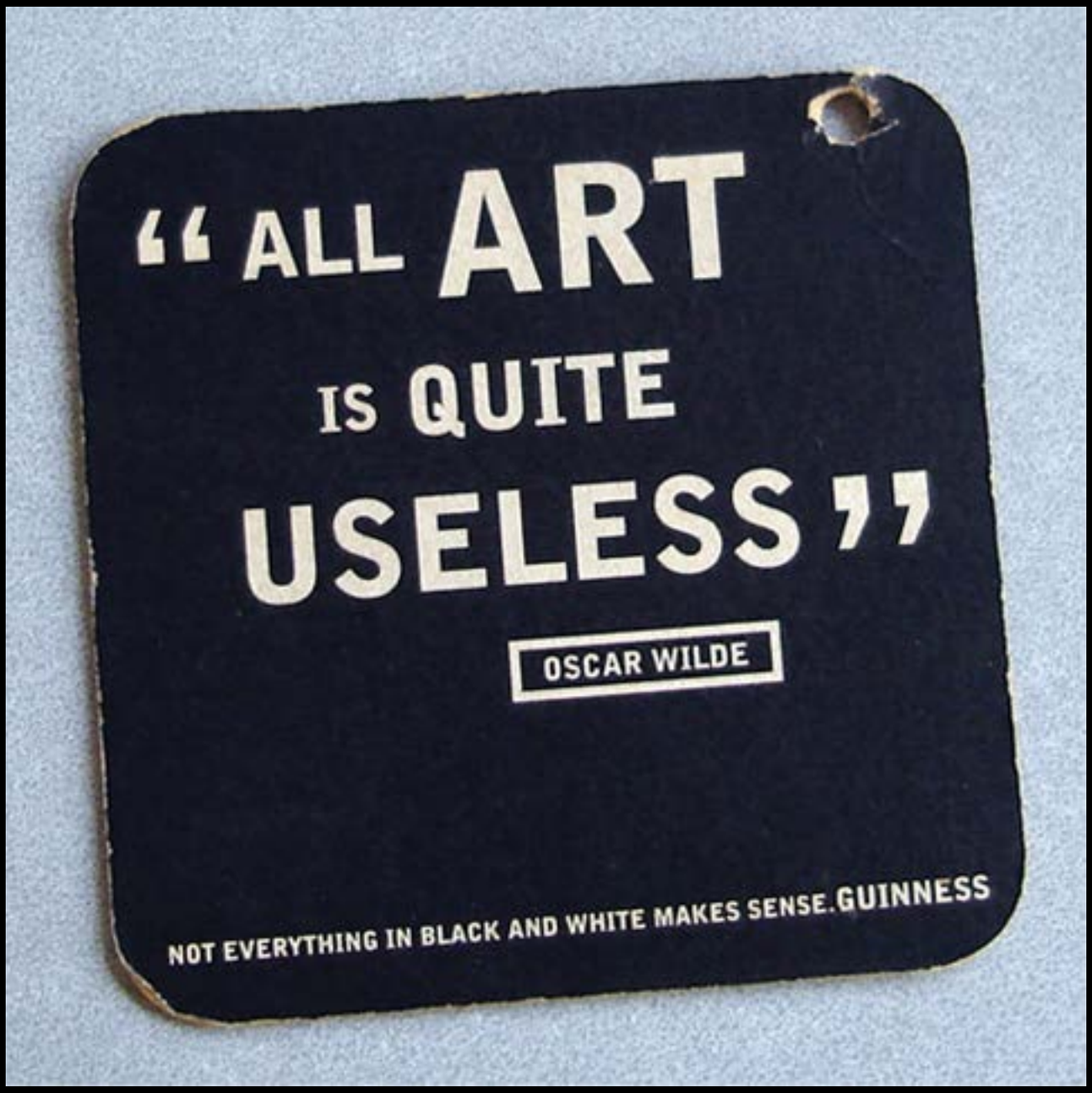
Above all, I was intrigued by the main exhibit, which shows the *cigararice*, the female cigar makers, who are perversely glorified and romanticised from a patriarchal and capitalistic perspective. My reaction to such representations of the position of woman/worker was the allegory of the *cigararice*, which was expressed by the transformation of my identity. The purpose of my message was to highlight how tools of power can be reversed. The large poster which portrays me as a contemporary version of a cigar maker retroactively controls this position of power, with a *cigararica* who has tossed away the coat in which society constrained her. We are faced with a dominatrix and a skilled circus artist, with a clear sexual connotation. Above all, it is an image of a woman who embodies control.

Why do you think that national, regional and sometimes private investors support criticism which often refers to themselves?

This is the consequence of so-called general democratisation. We live in a state of inertia, which is the consequence of democratisation, in the sense that many things are being discussed, but nothing really happens. There are constant talks, discussions, round tables and other discursive practices, but there is rarely a more radical break in the form of concrete action. However, allowing and supporting criticism may seem democratic at first sight, but not all projects which criticise the social system are financed. Ideology rules in this respect.

From the perspective of a critical artist – who keeps them under the yoke in a time of overall transparency and democracy?

They are definitely kept under the yoke by the production system, which dictates how they function. An artist has to find a place within the scope of an institution, and function exclusively within it, and/or its logic of production. An artist is under the yoke of the logic of production, or capital.


“ALL ART
IS QUITE
USELESS”
OSCAR WILDE
NOT EVERYTHING IN BLACK AND WHITE MAKES SENSE.GUINNESS

A glass-rest.

POSSIBILITIES FOR CRITIQUE ART

"All Art is Quite Useless"
(Wilde, 2006: 4)

THE PARADIGMATICNESS OF A STATEMENT

by: **Nebojša Vilić**

A small-sized piece of white and black cardboard – a glass-rest "collected" at a European airport pub (I reckon it was at Frankfurt Airport, 2007, on my way back from Kassel's Documenta...) has been around on my desk for a few years now, and looking at it ever since I have disagreed with what was written. The rest has rebellious and controversial Oscar Wilde's quote: "All Art is Quite Useless" inscribed on. Frankly, it took me some time to relate this with an added comment, a slogan of this Guinness advertising campaign for the company's renowned dark beer: "Not everything in black and white makes sense," a phrase, also known and used in these areas as: "nothing is just black or white." I have tried to translate "useless" over and over again and have not been able by any means to pinpoint the

most suitable translation – without use or not useful: or, whether art has no use or is non-useful. I wondered if it was art that could not fulfill what had been expected or it was the one that should not be expected whatsoever to fulfill a desired intent or result: whether it could not or should not be expected anything?; whether it could not or should not be expected to be able to fulfill a desired intent or result?; after all, whether it was just another "unusable" object/product of man's spiritual sphere?; whether it was not capable or able to effectuate in a predetermined sphere or area?

IN A SENSE, WILDE'S STATEMENT IS CORRECT IF ART IS INTERPRETED IN TERMS OF FORMALIST AESTHETICS – ONLY ELEMENTS AND CATEGORIES DERIVING FROM THE FORM AND THE MANNER OF ITS PERFORMANCE AND COMPOSING SHOULD BE SOUGHT IN A WORK OF ART

In a sense, Wilde's statement is correct if art is interpreted in terms of formalist aesthetics – only elements and categories deriving from the form and the manner of its performance and composing should be sought in a work of art. If art is analyzed from the critique discourse position, one can understand that it effectuates insufficiently, or it is not able to make (though it may influence) any radical change, in particular concerning sociality. Both positions are existent on the art stage; both art interpretations are present in theory. However, when cumulativeness of the social situation gets into the existential of an artist himself and his life, and hence involves him into/gets him out of the community public space, is argument on behalf of inviolability of the author's autonomy in the reclusion of his studio as determination of his commodity still possible? Considering those (now already bicentenary) ambiguities, one comes to a conclusion that most often both "sides" of art: the creative one and the one of its criticism are diametrically opposed. Hence the question of whether it is possible to come to a common denominator in this, despite seeming to be useless, certainly fruitful debate. In this sense, let possible resolution commence from a radical statement.

BLACK OR WHITE? OR - GRAY?

Jacques Rancière, grounding his position on Plato's position on the imitator (mimic), states that: "(A)rtistic practice is not the outside of the work but its displaced form of visibility. The democratic distribution of the sensible makes the worker into a double being. It removes the artisan from 'his' place, the domestic space of work, and gives him 'time' to occupy the space of public discussion and take on the identity of a deliberative citizen." (Rancière, 2006: 43) Although this general definition of an artist and his (double) "work" concerns both above described situations, still Rancière points out correctly that "(D)iscoursive and bodily practices suggest forms of community (...) in which works of art or performances are 'involved in politics', (through) artists' social modes of integration, or the manner in which artistic forms reflect social structures or movements." (13) Hence, presenting his case for this position, it is Rancière who, on the example of reading Flaubert's *Madame Bovary* (following its publishing) as "democracy in literature," criticized such reading just because of a refusal to assign literature any message and just because of that - or in that - to recognize evidence of democratic equality. "His (Flaubert's) very refusal to entrust literature with any message whatsoever was considered to be evidence of democratic equality. His adversaries claimed that he was democratic due to his decision to depict and portray instead to instruct. This equality of indifference is the result of a poetic bias: the equality of all subject matter is the negation of any relationship of necessity between a determined form and determined content. (...) This equality destroys all of the hierarchies of representation and also establishes a community of readers as a community without legitimacy, a community formed only by the random circulation of the written word." (14) Rancière also recognises this same thing via analysis of Malevich's suprematism, or specifically, of the abandonment of three dimensionality of a painting and its replacement with a surface of depicted signs (in this case, 1915 *Black Square*): it is the flatness of the surface of the depicted signs that intervenes, sets itself in between as a principle behind the artistic "formal" revolution and simultaneously a principle behind political redistribution of shared experience. (17)

In this respect, by examining the conditions of cultural policies of the right and the left, Timothy Brennan seeks new terms and notions to describe the situation in the two great

ideological blocks where from the reading of the conditions in art production related to the critique relation of an artist to actuality derives. Put differently, can art production fall into the categories of a "black-and-white" ideological division to a conservative right and a progressive left or, if it is possible, how is this polarization brought about on the basis of the ideological identity through the category of ideological belief (or, as he himself calls it, "cultures of belief")? (Brennan, 2006: x) He writes decidedly that critique is in a desperate need for glossary in order to clarify how the "ambivalent left/right impulse" derived from the 1960s theoretical heritage occurred. Moreover, he contends that this glossary, these new terms and interpretations have to answer the questions of how it happened that an opportunity to distinguish conformity of the right from resistance of the left turned into something unattainable, something hard to reach or achieve? Such unattainability (or non-continuation of attainability) of the radical division, he believes, determines the existing climate in the very cultural theory today. (173)

Hence, one serious issue in any examination of the critique art nowadays is certainly the one related to the impact of the theoretical discourse on art production, in both directions: when that discourse predisposes the art practice (an a priori point) or when that discourse interprets the art practice (an a posteriori point).

In this regard, analysis of a few world leading artists' art achievements in the second half of the 1990s follows as introductory to discussions. That period has been chosen because it was when several different critique relations of the artist towards the social actuality emerged several years following the 1989 key historical event expressed in the metaphor: "The fall of the Berlin Wall." The relevance of this event is even greater because the theoretical discourse prior 1989 faced loss of a key opposite in the dialogue on the one hand, leaving the discoursiveness of the theoretical model related to dialectic contemplation without its own counterbalance. On the other hand, settling the differences/opposites, a post-68 theory endeavour, seemed to experience (or at least showed that it did) its full accomplishment in that period. But temporariness or changeability of the ideological and theoretical paradigms is confirmed with the current and repeated radicalisation in the domain of the artist's responsibility to actuality the inseparable element of which he becomes (again). Radicalisations, derived from the feeling and the experience of globalistic equalisation/assimilation, produce quite unexpectedly re-polarisation where decisively taking sides with a clearly phrased and articulated position is required. Nor is this only a local state. On the contrary.

ENGAGEMENT OR "ENGAGEMENT"?

The discourse about work of art in relation to all out-of-artistic occurrences has problematized the artist's action in the realm of the presence of references to actuality as early as since the first half of the 1990s. The newly emerged social and political conditions, both in the East and the West, have led to the artists' opting for a movement. Artists interested in the phenomena from the art provenience (still determined within formalism and dealing with technical/technological aspects) are on the one side, and on the other, there are artists whose works cover areas of out-of-artistic phenomena (regardless of what medium and what technique they use to express their own opinion). To talk about engagement in that period means to accept agreement on consideration of the speech of presences of that and such a form of an artist's action. Finiteness of their determination is dependent on, or derived from the conceptual background in works. Those conceptual backgrounds however do not have anything in common with the approaches of engaged modernism (such as, for example, the approaches of the 1970s conceptual art). The expressed forms of engagement of art since the 1990s onward (as a Postmodernism art segment) have differed from the engagement of Modernism in the following presences interpreted on the basis of a few examples.

PSEUDO-ENGAGED ART

An Exhibition of a book, or an "exhibition of the Soviet condition in art and culture." Kabakov writes out numbers of pages or texts posted on walls and in cabinets; the texts are signed with names of fake, and even non-existent authors and are about art and culture from the perspective of Soviet art and culture theoreticians and programme makers. All this is accompanied with other elements of the Soviet "classical" iconography (red showcases, 1.40 meter socle, tiny objects, photographs, documents, slogans in cartouches etc.). The moment one may get to think that this "spatial painting"[1] is about

1 Kabakov, in his work in general, treats painting itself as a three dimensional painting. He only tries to make illustration of what he would like to say. That implies that such a "speech in the

Ilya Kabakov, ***Exhibition of a Book*** 1989/90, installation in DAAD Gallery in Berlin, Germany

critique of the Soviet concept, or the Art and Culture Programme, the text in a cartouche above one of the cabinets creates perplexity. Запад - это Рай (West - that is Heaven). Disbalance between the seriousness of such a Programme (primary structure) and the textual game of meanings the artist is playing (secondary structure) on behalf of the latter, leads to a conclusion about the artist's altered relation to actuality. The artist enters an area of the critical, but his relation is not in the area of the critique. Such an entry leaves the work of art open since the answer, according to Kabakov, is always with the recipient (a viewer or a critic or a curator) of a work of art. Because the artist "hat nicht die letzte Wort," he is only "einfacher Mensch, ganz normal, ganz alltäglich. Er ist kein Prophet, kein Genius," because he "stellt nur die Fragen, er hat keine Antworten," so it is not up to him to give the answer: "Die Frage natürlich ist der Text. Kunst ist nur der Katalysator für diesen Diskussionprozess."[2] Such a position, which sets the work of art open for interpretation, is one of the main arguments for pseudo-engagement of the work: the artist today, despite raising questions in the area of the critical, does not feel or believe that he is called upon to answer or solve them with the very setting of that critical area in the area of the critique. In a certain way, this seems as if being in agreement with Sloterdijk's thesis that "it is not about solving a riddle but keeping it against those who want to unriddle it." (Sloterdijk, 1988: 80) The artist is here just to tell the "story" (Kabakov, 1994: 91-2, 142) so that a recipient can make up the end by himself.

Thus, when the burden of engagement in the critical area shifts from the artist to the recipient's free critique area, presence of pseudo-engaged art occurs.

TRANS-ENGAGED ART

Textography in Kruger's work juxtaposed with colourless photographs and framed or set in the gallery space defines the area of the critical as referentiality of the

second person" strives to raise questions the author leaves unanswered. (Kabakov, 1990: 240-1)

2 "The final word is missing."; "A simple man, quite normal, quite ordinary. He is neither a prophet nor a genius."; "He only asks questions"; "The issue, certainly, is the text. Art is only a catalyst for those processes." (240)

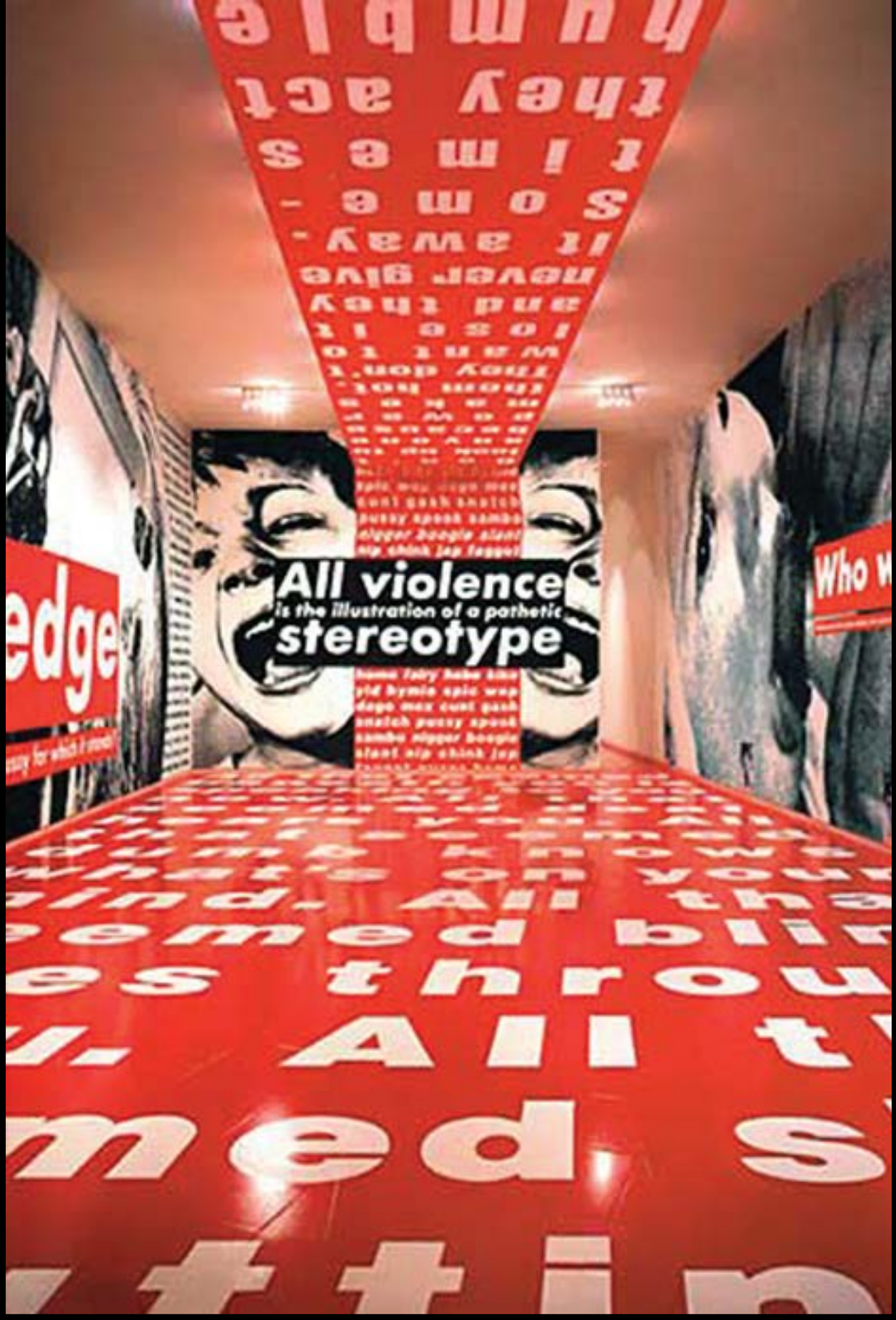
artistic. Critiqueness of the marketing logic in art conveyed via a textographic and photographic procedure turns to aesthetisation because of the treatment of textography and photography as art components. The text "message" is not an *a priori* "programme to change the world"; rather, it is only an *a posteriori* syntagm (as is in the examples of the works: *We don't need another hero, Endangered species, In space no one can hear your scream*). Optimism of the engaged projectivity, which believes that with Kruger, "der Weltraum nur zum Paradies führen kann" turns to dis-projectivity pessimism following a statement that "uns der Weltraum auf direktestem Weg die Katastrophe bringt."[3] (Owens, 1987: 134) In the condition where such dis-projectivity (or absence of the critique) does exist, the critique area is reduced to a simple observation. This transformation is even more non-critique that it strives to become a subject of an art work in its own right so that the latter establishes a relation to actuality later: "These were objects. I wasn't going to stick them on the wall with pushpins. I wanted them to enter the marketplace because I began to understand that outside the market there is nothing" or "That's what the frames (of the works) were about: how to commodify them. It was the most effective packaging device. Signed, sealed and delivered." (Müller-Pohle, 1995: 87) Transformation is correlational with actuality only after it becomes a work of art.

Thus, when, in such a transitional relation (secondary structure), an artist's critiqueness loses reference to the critical area (primary structure), then presence of trans-engaged art occurs.

NEO-ENGAGED ART

Neshat's photographic works are analyses of the presence of several aspects of the Iranian woman in the Islamic culture and, in particular, in society. Her visits of Iran since the Islamic Revolution have been aimed at her own facing a actuality that could have been her own actuality, which she had disappeared from before it happened to her. (Nanjo and Friis-Hansen, 1995: 2) The woman, the only motif in Neshat's works, is not a woman in the general sense but a woman from a specific cultural milieu faced with

3 "The world may only lead to heaven."; "The world, in the most direct way, brings us ruin."



Barbara Kruger, ***All Violence is the Illustration of a Pathetic Stereotype*** 1991, ambient in Mary Boone Gallery, New York, United States

the Islamic fundamentalist culture where she has a predetermined meaning. Working with that meaning however is not emphasising the woman's endangered position in that society but the bi~, tri~, or polyvalence of her condition: nor is the Iranian woman only a non-existent object excluded from society and wrapped in black chador, her face often veiled (most frequent iconographic structure of representation); contradictorily, she is also a poetess, an author, a source of feelings, and at the same time a fighter of the Islamic Revolution. (Budney and Pultz, 1995: 74) Those aspects are materialised by adding various attributes such as: calligraphic (Persian) afterward-inscribed texts (whether literary and philosophical texts from the modern Iranian woman opus or religious texts) placed on the very photograph at rather unexpected points (across their faces, on their palms, feet, over the head scarves), the woman's shroudness behind the black cloak, most often flanked with a rifle. A conflict condition in Neshat's photographic composition reaches its summit with a statement that it is about self-portrait. Thus, duality of the condition is posed in the relation between the emancipated woman of/in the western culture and a specifically determined role of the woman in this (Iranian, not any) Islamic culture: opposing two social contexts. It is the setting of simple unlogic of two worlds, two cultures, two societies; not criticising rather than glorifying unlogic that Neoism of this engagement consists of: despite all contradictory aspects said of the Islamic woman, she still captures with her grace, she is still - a woman.

Therefore, when the critical area for the artist's engaged approach becomes a non-critique area of the aestheticised creation, the presence of the neo-engaged art occurs.

POST-ENGAGED ART

One of a few reasons why Klaus Bußmann selects Hans Haacke as the representative in the German Pavilion at the 45th Venice Biennale, is a comment Haacke would give on the newly emerged condition following the unification of the Federal Republic of Germany and the German Democratic Republic. (Bußmann, 1993: 172) The recognised artist in the area of criticism of the political and the social in relation to the cultural, the artist who says that "the art world is a site of symbolic and, as a consequence, also a political power," (173) exhibits in one of the most prestigious art events in the world. His project for the pavilion has an introductory reproduction of a coin with the

Shirin Neshat, from the series ***Iranian Woman*** 1995, photography

DEUTSCHE MARK" ("one German mark") with two two-leaf branches, in his context becomes "EINZIGE DEUTSCHE MARK" ("a single (unity) German mark"), and hence, consequently, "EINZIG DEUTSCHLAND" ("a single Germany"). This context contains a newly emerged condition of reexpansion of Germany, however, not only within Europe

but elsewhere. (172) An argument more on behalf of this thesis is contained in the fact that he has lived and worked in another country for a long while, and that Germany is showing interest in the world (through its openness to also accept non-German authors) is confirmed by the presence of Nam June Paik in the same pavilion: it is interested in that world by opening itself to the latter. Haacke, a German, criticises this state-run project. His doubt about the correctness of such a project prevails again (as has previously in his works dealing with the forms of mass manipulation). (Fry, 1987: 92) Contradiction appearing in the whole project and its supporting narration is that on this occasion, Haacke does not only represent his views, or comments on the state project of Germany at the Venice Biennale, but that Haacke himself becomes a state-run project of Germany at the Venice Biennale. Inadvertently, sharpness and lucidity of Haacke's criticism blunt because his criticism of the state-run project becomes a state-run project in its own right. By commenting on institutionalisation of art and culture as/through state-run projects, he himself becomes institutionalised.[4]

Thus, with an occurrence where the critical area becomes non-critique with the annulment of one's own critiqueness, the presence of post-engaged art occurs.

THE CHANGE OF THE SUFFIX MEANING

All four indicated examples point to an altered role of the artist in this period. Actually, the artist of the 1990s has awareness of impossibility for drastic changes that would occur with his own action. Such awareness is a product of the acceptance of a condition where art is defined as an a posteriori category in social occurrences. Kabakov's works would have had a quite different meaning had they been created in the period of programmatisation of art and culture in the Soviet Union - they would be critique that would attempt to make change. A representative of a generation of artists coming afterwards and, actually, not being concerned by such condition to a great extent, he

4 The same also happened with the most hard-core conceptualists of the 1960s and 1970s who opposed any institutionalisation of art. Paradoxically, all of them are now involved in museum settings, monographs are written about them, their retrospective shows are organised. And all this on their insistence!

Hans Haacke, ***Germania*** 1993, pavilion of Republic of Germany at the 45th Beinnale in Venice

HENCE, THE TERMS *PSEUDO~, TRANS~, NEO~ AND POST-ENGAGEMENT RELATE TO A DESCRIPTION OF THE CONDITION WHERE, ACTUALLY, THERE IS NOT ANY ENGAGEMENT IN MODERNIST SENSE OF THE TERM*. A SUFFIX IN THOSE TERMS IS ONLY NEEDED TO MAKE A DISTINCTION FROM THE OCCURRENCES IN ART THAT DO NOT GO INTO THE DISCOURSE WITH/OF OUT-OF-ARTISTIC PHENOMENA, AND TO DEFINE THE EXISTENCE OF SOCIAL, SOCIETAL, POLITICAL OR IDEOLOGICAL PROVENIENCES OF THE CONCEPTUAL BACKGROUND OF THE WORK.

can only comment on it through a game of meanings.[5] Kruger's ambiance is interested in coping with the spatiality of the gallery, or locations of her textographies, much more than that she would like to favour one critique belief of hers. "Social aesthetics" in her works is on behalf of the aesthetic, and at the expense of the social.[6] Neshat's photographs are dealing with the critical area from a certain territorial distance, which problematizes even more the "engagement" by going back into memory (and that, in

5 This is where the essential difference between the terms socialist realism and soc-art (a "socialist" version of pop-art) lies. Tupicina notes: "Slikari su prvi počeli da posmatraju socijalistički realizam (officially introduced for the first time in 1934) ne samo kao kič, sredstvo birokratske manipulacije i državne propagande, već kao tekst prožet stereotipima i mitovima, koji su oni mogli da pretvore u novi savremeni jezik, kadar da dekonstruiše zvanične mitove kroz termine samih tih mitova. Oni su u sovjetskoj ideološkoj strukturi otkrili konvencionalni sistem sa detaljno razrađenim ikonostasom likovnih i verbalnih kanonskih predstava. ... Ovaj specifični način proricanja sakralnih vrednosti totalitarne kulture jako se razlikuje od ranijih 'nezvaničnih' stvaralačkih pojava." (Painters were first to start observing socialist realism (officially introduced for the first time in 1934) not only as kitsch, a means of bureaucratic manipulation and state propaganda but as a text permeated with stereotypes and myths, which they had been able to turn into a new modern language capable of deconstructing official myths through the terms of the myths themselves. In the Soviet ideological structure, they discovered a conventional system with an elaborate iconostasis of art and verbal canonic representations. ... This specific way of propheting the sacral values of the totalitarian culture differs strongly from previous 'unofficial' creative occurrences) (Tupicina, 1989: 13)

6 On analysis of new aesthetic reflection of a work of art within the theory of culture where aspects of "socialist aesthetics" are also problematised cf. Barck, 1994: 129-33.

the part of memorising and impressions) more than in passing through. Such non-experienced-experience only leads to an opportunity for aesthetisation[7]. The acceptance of Haacke's institutionalisation points once again at the artist's altered relation with a statement about his acceptance to be a part of a state-run project[8].

Hence, the terms *pseudo~, trans~, neo~ and post-engagement relate to a description of the condition where, actually, there is not any engagement in modernist sense of the term.* A suffix in those terms is only needed to make a distinction from the occurrences in art that do not go into the discourse with/of out-of-artistic phenomena, and to define the existence of social, societal, political or ideological proveniences of the conceptual background of the work.

This is the reason that up to four types of engagement are set. Plurality of the occurrence of "engaged" art in postmodernism only clarifies the artist's different relation to actuality. None of the above strivings is aimed at projective critique. Therefore, "engagement" in art since the 1990s onwards has only implied statement of

7 The aspects of the textual and pictorial in her photographs are equalised in that sense in which both are set in relation to the artistic (given that her works are aimed at recipients that do not know the Persian script): is it only a script or a drawing plus?, what message can be comprehended in a state of inability to read it? Graphemes and the pictorial are aesthetised because the only understandable code for the recipient would be the aesthetic one. Radical impossibility to relate the two media, or their "legibility" is in favour of this: "Den Medien Schrift und Bild entschprechen zwei unterschiedliche Rezeptionsformen: Schriften werden gelesen, Bilder werden erkannt. Während der Kode, der Schrift lesbar macht, erst förmlich erlernt werden muß, kann das, was auf Bildern dargestellt ist, in der Regel spontan identifiziert werden. Der entscheidende Unterschied zwischen beiden Medien und ihren Rezepzionformen liegt darin, daß Schrift eine Einzelsprache abbildet, während Bilder außereinzelsprachliche Gegenstände und Sachverhalte repräsentieren." (Scriptual and pictorial media match two different forms of comprehension: letters are read, pictures are perceived. Whereas the code, which makes the written legible, must be learned formally first, and what a picture represents, by rule, is recognised spontaneously. A decisive difference between the two media and their forms of comprehension is in that the script reflects a separate language whereas the picture re-presents the external language of objects and their states.) cf. Assmann, 1994: 135.

8 Haacke's basic thesis on institutionalisation starts from different significance his comments have at other exhibitions. There, they are an attempt "mit den Mitteln der Werbung den Blick hinter die Fassaden prosperierender Wirtschaftsunternehmen zu lenken" (By the means of advertisement to direct ones eyes behind the facades of the progressing economic entrepreneurship.). (cf. Hübl, 1987: 84) If a thesis that successfulness of an art work (in this case, the artist's activity) depends on consistence in application and use of a selected medium is accepted, then the paradoxical position Haacke has in the German pavilion does not confirm this consistency because the difference between such compliance with consistency and his acceptance to take part in the national pavilion, derives from pre-location of the artist's activity.

the condition and the relations in the sociality. Constative critique of non-interesting (or ideologically disinterested) postmodernism defines the role of the artist in society as an *a posteriori* role, or it is an altered understanding of the artist's *a priori* role in the projective criticism of militant modernism: understanding of the artist as an agent of social change. A postmodernistically "engaged" artist, as implied in the above analyzed world leading artists' works, does not have such delusion any more.

EXIT OPPORTUNITY

The supporting idea in this selection of collocutors and a set of question they are asked are still based on the engaged position about the role of the present-day artist and art. The selection reflects the views of two artists (Žaneta Vangeli and Zoran Poposki) and two art historians (Mira Gaćina and Bojan Ivanov) who, quite obviously, position their opinions and views differently. They make effort to put an entrusted topic of critique art in correlation with: comparative analysis with the term "engaged" art, the general relation of art and society, and the very relation of the artist with their own work. It is taken into account that this is derived from the current conditions in the society, culture, politics and ideologies as possibly presumed categories of/in art production. Therefore, it is necessary to locate and define changes in the art production itself, which this corps of thinking (in a certain way supervening to a previous one, cf. Vilić, 2002) does with particular broadness and profound capturing of the phenomena and the very creation, along with its uninterruptible tie to everyday life as influential surroundings of the artist himself. This short introduction in this comprehensive phrase-text is aimed at providing a context for the thoughts.

Macedonian society, facing a period and the character of transition in the past 20-odd years, also undoubtedly undergoes specific redefinition of culturological systems. Changes, which occurred as the consequence of abandoning a culturological model and starting another one, still strategically undefined, alter in a certain way the basic task and function of art in a society. On the other hand, the overall social events and their character impose a need for different views and hence artistic transpositions of such an actuality. A series of open questions about the character of the social order, economic strategy, (dis)ideologisation of and undertaking the individual responsibility (as the starting and necessary position of undertaking or creating collective responsibility),

united in the essence of the term – democracy, are on the one side of the social reality. On the other side, there is a series of questions that relate to the very subject and ask about identity, concern about power, personal experiencing the actuality and its reality and passing through newly emerged conditions, treatment of such a subject etc.

Art production that occurred in Macedonia in the mid 1990s started responding to those changes in a comparatively timely manner, or, started using them as a responsive art "material" for procession. But it was only in the late 1990s when the Macedonian art scene profiled three mainstreams within such an artistic engagement. The first would relate to an engaged relation to it, with the engagement being characterised with both its constativeness and critiqueness (Tome Adžievski, Atanas Botev, Žaneta Vangeli, Gordana Vrencoska, Robert Jankuloski, Jasmina Novkovska, Aleksandar Stankovski, Igor Toševski), the second relates to dealing of and in actuality with "small narratives" (Hristina Ivanoska, Slavica Janešlieva, Oliver Musović), where they are characterised with the emergence of statements related to the author's privacy, and the third relates to disinteresting dealing of and with actuality, but deeply capturing its essence (Vesna Dunimagloska, OPA Group, Oliver Musović, Dejan Spasović, Ana Stojković). In the past few years, this interest has been expanded to also encompass a large group of artists of different generational affiliation, thus forming a streaming with a more drastic critique relation to actuality (Metodi Angelov, Verica Kovačevska, Stanko Pavleski, Boris Petrovski, Zoran Poposki, Tihomir Topuzovski, Jovan Šumkovski). In determining this relation, one Bojan Ivanov's analysis is adequate. As he puts it: "A desire is an urge shaped by a word, and desire matching or encountering or bypassing makes the frame within which most different and diverse interests occur. Certainly, I should also count creative interests here - one of the drivers of politics of art disciplines. I will try to explain: to enclose the area of public interest (politics) it is necessary to find something (a topic) that, offered in a way (expression), will restore language in which the community (man's, in general) think about itself (value). Present-day artists mostly feel, or at least pre-sense the burden of this creative requirement." (Ivanov, 2009: 29) This exceptionally correct, clear and systematised determination of the artist and his, as Rancière would put it, "work," even sets its own functional level as prescriptive for any artist. On the other hand, a new form of the radical artistic approach finds definition by one artist as well. Zoran Poposki also defines clearly the artist's task, as well as function (or at least, one of his possible functions): "new economic practices of reappropriating and restructuring of the public space, together with the lack of a truly public sphere defined through critique dialogue, increases the necessity and urgency for alternative discourses of the official one that is dominated by advertising. And it is exactly where

public art, that of the activistic or politically engaged type, can offer strong resistance to the structures of power, both through its critique of commercial abuse of public spaces and reshaping (Rancière's recomposition, for instance, N.V.) urban landscape while overcoming the old spatial hierarchies and segregations. By doing that, the politically engaged art comes closer to accomplishing the ideal of public space - as an arena where citizens meet to face antithetical values and expectations via public contemplation and discourse." (Poposki, 2009: 117-8) Thus, even theoretically, the number of dealings in the critique or engaged relation to actuality has already created an unavoidable element in assessing the current Macedonian art production. (Vilić, 2010)

Hence, these fluxes point to a thought that an approach to art expressed through the need for reconception and reconsideration of its previous functions and roles has been created on the Macedonian art scene. Finally, such type of art creation, in a certain way, return art its somewhat forgotten or abandoned role in the social life. In such a way, the selection of the authors' works for this occasion strives to emphasise the importance of the emergence of such type of artistic activity, regarding it as the most suitable for the time they were created in. In a certain manner, this implies that different understandings of the role and function of art and artistic activity in Macedonia do exist on the Macedonian art scene as well, but they do not fit in the frameworks of this topic.

CONCLUSION/BEGINNING

Because of such a described situation, one of the essential starting positions in discussions led in this occasion is: whether the above Guinness marketing statement-slogan – "Not everything in black and white makes sense," is not only another neoliberal attempt or formula to blunt the blade of the critique discourse in art production in Macedonia today? Finally, returning to Wilde: "Diversity of opinion about a work of art shows that the work is new, complex, and vital." (Wilde, 2006: 3) Or, better, returning to Rancière: "The cult of art presupposes a revalorisation of the abilities attached to the very idea of work. However, this idea is less the discovery of the essence of human activity than a recomposition of the landscape of the visible, a recomposition of the relationship between doing, making, being, seeing, and saying. Whatever might be the specific type of economic circuit they lie within, artistic practices are not 'exceptions' to other practices. They represent and reconfigure the distribution of these activities." (Rancière, 2006: 45)

INTERVIEWS WITH BOJAN IVANOV, ZORAN POPOSKI, MIRA GAĆINA AND ŽANETA VANGELI

by: **Nebojša Vilić**

A theoretically decentralised subject seems to have replaced long ago an important social and culturological paradigm - that of the engaged art. If the engaged art is subject to interpretation that it is that kind of art through which an artist expresses their critical view which also contains a project proposition for changing the condition, the final (constating) position of art in the past 20-odd years has seemed to speak the opposite - that the artist, instead of appearing as a modifier of the world appears as its annotator. Despite such understanding of the engaged art, nowadays it is referred to as critical. What do you think about this terminology substitute?

Bojan Ivanov: There are misunderstandings and they should be overcome, or they should become unimportant because of the new non-transparency of the language and vagueness in the use of words. For a theoretically decentred subject asking questions, this means facing forms of historical knowledge. Put differently, a challenge is the very acceptance of the form as a collocutor, a vehicle of persuasiveness or a condition of credible, true narration about reality.

Thinking of art within a form presumes discussion on the beginning and the end of the circumstances in which words are used in a certain sense and possess a certain

meaning. In such respect, the engaged art is newly born - something that has existed since recently in expectations of the modern society. Current processes of disassembling or, even, annihilation of disciplinary knowledge - including historical knowledge - are in the root of misunderstandings over a different nature of the engaged art and the engaged artist.

A story about the beginning and the end of what is constantly changing recognises the engaged artist as an occurrence of post-war generational mobilisation that conceals itself behind the cloak of the Cold War ideological confrontations and society of material wellbeing. The engaged art, in the same story, looks like an answer given to present-day social requirements or decrees for thematisation of a very complex reality, which is still untouchable for knowledge in transition.

In the sense of the latter, is it (im)possible or (un)accomplishable in this situation here and now that an occurrence of "generational mobilisation that conceals itself behind the cloak of ideological confrontations" happen, however, this time, occurrence of "knowledge in transition" and society of material devastation?

Ivanov: Demographic and technology factors that build the background of the only visible reality - here and today - hamper an attempt to anticipate occurrences of structural analogies with an alien's state of things once and there. Certainly, in seeking answers, usage of a reverse procedure has been accepted: occurrence of a new past...a certain unfinished history...self-sufficient theory of everything is anticipated.

Observing implications of such displacement, the relation to the historical event of general and complete mobilisation of the first post-war generation, can (or, should) be interpreted as a relation to a by-way event only from the middle of a dominant dying ideological discourse - distanced in time and space from the current social preoccupations.

What is possible? ... everything - in everybody's state here and today. What is accomplishable? ... it is possible to accomplish, mainly, what passes through a large sieve of indifferent distrust to politics as an open debate about space (of effective thematisations of everyday life) in which public interest of a modern society is accomplished. At the same time, it is possible to accomplish mobilisation, here and now (or, unity of separate wishes), of separate social sublayers into groups with common,

DEEPLY SCARRED WITH THE FAILURE OF REVOLUTIONARY 1968, AND COMPLETELY SUSPICIOUS TO THE IDEA OF COLLECTIVE ACTION, POST-STRUCTURALISM OPPOSES IMPLICITLY ANY MASS/ MAJOR POLITICAL ACTIVITY LIMITING ANY ACTION TO A BATTLE BETWEEN DISCOURSES ONLY

direct and practical interest: environment, urban planning, agricultural policies, health care....fine art.

Zoran Poposki: Such a development is primarily owed to a theory that supports/ ed critical art, i.e. post-structuralism. Deeply scarred with the failure of revolutionary 1968, and completely suspicious to the idea of collective action, post-structuralism opposes implicitly any mass/major political activity limiting any action to a battle between discourses only. With all dangers it entails from commodification of the theory and displacement of the brunt of revolutionary action from the streets into a safe bourgeoisie environment of universities and publishing. Terry Eagleton is largely right when he states: "post-structuralism, which emerged in oblique ways from the political ferment of the late 1960s and early 1970s and which like some repentant militant became gradually depoliticised...has been among other things a way of keeping warm at the level of discourse a political culture which had been flushed off the streets." (Eagleton, 1996: 25) Despite all the attraction of Žižek's arguments on behalf of the assertion that the most radical step today that can be taken is to theoritise and that at any cost one has to avoid a trap of urgent action, personally I have doubts about theoretical constructions that put the very subject producing them in a privileged position. I also see the same thing as a problematic point with otherwise exceptionally operative theory of non-material labour, in which it is non-material artistic practice that becomes a privileged place for revolutionary action in the heart of the system.

On the other hand, one should recognise the contribution of this paradigm as a tool and inspiration for numerous activist artists, initially in the domain of tactical media as a leading concept of using media as a source and means of resistance only that the brunt is later removed towards biopolitical regimes encompassing topics such as: body

Zoran Poposki, ***The Portrait of the Artist as a Cultural Worker***, July 9, 2010, performance at "Macedonia" Square, Skopje

politic, health reform, safety technologies, unsafe labour through genetic engineering and biocybernetic research.

I believe that the problems of such a theory on the current decentring of a subject (who has merely to theoretise instead of creating) have already been solved and destrued with the recognition of ideological intrusion in theories on the decentring subject which, unlike the decentred subject, keeps on the position of power by usurping the prescriptive rules for any action. Is impossibility to materialise, as we say, "non-material labour" hidden in it?

Poposki: The ideological position that in the end, any action will be used by the system for its own strengthening, is just that - an ideological position. Recovering of the system through incorporating any opposition activity is never finite and never 100-percent. That is a complex and conflicting process, a process of continuing struggle between power and liberation. Theory must not be proclaimed a defeat at the very first thrust caused by the incorporation of its emancipating discourse in the system. Therefore, it was even Raymond Williams who pointed to the necessity that the theory of revolution as a coup was replaced with "long revolution" of culture. (Best and Kellner, 1991: 298)

Mira Gaćina: Radical geopolitical changes, the East European system defeat, a new direct conflict of the West with Islam and the unexpectedly fast development of the communication technology have created an ambiance leading to more attentive artistic comment on changes the direction of which is hard to anticipate. It seems as if there is a lot of space, and at the same time, as if it has already been occupied. Commenting on some views that instead of changing the world, art merely makes it seem better, Groys [Boris Groys] agrees that frustration in the art system really comes from hope that in the world, one can intervene on the other side of art and from despair about inability to achieve such a goal. According to him, the problem is not in the lack of capacity of art to become really political rather than in that the political sphere today has already become aestheticised; when art becomes political, it is forced to make unpleasant discovery that politics has already become art - that politics itself has already been set in the aesthetic field. The media coverage machine does not need individual art interventions; artists are forced themselves to function as athletes, terrorists, film stars and politicians do - via media.

Igor Toševski, ***Territory,*** October 15, 2009, site intervention at "Macedonia" Square, Skopje (over the location of the planned erection of the church Ss. Constantin and Helena) [with kind permission by the author]

On the other hand, one cannot deny that the artist today has a specific and great responsibility because of the status art has fought about. Therefore, his pale comment may be also recognised as conformism. In this sense, lacking corresponding terminologies, the term critical seems to be able to cover meaningfully a part of those conditions.

We note that "politics has already become art - that politics itself has been already set in the aesthetic field," but those are two completely different things: aestheticisation of political prevalence in the field of the public, in the outdoor public space (if we mean that), does not mean that politics itself has become art. Could you clarify in more detail this statement?

Gaćina: Certainly not. When Groys says, without quotation marks, that politics has become art, he only illustrates difficulties the artist faces in communication with the

public. One reason that may lead us to such a condition is what Oliva [Achille Bonito Oliva] points out in his contemplations about *geography of art*, making distinction in the development of modern art in Europe and America. Today, with further penetration of globalisation, it seems that artists - and not only American ones - obsessed with success, recognise the market as competent in relation to quality of works and by doing that, distance themselves from their place in the social context. Even a certain network of museums of contemporary art and their associated institutions is created, which on global levels form "their own" collective of artists thus suppressing the role of the magazines, galleries and even collectors. Those mega-structures, beside their positive role in making consumption of modern art "mass," somehow act as lullabying the revolutionary in art thus creating an impression that the public function for art has been exhausted with their wide range of activities. With all this, the area for confrontation, public debate, questioning the recognised values narrows.

Žaneta Vangeli: Because of successive establishing of zero-dimensionality of our reality - post-Gutenbergian, post-McLuhanian, and maybe Flusserian - in which the text, picture and audio, as well as the touch soon, will produce mass sensation outside the body and time and space, language (or pixels of the picture-text) becomes a non plus ultra tool of the man today, that small helm of the great nave called civilization. For those reasons, huge hypercreation of terms and neologisms is not surprising at all. At the same time, one cannot overlook the fact that entropy processes are additionally compromised and multiplied with the increase of quantity of elements that will take part in the overall cosmos game. Actually, the very demographic multiplying of the bearers of spirit, mind and body introduces quite new states, needs and rules of game. Theory and philosophy today are not only privilege of wisemen and philosophers but on the contrary, the artist today is a philosopher, or - he must be one; the scientist is also trying in a scurrile way to be even a merchant, represented through his agents who do not have scrupuli to utilise even Shakespeare in order to elevate their apart at a far higher level, wanting to introduce exchange of tangible goods into the heights of the sublime. The context imposes a need for new terms and they are created as needed, as well as because of that untamable, irresistible passion to vary the same thing continuously.

Critical art as a term and the term of the engaged art, are immanent to art in itself, and I don't mind specification and further development of that specification. Your comment that there is displacement of art practice in a stressed art aquitism, particularly expressed through the performance-art of the 1960s and 1970s is quite correct (Beuys

CRITICAL ART AS A TERM AND THE TERM OF THE ENGAGED ART, ARE IMMANENT TO ART IN ITSELF, AND I DON'T MIND SPECIFICATION AND FURTHER DEVELOPMENT OF THAT SPECIFICATION. YOUR COMMENT THAT THERE IS DISPLACEMENT OF ART PRACTICE IN A STRESSED ART AQUITISM, PARTICULARLY EXPRESSED THROUGH THE PERFORMANCE-ART OF THE 1960S AND 1970S IS QUITE CORRECT

[Joseph Beuys], Acconci [Vito Acconci], Marina Abramović, Staek [Klaus Staek]...), who increasingly morphs in constative position of the artist today. My personal relation to those two options is very clear: it tends towards constatation, and my evident determination towards art is subjective reflection of the inside, the outside and noncognisable reality, with emphasised distance and phobia [Berührungsangst[1]] of everything that could be didactic, altruistic, activistic in any sense - political, social, aesthetic, metaphysical. I believe in no social activism by the artist and his work and even less do I believe in a missionary expedition, which should re-mind the "ethically and aesthetically inferior."

Where do you perceive such inability of the artist for praxis? Isn't it one of the functions of art viewed in a wider, above all, social context?

Vangeli: In my opinion, every attempt for something similar is non-comprehension of the "function" of art - it does not have any function, every function degrades it, deprives it from so rare yet necessary distance to things, involves it in secular antagonisms while immanently instrumentising it. Everybody perceive the benefit of usefulness of things, and rarely anybody does perceive the benefits of non-usefulness of things[2]. An

1 German = fear of touch.

2 "...Brich ab Geschicklichkeit, verwirf den Nutzen! So finden keine Räuber sich und Diebe." [Stop your skill, reject benefit! In that way there will be no robbers and thieves.] (Lao-tse, 1987: 43)

THEORY AND PHILOSOPHY TODAY ARE NOT ONLY PRIVILEGE OF WISEMEN AND PHILOSOPHERS BUT ON THE CONTRARY, THE ARTIST TODAY IS A PHILOSOPHER, OR - HE MUST BE ONE

attempt, through a work of art in combination with some action of the author, to "go to the barricades"[3] is one unbelievable illusion that emanates for who knows how many times, either out of the author's naiveness or ignorance or his egocentrism, which he is not capable of reflecting yet. An explicit action in the political and social magma is certainly necessary however in other ways, and above all, by other subjects who are too rare and are emphatically called upon for that. Most importantly, that engagement must not be exhibitionist at any cost, which is in perfect opposition to the exhibitionist need of a work of art itself - painting, object, performance, action, video, film... What is unconnectable and so self-understandable is that too often, the artist's political activism is related to a will for power, social power... On behalf of change in the term and the artist's relation to activism, one has to also mention the state of the greatest scepticism to revolutions and revolutionary practices, scepticism to the myth about progress in general.

Nor was only doubt expressed but, it seems, dissatisfaction for failure of such activist trials. An activist trial does not imply only the artist's personal (bodily and intellectual) activism but strength, power of an artistic message conveyed through the very work of art: not only his cathartic function but an attempt for change of the worldview during an act of perception. Then, isn't it about certain withdrawal inside, into oneself and only for oneself, of the artist's creative act and thus the work of art? Isn't a work of art, with such a stance, only becoming one more spiritual product left to function by itself in itself?

Vangeli: In his essay "Die Kunst faltet sich ein"[4] [Art coils up] Peter Sloterdijk describes very lucidly that process, although in a diametrally different context from the Macedonian one, i.e. in a social system where cultural-institutional and mercantile threat for the integrity of art is acute, and the work of art becomes introvert, indifferent, withdrawn, all with the aim of skim out of the culturological system and market determinism. In our case, partial non-communicativeness of a work of art occurs partially because of the excessively opportunist context where the artist, and above all, some cultural

3 In Macedonia, we are witnessing a new, contradictory artistic-political activism: public, and at the same time quite discrete, anonymous, nameless "going to the barricades."

4 "Sie [die Kunst] läßt die Frage zu, ob Glücksbezeugung und Vornesein dasselbe bedeuten können." (Sloterdijk, 1989: 183)

institutions are. For me, one of the most indicative Bill Clinton's statements at the very start of post-communism was: "The rise of the NGO's is one of the most remarkable things that happened since the fall of the Berlin Wall..." (The Wall Street Journal, 2005) He claims this rightfully, having in mind programmes or action plans of those (in Macedonia) several-thousand small-sized, dispersed cells of the global, normalising-unifying network: invasion of a whole range of dominating politically correct objects, whose magnetising and lucrative aura makes them irresistible. To provoke catharsis or change of the recipient's worldview through a work of art, the artist should have the least contact area with the system (in terms of financial conditionality), or its complete autarchy. Given that such artists are few, your conclusion is correct...

Does this terminology substitute lead to alteration of Marx's 11th thesis on Feuerbach ("Philosophers have hitherto only interpreted the world in various ways; the point however is to change it." [Die Philosophen haben die Welt bisher nur auf verschiedene Weise interpretiert; der Punkt ist, es zu ändern.]) with a neoliberal thesis to accept the world as it is? Hence, does transformation into individual, decentred or multicentred local, regional and global (as replacement of modernist categories of: the national, international and universal) engagement blunt the blade of the critical discourse of the engaged art?

Bojan Ivanov: At first, let us refer once again to the words: national and universal, local and global, decentred and polycentric are not categories of definitions of permanent, given essences. Oppositely, this is about words that even today reflect strongly a modern, project, or critical intent of current art practices. Formerly, engagement within art expression, and consequently, effectiveness of its critical blade were distinguished via transformation of the production (industrial) techniques into art media. Now, the social engagement task consists of critique of post-industrial media, i.e. of their transformation in art disciplines. However, there is a problem: fine art today, actually, for decades, has been outside the centre of non-scientific knowledge.

To change or accept the world? - that is vacillation of those that interpret. Requiring change and conciliating with the conditions should be explained. A decision necessarily following the explanation is use of what has been understood.

You have written about the "non-scientific knowledge" problem for a while. On this occasion

we also say: "however, there is a problem: fine art today, actually, for decades, has been outside the centre of non-scientific knowledge." Does is mean, as an opposite, that art is "in the centre of scientific knowledge," that intuitiveness has turned into contemplation? Can such a state be also interpreted as a precondition for critical art? Would you like to explicate in broader terms the syntagm "(non)scientific knowledge?"

Ivanov: Binary opposition consists of historical forms of the scientific and non-scientific knowledge. On its part, non-scientific knowledge stands outside and away from the unique, uninterrupted time axis and the given, readable form of intents and purposes. This is about knowledge here that is only distinguished after its features - to find out and communicate truths (about the world and man) that are unreachable for the procedures of both contemplation and systematising, and presentiment and trial.

Still, the very question about the nature and origin of non-scientific knowledge falls in the domain of the scientific idea about things and relations so therefore, the answers offered are necessarily antithetical - correct probably, but certainly untruthful.

First and foremost, it seems that distinguishing essences from contents does not apply for non-scientific knowledge: morale, religion, arts in general as well as all other (new?) linguistically capable bearers of subliminal messages and representations, possess features of simultaneous acuteness and actuality of thematisations. Furthermore, there are no indications that those thematisations may be developed outside the fundamental assumptions of the social (man's) endurance: good and evil, justness and justice, master and slave, truth and lie... As for fine art and its current position in non-scientific knowledge, one could tell that it still possesses former linguistic capacity that finds out and communicates permanent truths about what is changeable - and vice versa. But, looking from the perspective of current (personal) wishes and (social) expectations, fine art is not important any more as the bearer of critique, mobilisation and engagement. Measurement of what is good or bad, desirable or unacceptable... is thematised elsewhere, in some different technology compositions and with new linguistic expressions of some (own) truth explained with some (common) reality.

Zoran Poposki: Each theory is as valuable as is great its potential to encourage transformational political practice, or possibilities that it offers to accomplish "radical social transformation." If it is not in direct relation with practice, theory is nothing more than "merely another specialised discourse" that is in service to its advocates for accumulating cultural capital. Even Adorno warned in his Negative Dialectics that

endless delay of practice is in favour of the authorities to "suppress as egoistic any critical thought that would be required by practical change." (O'Connor, 2000: 55) The objective of critical art practice must be "transformation and alteration of conditions, thinking and structures shaping and conditioning our lives" (Joseph Beuys), creative re-creation of totality of social life in a work of art.

It is in this situating in the political and continuing interlacing with politics that I see the function of the critical art practice today. Art is continuation of politics with other means.

Does it mean that under the veil of new designation (critical instead of engaged art), art finds again a way to become a sharper public critic (but not in the sense of criticiser)? Such previous art practices counted on swift change (as Gerald Raunich puts it - "unidimensional insurrection"), identifying themselves with 19 and 20 century national insurrections and social revolutions. Has consciousness matured in a certain way about longer-term action in order that activity becomes more effective, in the sense that instead of "unidimensional insurrecton" where a party transforms from a revolutionary into a ruler it is about creation of deeper consciousness about the role of the individual in democratic processes, and hence about an opportunity to make changes on the long-run? Is such a condition impending of a new generation of subjects that overcome the disappointment of the 1968 attempt, which they will "buy" non-traumatically and again in a belief that changes are still possible, if not differently, then at least in a foreseeable future?

Poposki: This is about a global structural change. Aversion of theory to action and utopias might have easily passed as a fact in the 1990s, a period of unlimited global expansion of capitalism following the implosion of communism in East Europe, which some theoreticians rushed triumphalistically to pronounce as the end of history. Twenty years later, theoreticians speak again about the end, however, of global capitalism this time. Nowadays, we live in a world deeply marked with a state of crisis: befall of the neoliberal paradigm in the global economy, huge environmental problems that are not only localised in poor areas of the planet, consequences of the biogenetic revolution, insurmountable social divisions. We live in times of the end, says Žižek. Whether such eshatological vision (that befits a Hegelian like Žižek) of capitalism is correct remains to be seen. In any case, it emphasises the feeling of

Zoran Poposki, ***The Right to the City***, 2008, part of the project placed at "Macedonia" Square, Skopje

urgency for a utopian action, the feeling that a different world is not only possible but necessary.

Mira Gaćina: Philosophers do not only interpret the world differently but they differ in assessment of the capacity of art to act towards selecting the true road. Even modern philosophers including those of the 20th century are somewhere between the two extreme positions, one of which reduces art to mimesis that only represents a possible charm of true action, whereas it is only in art where the other recognises a power that releases us from subjective sterileness of the concept. Badiou [Alain Badiou] provides us with a matrix taken over from Lacan [Jacques Lacan] so that we can analyse

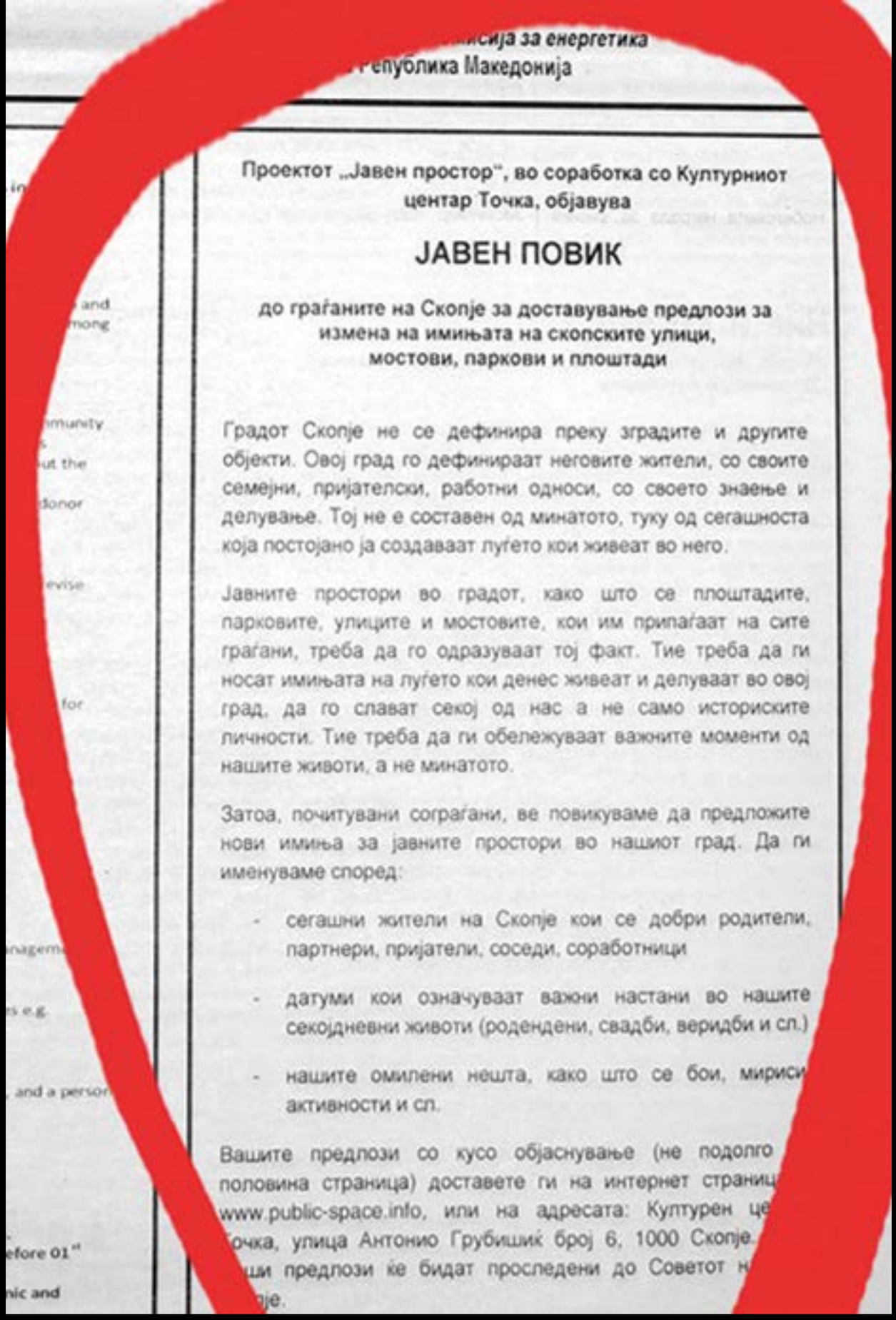
the relation between philosophy and art, between selection of changes offered by the rational thought and free spirit. A pair that is offered by Lacan in this concept of mutual action is: Master and Hysterics, with the first one being associated to philosophy, and the other to art. Master is divided in his decision: to chase off Hysterics with a stick or follow him affectionately as his idol. In that sense, by recognising art its capacity to be critical we have not abandoned the idea that it has potential for stronger action as well.

It seems that today's decentred reality allows too little focused attention on what art has to say and deprives us to a certain extent from the corrective it has to offer. Hence, we can agree that a modern artist does not have the same sharpness in light of the last, global transformation. Still, assessment that a lack of a stronger engagement is a sign of surrender would be too harsh. However true this feature is of our time, I don't believe that this is about a final state, about acceptance.

Would you like to say with this that art/artist have not found yet the corresponding philosophical matrices (above all) for a more effectuating ideological opposition, and on behalf of the public and public?

Gaćina: The issue of a crisis of art seems to be a constant in art critique. A period of roaming is most likely an unavoidable part of both an art act and social engagement of the artist. It is interesting how Beuys [Beuys Joseph] views this historical dilemma about the artist's social role, through sublimeness of the symbol of a cathedral: "The cathedral is below us today. The old cathedrals were built in a world that was still round. The world afterwards was constricted with materialism. There was an internal necessity to narrow it like that, since in that way human consciousness became sharpened, especially in its analytic functions. Now we have to carry out a synthesis with all our powers, and build a new cathedral." Here is one strategy of the so called creation of small utopias in the spectrum of possible ones. But I agree that in the world of art there has not been crystallised consciousness about the radicalness of change in the world and the need for radical action yet.

Žaneta Vangeli: The critical discourse about engaged (now also critical) art in the neoliberal context is blunted with great certainty, for a simple reason that the human being is susceptible and may be undergoing the greatest blunting and anesthetising



...исија за енергетика
Република Македонија

Проектот „Јавен простор", во соработка со Културниот центар Точка, објавува

ЈАВЕН ПОВИК

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Zoran Poposki, ***The Portrait of the Artist as a Cultural Worker,*** July 9, 2010, performance at "Macedonia" Square, Skopje

Igor Toševski, ***Territory***, October 15, 2009, site intervention at "Macedonia" Square, Skopje (over the location of the planned erection of the church Ss. Constantin and Helena) [with kind permission by the author]

in history. The subject is not only decentred but is also completely absent-minded as a consequence of media hypnosis and industry of free time [Freizeitindustrie][5], and most frightening, he wants, he craves to remain absent-minded, maximum dispersed, whereas art, or more correct, any type of work (including science) requires greatest concentration, laser-like focused focus, reduction of external sensations and interferences, a type of "worldly askesis," blessed loneliness and silencing. A key question that is raised is: actually, how is the world changed? Traps are too large and we are the witnesses of grotesque charicatureness of sincere and completely naive attempts to change the world, as well as a precise strategy, calculated simulation for its changing for better (UN, UNICEF, NATO[6]). Artists - altruists, activists, revolutionaries, and at the same

5 "Ich kann schon nicht mehr denken was ich denken will. Die beweglichen Bilder haben sich an den Platz meiner Gedanken gesetzt." [I cannot even think about what I want to think about. Moving pictures have taken place of my thoughts.] (Duhamel, 1930: 52 quoted in Benjamin, 1977: 41); "Das Publikum ist ein Examinator, doch ein zerstreuter." [Public is one examiner, but absent-minded.] (Benjamin, 1977: 41)

6 As a reminder: In 1999, during a refugee crisis caused by an attack against SR Yugoslavia

time exhibitionists (because of the nature of their profession) are part of that complex superior, which points once again to man's lack of consciousness about themselves and the world surrounding them. But the world may in no case be accepted the way it is. I will limit myself on the artist, it is enough and even too much for him to concentrate on vigilance over his works and acts; it is of crucial importance that everybody, and not only artists, becomes self-conscious - not only about their qualities but above all their (limited) capacities. Certainly, rarely does one opt for that feat because, simply, it is most complex, most uncompromising, most unpleasurable, most non-glamorous, and man in the world wants to be the winner, however, not an anonymous one rather than to see everybody witness it. The world cannot be changed by anybody who has not given up, firstly, themselves and then their personal comfort, who has not given up the world itself[7]. I do not know such artists, maybe only two, but I am certain, they are not activists. And when the artist succeeds in reaching that perfect state of mind and spirit, he will certainly not create art any more. "Philosophy does not save..." (St. Gregory Palamas, 2001: 37) We are talking about rescuing the world, and it is already a mystical question, out of the mind, logic and capitalism.

Do you want to say that you are accepting the position that in the democratic systems functioning in such a way, everybody should act and create with the greatest measure of consistency, dedication and sacrifice exceptionally in their own field (not shifting in that course to other areas (above all, political)), and even in the end, even on the longest-run..... expect such action to effectuate on the social level?

Vangeli: In no case I exclude interdisciplinarity, actually, everybody is

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[Operation Allied Force] by NATO, the North Atlantic Treaty Organization delivered in the most morbid way humanitarian aid to Kosovo Albanian refugees in northern Albania. Packages were not shipped by land but were dropped from helicopters. During that action, aid packages were crashed and dozens of civilians killed in the literal meaning of the words. Certainly, victims were named and put ad acta as "collateral damage." This is only an example of self-dynamism of processes, which cannot be controlled any more. There is no need to mention world-wide peace-keeping operations of NATO.

7 "..Die Lösung des Rätsels des Lebens in Raum und Zeit liegt außerhalb von Raum und Zeit. (Nicht Probleme der Naturwissenschaft sind ja zu lösen.) [A solution of the riddle of life in space and time is found outside space and time. (Actually, it is not about solving natural science problems.)] (Wittgenstein, 2003: 109-10)

THE ISSUE OF A CRISIS OF ART SEEMS TO BE A CONSTANT IN ART CRITIQUE. A PERIOD OF ROAMING IS MOST LIKELY AN UNAVOIDABLE PART OF BOTH AN ART ACT AND SOCIAL ENGAGEMENT OF THE ARTIST

given the gift of free will. As for the final, longest-term projections, I will always prefer them to others.

According to Giorgio Agamben, transformation of life from bios to zoe, seems as if becoming a theoretical explanation of transformation of the artist's interest in social occurrences vis-a-vis individualist and, above all, intimatist topics of the artist's interest. The artist, and thus art, obviously or increasingly cannot be separated from reality (whether political, cultural, institutional, economic - in a word: social). What should the artist's relation to it be: passive (escapist) - by withdrawing to the formalist aspects of art or, active (critical) - not only to express its position, but to give critical and complementary relation to the issues of topics of his, and hence, common, social surroundings formed from everyday (most frequently) ideologically influenced conditions?

Bojan Ivanov: Opposition to passive formalism and active creative act (critical and complementary by its nature) distorts the engaged art from the position of the subject - instead of art, the artist is talked about again. There is something contradictory here: it turns out that the artist's reality is bogus or, at least, less truthful than reality of society.

On the other hand, it seems that the artist's (bios) participation in the problematics of the public life (zoe) represents an issue (with ultimately practical consequences) only for the international art bureaucracy which is realised in the material, status or occupational terms in the routine servicing of cultural policies required in programmes of certain foundations and budget items of official authorities. In other words, the

Žaneta Vangeli, ***Spring Landscapes,*** detail, 2006, polyptich, 6 pc., ink-jet prints, each 330x140 cm

Žaneta Vangeli, ***Semper fidelis [Always Faithful],*** 2008, dyptich, ink-jet prints, each 220x100 cm

Žaneta Vangeli, ***Anamnesis / desidero ergo sum,*** 2007, detail, , installation made of 11 ink-jet prints/ mdf, each 220x100cm, gold/chess plate

artist is a problem for problematic infrastructures of art institutions - critics, gallery owners, curators, occupational magazines, exhibiting areas, educational centres...

The issue of a desirable relation of the artist to reality shows insecurity that the world of art lives through today - maybe one of the consequences of long-time neglecting of the creative subject at the expense of the creative product.

Isn't this at odds with Gombrich's thesis that " there really is no such thing as Art; there are only artists " or with the whole sociology of art that believes that the artist is an inseparable part of and a product of social reality?

Ivanov: One would say that there are times of artists and times for art... Put differently, the artist and art seem as if not being contemporaries in attention, whether by the public or by history as a discipline.

And things are not just like that, actually, they should not be projected in the black-and-white picture of the independent creator and an own work. The history of art is

OPPOSITION TO PASSIVE FORMALISM AND ACTIVE CREATIVE ACT (CRITICAL AND COMPLEMENTARY BY ITS NATURE) DISTORTS THE ENGAGED ART FROM THE POSITION OF THE SUBJECT - INSTEAD OF ART, THE ARTIST IS TALKED ABOUT AGAIN

permeated with various re-figurations about the authorship - on one occasion this may be the commissioner, the environment, the community or, the very artist - executor of an order; on another occasion, researchers' attention is directed to the work in all aggregate conditions: a project, an unfinished order or testimony of what has not been preserved, a work as creative work as a work...

I'd also briefly mention: psychology and sociology of art are only historical markers of the prevailing interest - about the artist's reality or the reality of the artist.

Zoran Poposki: When we talk about biopolitics, it is necessary to return to its sources, or to Foucault, and his defining the biopower, in the first volume of *History of Sexuality,* as "technology of power" that enables control of whole populations. (Foucault, 1979: 140, 266) Literally understood as possessing power over other bodies, for Foucault it is necessary for the emergence of the modern national state, that is capitalism. In a capitalist society, the power must be based and justified in a rational manner, therefore instead of threats for life, power in liberalism is practised through putting accent on life protection through regulating the body as well as production of other technologies of power such as sexuality. Such positively and productively defined power is "situated and exercised at the level of life, the species, the race, and the large-scale phenomena of the population." Biopower also implies the concept of a state as a "body" and justification of the use of state powers as essential for preservation of its "life," which is accomplished through introduction of continuing "state of emergency" (Carl Schmitt). This is justified with continuing threats for security, one general state of danger that Mitchell characterises as danger not because "things fall apart " (in the sense of war or mass destruction) but because things are reviving (creation of new virulent forms: computer viruses, terrorist cells, etc.). (Mitchell, 2005: 309-35).
Security paradigm that derives from such a continuing state of emergency rests on

the principle of identicalness: safety necessarily strives to overcoming all differences, smoothing/levelling reality with the aim of establishing the principle of identity, or security. Certainly, this is quite incompatible with the very idea about pluralist democracy in the essence of which is difference. Hence the basic instruments in practicing democracy (asking questions, resigning from the principle of identicalness) become impossible. The only possible relation to safety it allows is silence. Put it in an Agambenian manner, the state of emergency as a constitutive principle of modern state politics reduces life of zoe, to bare life, temporarily suspending *bios* as the political power. Thus, in a state of emergency, biopower based on bare life is not accountable to anybody.

What may artist do in such a situation? Firstly, insist on questioning the dominant paradigm of security, which functions on fear of death, leading constant and invisible war, need for control, secrecy, non-transparency, non-questioning. As Wolfgang Sützl says: "When calculations of security become the centre of governmental activity, the possibility of change - the very possibility of democracy - depends on keeping disorientation alive. This is what creative processes that resist calculation and representation enable." (Sützl, 2007) Art should enable visibility where there is no one, open continually discoursive spaces where the power is to be called for responsibility. What a digital artist can do (as does Critical Art Ensemble, for example) is to reappropriate the binary code (the feature of zoe) in order to rewrite bios over zoe, thus reaffirming life as an opportunity, as a democratic option.

Can we make a parallel of how this reflects on the Macedonian sociality, and hence, on the Macedonian art practices?

Poposki: Unlike increasing activism that has been noticeable recently, artivism, an activist action directed to creating change through the medium and resources of art, has been less prevalent in Macedonia. Unfortunately, a dominating modus in a critically oriented art is anti-utopism and cynism, endless self-ironising of somebody who has seen into the social rationalisations but is too smart to be deceived that they can change them. A final effect is passiveness and defeatism, as consolation that one's own political limitations are objectively grounded. Such a position, amidst the increasingly emphasised non-functioning of the democratic institutions and non-existence of mechanisms for participation of publics in making decisions on issues of

Zoran Poposki, ***Abstract Politics,*** 2008, billboard nearby the building of the Government of the Republic of Macedonia, Skopje

general concern, is not only the easiest/safest way one can choose, but is also ethically irresponsible, in an Aristotlean sense - that only in the context of community man's life gets moral meaning.

I am performing my non-material art practice exclusively in public space, however not extra-institutionally. Firstly, because I really don't think that artistic activity that will simultaneously be metasystematic in the relation to the system of art as such is possible. On the other hand, I see working within the art system not as constriction but a source of resources I can reappropriate for the performance of my tactics, as well as for an opportunity to continually probe the permeability of the system. Therefore, I always work on a project together with a curator, I apply to city authorities for any necessary approvals for their carrying out in a public space (a street, square etc.), setting off in a Habermasian manner for a long tread through institutions of the system. On the other hand, I rely actively on media as an important part of the public area by using printed media, web pages and social networks to encourage public to take part and enable dissemination of ideas of such projects.

Mira Gaćina: Agamben's concept of "Homo Sacer" deserves to be considered in terms of an artist as well. Social recognition of an artist as a rebel creates expectations. His cultural capital, as Bourdieu [Pierre Bourdieu] calls it, is also counted on. The artist, by definition, is seen as an enemy of society, who violates our values before giving us enough time to assess and study his work. Does the artist betray art if he allows the dominant powerful instruments for legitimisation? Yes, a free artistic spirit implies social awakeness. At the same time, an active critical relation of the artist to reality must not lose formalist aspects of art which, in essence, should be an integral part of his action.

Do the artist's ideas of "social awakeness" and his free spirit, rebelliousness, animosity to society and "cultural capital," which he has inside , become a certain burden - at this time of democratic responsibility - on the shoulders of the artist's disoriented (because of his decentred state) subject just because of what he is expected (sometimes too much)? Can the artist afford his reducing to Agamben's "bare life?"

Gaćina: Agamben finds inspiration for the term Homo Sacer in the Roman Empire: let's try to find explanation and guidelines in the thought of the time. Epictetus, who himself was a slave-turned philosopher and was later banished from Rome, has been remembered as sustine et abstine, but he would also conclude that man is not annoyed because of the events and things themselves but because of their understanding. Although he says that we should not make attempt to control what is out of control, he also says that we cannot fail to influence what is in our power, and what is undoubtedly in our power is thinking, viewpoint. It is in this area of changing public opinion, viewpoint, that the artist's voice, his angle of looking is needed. A voice that will move us, or as Bataille [Georges Bataille] puts it: "What we have been waiting for all our lives is this disordering of the order that suffocates us." We need that disorderer to such an extent that our dignified existence is jeopardised without them.

Žaneta Vangeli: Escapism, passiveness and inertia of the spirit, selfcomplacency... even from the most egoist point of view, do not pay off, they certainly enable a short-term, delusion state of mind that becomes too expensive on the long-run. Depositing non-elaborate traumas and delaying the final facing with the eshatological truth creates successively too much of pressure and leads to nervousness, to that kind of deviation

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Macedonia

Political consensus holds key to European integration

Brussels, 24.07.2007 13:18

Political consensus is indispensable in the current delicate stage that Macedonia is undergoing in the process of integration into the EU.

According to Skopje's daily Dnevnik, this is the message to be conveyed to Macedonian officials during the meeting of the Stabilization and Association Council, held in Brussels today.

"Macedonia undergoes a delicate phase of the EU integration process. Everything will depend on the country's will to build a political consensus on durable reforms in many areas," Dnevnik daily quotes unnamed diplomats in Brussels.

The same sources said the same dispute with Greece will not be put on the agenda of today's meeting of the Stabilization and Association Council between the EU and Macedonia. /end/

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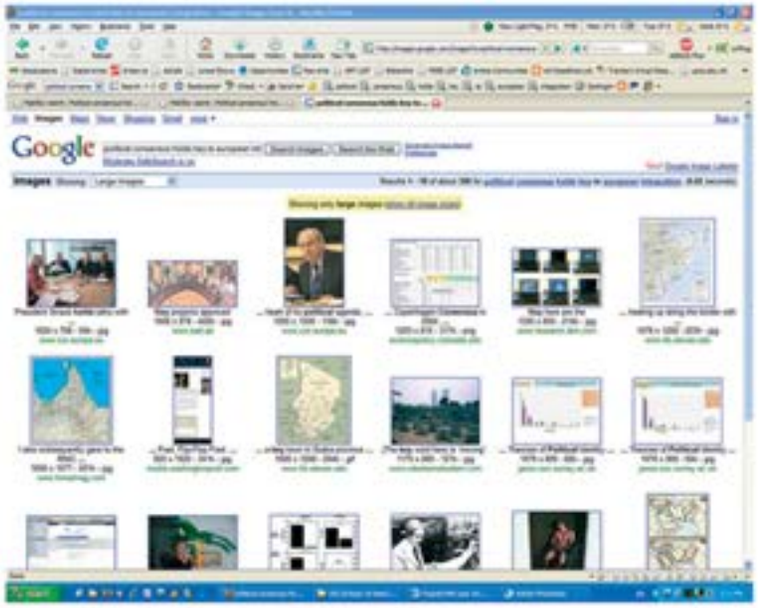


Zoran Poposki, ***Abstract Politics,*** 2008, part of the project

THE ARTISTS SEEMS TO BE IN QUEST FOR EITHER IMMEDIATENESS OF TOUCH WITH THE COMMUNITY WITH WHICH HE IDENTIFIES HIMSELF OR AN AUDIENCE THAT IS YET TO BE DEVELOPED FROM ANONYMOUS MASS OF USERS OF A SPECIFIC MEDIUM

where everything undesirable, vulnerable, painful and reminding us of death - is amputated. Subconsciousness constantly emits signals, 40.000.000 neurons per second bomb our consciousness (more or less successfully), whereas the consciousness itself, via the neurons, emits hardly 40 impulses per second, as response to what is called reality. I do not see the individualist-intimacy approach in art in general as opposed to the one focused on topics from our collective being. Oppositely, both extremes are on the same axis of movement and I would not dare to compare them in terms of value. One movement is centripetal, the other is centrifugal, and all of us as both individuals and collectives function in waves, not in upward or downward lines, let alone to the left or right directions. A decision of what direction we will move to is completely irrational. I will emphasise once again: I believe that by its nature, art as a spiritual discipline is engaged, and thus it is maximum alive, active, spontaneous, always ready to replace correct paradigms for incorrect ones. Refusal to be an artist-activist does not mean to assert inactivity. I see an artist's activity, first of all, directed to his own introspection. The existence of the being and comprehending the Absolute may be also described in an apophatic manner, as a gradual, permanent reduction of non-being, until there is a remain that cannot be talked about any more.[8] It is only through deconstruction of his own personality that the artist acquires an instrument for deconstruction of the social co-beings.

Chantal Mouffe writes about public outdoor space (squares, streets) as a venue for "antagonist pluralism" turning it to a place where art can accomplish its social function in the fullest meaning of the term democratic management of community (as a participant, corrective and complementary to the management programme of

8 "God, as Dionysius says, is beyond unknowability, beyond the human's antithesis of affirmation and negation. The vision of such a God must be ineffable; yet it is less misleading to say what it is not than what it is." (St. Gregory Palamas, 2001: 167)

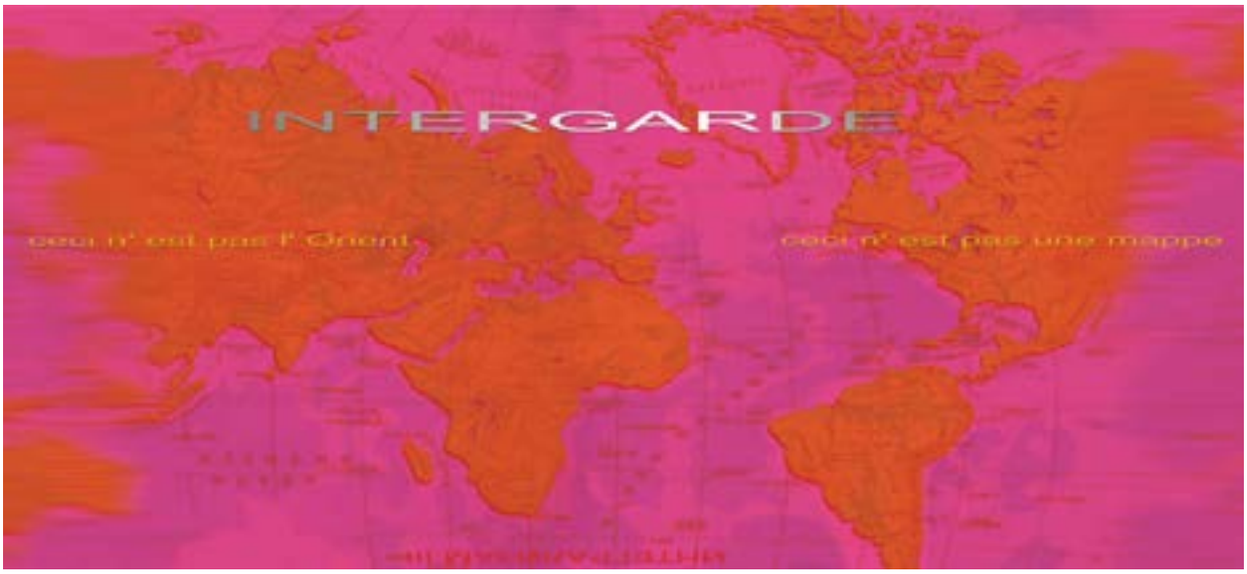
leading parties). Do you relate such type of art to extra-institutional exhibiting and examining art practice exclusively or, according to the current situation in art and its system, there are no differences between such an art and the art exhibited in institutions of the art system any more? How do you interpret a situation where art leaves indoor public space of the art system (exhibitions in galleries, museum) and seeks its place again in the outdoor public space?

Bojan Ivanov: Art motifs outdoors and indoors - within the space, institutions and in projections of society - are different or, at least, do not have a single meaning. It seems that the artist's motifs could be reduced to one factor: competition with the ubiquitous technology of pictures and representations. Here, it is about television, information network, satellite communications and telephony.

The artists seems to be in quest for either immediateness of touch with the community with which he identifies himself or an audience that is yet to be developed from anonymous mass of users of a specific medium. The public area is physical and virtual at the same time: so is the modern artist. Outdoor public space mainly exists in the new experience of the city as a political machine: the artist is facing a task to develop an operational system for the resources for that machine.

The historical pendulum of man's priorities sways from one to another extreme, again and again...At the times, art in the outdoor public space strived to be a value for everybody - now, it strives to present itself as a value for every body. As does democracy.

We say: "at the times, art in the outdoor public space strived to be a value for everybody - now, it strives to present itself as a value for every body." Does this thesis signal a shift of responsibility from the community/togetherness (collectiveness) to the individual? Under this thesis, is it possible to set a parallel with the most recent sculptures in the centre of Skopje in this sense: "value for everybody" is embodied in the monumental (thematically predetermined) sculpture, whereas "value for every body" in the authorial (thematically non-determined) sculpture? Isn't there a certain discord in the simultaneousness of commissions of those two sets of structures: between the current ideological background of this project (whether it is of the government or the City of Skopje) and such chronological division of art in the outdoor public space?



Žaneta Vangeli, ***Integralism,*** 2002, detail, dyptich, ink-jet prints, each 220x100 cm

Ivanov: The motif of art in the outdoor public space - for everybody and every body - is a borrowed term from philosophical, ideological and political debates led after World War I, at the time of the break-up of the European liberal democracy and parliamentarism. Comparison of projections related to the crisis and the break-up of a fruitless legal and political context that has been replaced/compensated for with authoritarian and totalitarian social systems, should serve as an explanatory background of (post) ideological forms and aspirations in the current art practice - including that of the outdoor public space here and now.

Indeed, the relation of exclusion between the value for everybody and value for every body is only an illusion - as is the impression that one follows the other in a sequence of historical necessities. Still, keeping this illusion is daily responsibility of all authoritarian (historical or active) tendencies: value for everybody would consequently be terror of the collectiveness in the name of false meritocracy and nepotism; value for every body would be non-effective minority dictatorship of an individual manipulated with cheap populism. It is that authoritarian consciousness that also feeds the illusion that the latest performances of the urban equipment here and now (in Skopje) do not function as fountains, candelabra, benches and garbage bins, but as sculptures, monuments, or shortly, monumental art. Thus, there are no contradictions: the latest image of the capital is neither a value for everybody nor a value for every body; it is an act of a bare, overt violence on a helpless society caught by aphasia and an abandoned individual in total perplexity. Instead of moral: true (art) engagement is recognised in the expansion

and deepening of the social integration and strengthening and improving the integrity of the individual - for everybody and every body at the same time.

Zoran Poposki: A tendency of acting outside the established art institutions and active dealing with the public space is something that has been around at least in the past 50 years. In the 1960s, the situationists created works directed to reconquering public space of the city as a locus of the cultural creating and political action, proposing a new politics of spatiality where there would be place for the excluded. The situationists opposed the city space as a cultural consummation good (spectacle) with a concept of the city as something that should yet to get alive, be reconquered, i.e. that the existing space should be recreated and a new one produced. Nowadays, the situationist tactics of reappropriating public space have still been relevant as has theory discourse around them focused on the city's right to not only live but to actively take part in a continuing process of production of space and bargaining over who is to use it. This was also a major issue in the 1970s via art practices in the location-specific art on the one hand and the institutional criticism on the other, which were in quest for seeking new modalities for situating art in life and the system of socio-economic relations of which it was a part. And whereas, in the meantime, the location-specific art has been completely colonised by the tourism and recreation industry, the institutional critique nowadays - at least in its certain forms - remains relevant. In the 1980s, politics of identity represented primarily by feminist artists led to further and radical expansion of the public sphere, in particularly in terms of the public space as space for representation and getting a vote where marginalised groups should also be included. In the 1990s, activist artists situated within the paradigm of politics of attention, reconsidered critically different aspects of the public sphere, in particular the function of the media as a new public space. What is common for all those approaches to the public space as space for representation and acting, is that they can be observed as part of one continuing discourse for democracy and for the needs to seek new democratic forms of organising the social life. Public space is actually the central aspect of a democratic society because it is in the public space, put in a Habermasian manner, where citizens gather to constitute themselves as public in a space free from control of the authorities, which enables them to actively discuss issues of common concern and criticise government moves. Certainly, the Habermasian model of public sphere is an ideal space that is nominally open for everybody, and the accent is put on the rational debate for reaching a consensus on social issues. In reality, many social groups are practically invisible or voiceless in the public space, whereas debates are very often monopolised and manipulated by commercial and political centres of power. Besides, even the very

concept of the rational consensus is criticised as hegemonist and essentially non-democratic by theoreticians such as Chantal Mouffe and Ernesto Laclo. For Mouffe, conflict and not consensus is the main feature of democracy, where different societal groups try to articulate different interests. Democracy is processual in its nature. It is always non-finished, it is a continuing process and not a single-time result. Hence, the democratic public space is observed as a space of endless contingencies. According to Mouffe, democracy is an agonistic public space (agon - competiton) where the other is not looked at as a rival that should be destroyed (antagonist) rather than a competitor in competition (agonist). In this radical reconfiguration of Habermas' theory, democracy is seen as a process of inclusion of as many actors in a continuing discourse. I believe it is important to combine this theory of radical democracy with the concept of parrhesia that Foucault wrote about, or the fearless speaking in public, telling truth before others regardless of the consequences or in final instance, freedom of speech. All those skills are key for the functioning of democracy as a discourse space.

Given that in democratic societies artists have freedom of speech, they have a special, even a privileged position in the democratic society because of this freedom of speech they enjoy. This guaranteed right brings them responsibility to use that freedom in order to speak out publicly about others' non-freedom or vanishing freedom whatsoever. And it is the public place that is a place where we practise that freedom. The critical public art becomes a parrhesian practice, speaking fearlessly for the common wellbeing.

Art necessarily requires public space (museum, street, square, university). Without the existence of the public sphere art as a public discourse would not exist. Public space is key in its very opportunity for existence of freedom of speech because freedom of speech may be practised only in public space. Modern progressive erosion and public space decreasing tendencies result in exceptionally negative effects for democracy, through the methastasing of commercial interests in public spaces on the one hand, and the continuing penetration of state control in the public space via scrutiny in the name of security on the other. The individual ceases to be a political subject: through turning into a consumer on the one hand, and being reduced to a pre-political entity on the other. Hence a move to takeart out in the streets and out of museums must be accompanied simultaneously with people's attempt to take themselves out of shopping malls and their encouraging to become critical and active participants in the political discourse.

At this time of omnipresence of the entertainment industry artists must seek new ways and non-commodified spaces for communication with audiences and their activation.

AUDIENCES DO NOT EVEN HAVE THE RIGHT, FOUGHT LONG AGO, TO ENJOY THE REGISTERED CULTURAL HERITAGE DISPLAYED IN INSTITUTIONS OF THE SYSTEM AND THE OUTDOOR SPACE HAS ALREADY BECOME OVERCROWDED WITH BAD TASTE.

Mira Gaćina: The examples Mouffe is given allow the idea of "antagonist pluralism" to be recognised as valuable. Particularly interesting are examples of inclusion of artists in the international network of political institutions. On the other hand, generally speaking, the issue of extra-institutional art practice seems to depend on politics in institutions. To the extent to which museums are institutions for legitimisation of authority, the artist will use them as exhibiting space only if, as Bourdieu puts it, the authority, or "Prince," "enables him a comparative autonomy, which is a condition for independent assessment." Antagonism we expect from artists on the global level still quite differs from the specific Macedonian reality. Neither artists nor audiences have fought over yet the right for indoor public exhibiting space, the museum. At the same time, in the sense of what Mouffe says, an easy and fast consensus, an exceptionally vulgar one, has already been made for the outdoor public space. It is simply won over not only by commercial subjects with noisy disproportional billboards, but also with "art" works commissioned directly by the authorities that have not gone through at least the basic political democratic corrective, let alone a filter of expert professional public. Audiences do not even have the right, fought long ago, to enjoy the registered cultural heritage displayed in institutions of the system and the outdoor space has already become overcrowded with bad taste.

A radical approach, antagonism, imposes itself in its own right as necessity. One rare intervention that shows the power to perplex and awake a work of art is a cross Igor Toševski has made within his cycle "Territories." Both the act and the figure itself provoked a series of reactions by both the left and the right, and even though the work had been destroyed mistakenly, it was only the following day that the effect - although short-term, was achieved.

Zoran Poposki, ***The Right to the City,*** 2008, part of the project placed at "Macedonia" Square, Skopje

Igor Toševski, ***Territory,*** October 15, 2009, site intervention at "Macedonia" Square, Skopje (over the location of the planned erection of the church Ss. Constantin and Helena) [with kind permission by the author]

Because of such circumstances and conditions, does it mean that the role and function of art in the polis (city as a regulated community of subjects) today should be changed?

Gaćina: The fact that we live in the periphery does not spare us from specific deformations owed to the wave of globalisation. The city is becoming more complex in both the structure and the function, the walls have been moved but it is not diversity that should make us fear. The fate of Babylon and the story about confusion with languages does not point to the problem of heterogeneousness of the origin of the population but to loudly opposed, non-professional streams that do not understand each other.

The artist's universal language, clear though not fully understood, gives the city its spirit, joyfulness and playfulness, one reason why we live in community. Should it happen that such a spirit vanishes, the urban character will vanish too. And cities can vanish without leaving any memory. We can see dead cities even today, which, to make the absurdness even greater, still have populations, spectres roaming aimlessly in the existing infrastructure. What is especially frightening is a tendency for their hyperspecialisation: industrial cities, entertainment cities, tourist meccas, city-museums, international capitals; everything starts to resemble a planetary city, an eccumenopolis from sci-fi rushing to accomplish something that is called maintenance of some efficiency.

Skopje is a special case: isolated, without interaction and suffocated by inability to recognise its beauty. And what should an artist do today and here? Certainly not only play in a routine way the role of a rebel in the superspecialised social context, but act with focus, passion and dedication: looking at themselves, the city and art in the historical context, create value that will survive a futureness, enable us to see both the city and us within it because, as Klee [Paul Klee] puts it: "art does not reproduce what is visible; it makes visible," or, as Bergson [Henri Bergson] quotes in the same context: "could reality come into direct contact with sense and consciousness, could we enter into immediate communication with things and with ourselves...art would be useless." City is heritage that must be earned and maintained and upgraded.

Žaneta Vangeli: Mouffe's idea of "antagonist pluralism" is an interesting one and does not assume consensus . I see as positive the specific endeavour in Skopje, Skopje 2014 Project, where art seeks again open public space as an intent or attempt, although personally, I imagine a different approach (ethics) and different aesthetics. Moreover, it has to be recognised that it has been for the first time that in post-colonial Macedonia

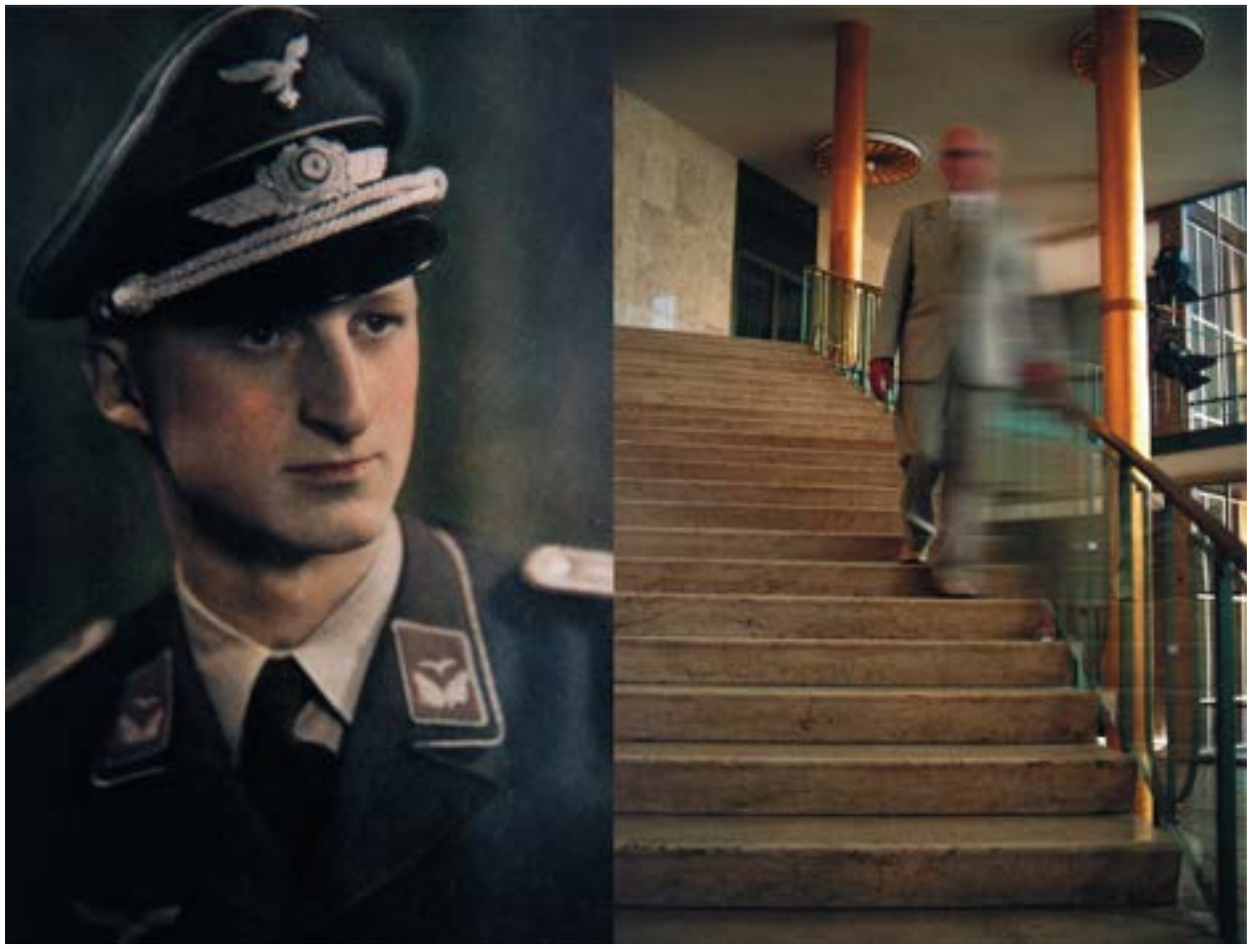
such enormous, million-worth amounts are allotted for a work of art - that is really a tectonic movement of the status of art in society. However...what is most irritating about the government project "Skopje 2014," is the way it is set, the lack and failure to see the unavoidable need of consulting professional institutions and experts in this area. Because it is about modern art, anticipated to be set in a public space, consultation with all those subjects and institutions whose main activity is just and only modern art has been necessary. If an author opted for any style in the history of art that would not be a problem because style in its own right could not be an aesthetic barrier in the 21st century. But the problem is in that the political allows itself to penetrate most deeply in the sphere of the artistic. In my opinion, politics and its interests must not enter the domain of art, science and even administration (legislation for depolitisation of which is persistently not being adopted). In other words, art within and without institutions in charge of it must be independent, unconditional, derived from an internal necessity of the context.

How can (or, can) an artist, through their work of art, point to this non-interference and effectuate?

Vangeli: Certainly, the artist can point to a proper way in many ways, both explicit and implicit, through his work, for example, through what you comprehend as statement or critique or irony or humour...but I am not so sure that this will have a pedagogical effect on that passion for domination. In any case, the artist can choose individually the way along which he will move, and it is the key point. It is freedom of choice that he must never gamble away.

Where do you see conflict in the public debate between the "left" and the "right" concerning this project?

Vangeli: The dialogue between the two antagonist parties - the left and the right, in relation to this public project in the public space gives evidence of an ideological and aesthetic vacuum: we face flagrant degrading of the overall aesthetics of the Modern and an *a priori* misunderstanding of modern work by the manager of the project, whereas we have an out-of-place introduction of the terms *totalitarianism* and *fascism* as alleged danger and jeopardy by the left with greatest easiness. The problem with the "fascist *name dropping*" is even greater as nobody has spoken publicly about the current,



Žaneta Vangeli, ***Noli me tangere, or Gentlemen descending the staircase,*** 1998, dyptich, ink-jet print, 140x100 cm

Žaneta Vangeli, ***Selective Stimulation,*** 2000, ink-jet print, 140x220 cm

ANTAGONISM WE EXPECT FROM ARTISTS ON THE GLOBAL LEVEL STILL QUITE DIFFERS FROM THE SPECIFIC MACEDONIAN REALITY. NEITHER ARTISTS NOR AUDIENCES HAVE FOUGHT OVER YET THE RIGHT FOR INDOOR PUBLIC EXHIBITING SPACE, THE MUSEUM. AT THE SAME TIME, IN THE SENSE OF WHAT MOUFFE SAYS, AN EASY AND FAST CONSENSUS, AN EXCEPTIONALLY VULGAR ONE, HAS ALREADY BEEN MADE FOR THE OUTDOOR PUBLIC SPACE

real fascism in Macedonia yet. This is happening for very understandable reasons: the one who would do it today would not awaken in the home of their physical body only tomorrow, on the following day (in other words, he would be executed). That is the greatest trauma of our collective existence, not Skopje 2014 Project, which is an accentuated local problem that is articulated in public. The main blockade of energy is in that, dangerous for existence, taboo topic that is perfectly preserved by the authority of political correctness, which models and kills the truth constantly and systematically. Oscillations from one extreme to the other are so huge that the lack of reasonable judgment produces a completely non-sober collective state. In our case, it is not about an "antagonist pluralism," which I believe is very constructive, but an "exclusive dualism," which will not be able to get out of the hypnotic, enchanted circle if it doesn't involve those belonging to it - the excluded ones.

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