

igor  
zabel

tadej  
pogačar



<sup>1</sup> Tadej Pogačar rođen je u Ljubljani 1960. godine. 1984. godine diplomirao je povijest umjetnosti i etnologiju na Filozofskom fakultetu u Ljubljani, a 1988. godine na Akademiji za likovnu umjetnost u Ljubljani, gdje je 1990. godine završio još i slikarsku specijalku. Samostalnim je izložbama nastupio u Ljubljani, Berlinu, Kölnu, Beču i drugdje. Sudjelovao je na više značajnih grupnih izložbi, između ostalog *Pittura-Immedia* (Graz, 1995.), *Manifesta 1* (Rotterdam, 1996.), *U3* (Ljubljana, 1997. i 2000.), *Kartografi* (Zagreb, Varšava, Budimpešta, Maribor, 1998.-1999.), *After the Wall* (Stockholm, Budimpešta, Berlin, 1999.-2000.). Djeluje i kao kustos i organizator te vodi galeriju P74 u Ljubljani.

<sup>2</sup> Premda suvremena likovna kritika za muzej priznaje kraticu PMCA, ovdje ću ipak upotrebljavati kraticu P.MCA. Razlika nije osobito važna za sam sadržaj i pomalo podsjeća na rasprave o tome da li da kratica Muzeja moderne umjetnosti u New Yorku bude MOMA ili (kao što je sada službeno prihvaćeno) MoMA.

<sup>3</sup> Naslov izložbe je višeslojan. Neposredno se, naime, odnosi na strategije kojima Zapad osigurava svoju dominaciju nad egzotičnim Trećim svijetom. Na drugoj strani je upravo njujorška West Side, gdje se događa Bernsteinov mjuzikl, bila prostor iskorištavanja i siromašnih ljudi, ali ujedno i specifičnih, egzotičnih i manjinskih kultura (što je neizbježno dovelo do kulturnog konflikta). Konačno, naslov možemo razumjeti i u smislu da je "west side" konstrukt, utemeljen na odnosima u određenom trenutku (poznato je kako je među evropskim narodima rasprostranjeno uvjerenje da su oni krajnji bedem zapadnog kulturnog kruga pred najezdom Istoka; pomicanjem prema istoku pomiče se i predodžba o tome gdje prolazi ta krajnja granica Zapada; slično je i s granicom Balkana koju, kao što je poznato, Austrijanci postavljaju na slovensku granicu, Slovenci na hrvatsku, a Hrvati na granicu s Bosnom i Srbijom, iako je nesumnjivo najtočnija poznata tvrdnja da Balkan počinje na bečkom Južnom kolodvoru).

<sup>4</sup> Tadej Pogačar, *Laboratorium. Journal for Anthropology and New Parasitism*, vol. 23, no. 1-2, Likovni salon Celje i The P.A.R.A.S.I.T.E. Museum of Contemporary Art, 1995.; 21.

▼ Otkako je Tadej Pogačar<sup>1</sup> 1990. godine uspostavio institucionalni temelj i okvir za svoj rad (te je godine osnovao svoj *Muzej sodobne umetnosti* (Muzej suvremene umjetnosti) koji je kasnije, 1994. godine, preimenovan u *The P.A.R.A.S.I.T.E. Museum of Contemporary Art*), neizbježno je da s njim u vezi govorimo o dva suštinska gledišta: o "novom parazitizmu" kao njegovoj temeljnoj metodi i o muzeju kao institucionalnom okviru i usmjeritelju te metode. Prije svega nam se, naravno, postavlja pitanje što je Pogačara dovelo do odricanja pozicije stvaralačkog pojedinca i pomicanja prema puno neosobnijem konceptu institucije te kako je novi parazitizam kao metoda povezan s konceptom muzeja. Da bismo dobili nešto jasniju sliku o novom parazitizmu, najprije ćemo se malo podrobnije zauzastaviti na jednom od Pogačarovih projekata koji je možda posebno važan zbog toga što pokazuje P.MCA<sup>2</sup> u vrijeme kada se ta institucija dobro formirala.

#### WEST SIDE HISTORY

Jedan od prvih projekata u kojima je Pogačar jasno oblikovao svoju novoparazitističku strategiju prema muzejskim prostorima bila je izložba *West Side Story*<sup>3</sup> koju je 1994. godine postavio u Galeriji likovnih umjetnosti u Slovenj Gradecu. Izložba je bila dvodijelna; prvi je dio nosio naslov *West Side Story - Pitagora*, a drugi *West Side Story - Afrika*. Pogačar je osnovu izložbe opisao kao "staklenu kocku u bijeloj kocki". Oba dijela instalacije uključivala su izložbenu vitrinu kao "mikro etno-sferu", dakle "staklenu kocku koja pokušava definirati život odnosno odrediti granicu (opnu) realnog".<sup>4</sup> Logiku koja je dovela do instalacije možemo objasniti u nekoliko hipotetičkih koraka. Prvi korak je pitanje o izložbenom prostoru u koji bi umjetnik trebao stupiti, o njegovim institucionalnim temeljima i konceptualnim pretpostavkama koje nastupaju kao nešto prirodno i samo po sebi razumljivo. Možemo zamisliti kako se Pogačar, nakon što je primio poziv za izlaganje u galeriji u Slovenj Gradecu, najprije upitao u kakav će to prostor ući svojim radovima. Kad je doznao da galerija čuva zbirku afričkih predmeta koje je za svog dugogodišnjeg boravka na tom kontinentu prikupio dr. Franc Tretjak, odlučio je svoje slike suočiti s tim predmetima i tako negirati neutralnost izložbenog prostora.

● Since Tadej Pogačar<sup>1</sup> established the institutional basis and framework for his work in 1990 (the year in which he founded his *Muzej sodobne umetnosti* (Museum of Contemporary Art) which was later, in 1994, renamed *The P.A.R.A.S.I.T.E. Museum of Contemporary Art*, it is inevitable that we should speak about two substantial views in connection with him: about the "new parasitism" as his basic method and about the museum as the institutional framework and point of reference for that method. In the first place, we should certainly raise the question of the reasons that brought Pogačar to renounce at his position of a creative individual and shift to the far more impersonal concept of institution, as well as that of the relationship between the new parasitism as method and the concept of museum. In order to obtain the clearest possible picture of the new parasitism, we shall first of all concentrate in somewhat more detailed way upon one of Pogačar's projects, which is perhaps of special importance since it shows the P.MCA<sup>2</sup> at its beginnings as a properly formed institution.

#### WEST SIDE HISTORY

Among the first projects in which Pogačar clearly shaped his strategy of new parasitism towards museums was the exhibition *West Side Story*,<sup>3</sup> which he organised in 1994 at the Gallery of Visual Arts (Galerija likovnih umjetnosti) in Slovenj Gradec. The exhibition had two parts; the first bore the title *West Side Story - Pitagora*, while the second was entitled *West Side Story - Africa*. Pogačar described the basis of this exhibition as a "glass cube in a white cube". Both parts of the installation included a show-case as a "micro ethno-sphere", that is, a "glass cube that tries to define life, to determine the border (membrane) of the real".<sup>4</sup> The logic behind the installation can be explained in several hypothetical steps. The first step is the question about the venue which the artist is supposed to enter, its institutional foundations and conceptual presumptions that appear as something natural and self-understandable. We can imagine how Pogačar, having received the invitation to exhibit in the gallery at Slovenj Gradec, first asked himself what kind of space he would enter with his works. When he heard that the gallery hosts



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<sup>1</sup> Tadej Pogačar was born in Ljubljana in 1960. In 1984, he graduated Art History and Ethnology at the Philosophical Faculty, Ljubljana, and in 1988 at the Academy of Visual Arts, Ljubljana, where he completed his specialization as painter in 1990. He presented himself to the public on solo exhibitions in Ljubljana, Berlin, Cologne, Vienna, and elsewhere. He participated in a number of important group exhibitions, among them *Pittura-Immedia* (Graz, 1995), *Manifesta 1* (Rotterdam, 1996), *U3* (Ljubljana, 1997 and 2000), *Kartografi* (Zagreb, Warsaw, Budapest, and Maribor, 1998-1999), *After the Wall* (Stockholm, Budapest, and Berlin, 1999-2000). He is today active as curator and organizer, as well as the manager of the P74 gallery in Ljubljana.

<sup>2</sup> Even though today's art critics have accepted the abbreviation PMCA, I will use here P.MCA. The difference is not too important for our subject and somewhat resembles the debates whether the abbreviation for the Museum of Modern Art at New York should be MOMA or (as officially accepted today) MoMA.

<sup>3</sup> The title of the exhibition is manifold. Directly it refers to the strategies applied by the West in order to secure its dominance over the exotic Third World. However, it was precisely the West Side of New York, the stage of Bernstein's musical, that was on the other side as the space of the exploited and the poor, but also of specific, exotic, and minority cultures (which inevitably led to culture conflict). Eventually, we can understand the title in the sense that the "west side" construct, based upon the relationships at a given moment (notoriously, there is a widespread belief among the European nations that they are the final bulwark of the Western cultural circle against the incursions of the East; the more we move towards the East, the greater is the shift in the image of the exact place where that final border of the West should be placed; a similar case is the border of the Balkans, which the Austrians - as we know - locate at the Slovenian border, Slovenians at the Croatian border, and Croats at that with Bosnia and Serbia, even though the most correct assumption is undoubtedly that the Balkans actually begin at the Vienna Southern Station).

<sup>4</sup> Tadej Pogačar, *Laboratorium. Journal for Anthropology and New Parasitism*, vol. 23, no. 1-2, Likovni salon Celje and P.A.R.A.S.I.T.E. Museum of Contemporary Art, 1995, p. 21.

sl.1: T. Pogačar, *Laboratorium I*, 1993., Tržaška 371, Ljubljana, foto / photo: Žiga Koritnik

sl.2: T. Pogačar, *West Side Story* (Pythagoras), 1994., Galerija likovnih umetnosti / Gallery of Visual Arts, Slovenj Gradec, foto / photo: Bojan Salaj

Međutim, time su vitrine s Tretjakovom zbirkom neočekivano postale jednako važan element kao same Pogačarove slike. Idući se korak nadovezao upravo na vitrine i na pitanje gdje je utemeljena ideja o zbirci afričkih kurioziteta, na čemu se zasniva izbor i kombinacija tih predmeta te kako se oblikuje informacija ili znanje koje posreduje. Predmet je, dakle, postala vitrina kao ograničen i proziran prostor koji definira i na uvid ponuđenim postavom reprezentira specifičnu kulturnu sferu. Pogačar je, dakle, udvostručio postavljene vitrine: u susjedni izložbeni prostor postavio je još jednu vitrinu i u njoj školski model za demonstraciju Pitagorina poučka. Time je taj svakodnevni školski predmet postao ekvivalentan egzotičnim afričkim kuriozitetima. Štoviše, kao što su afrički predmeti primjeri iz specifične "kulture" koja je predmet istraživanja i proučavanja (a to je opet jedna od strategija prilikom uspostavljanja odnosa gospodstva), tako školski model (i s njim sva euklidska geometrija koju smatramo pravim i objektivnim opisom stanja stvari, objektivnim znanjem čija važnost ne može ovisiti o kulturnom relativizmu) postaje primjer za drukčiju kulturu koja nije ništa manje parcijalna i egzotična od "afričke". Zbirka kaktusa na gornjoj polici te vitrine i na po sobi postavljenim kiparskim postamentima na prvi bi pogled bila primjerenija prozorskoj polici. Međutim, u trenutku kad je raspoređena u staklenoj vitrini, slično kao Pitagorin poučak ili afrički predmeti, postaje primjer za specifičnu kulturu. Prividna samovolja i besmisao Pogačarove geste izlaganja kaktusa u vitrini potpuno je ekvivalentna arbitarnosti kojom je "orientalistički" pogled odabrao pojedine afričke predmete, istrgnuo ih iz njihova funkcionalnog i smisla onog konteksta, pretvorio ih u znak i s drugim takvim znakovima povezao u diskurs o egzotičnoj, primitivnoj kulturi. Na kraju je pomoću sjedišta izložbeni prostor pretvorio u nekakvu čekionicu.

#### UMJETNOST I SUSTAV

Jedan od temeljnih faktora Pogačarove odluke o osnivanju institucije sigurno je duboka preobrazba statusa umjetnosti u 20. stoljeću. Tradicionalna estetika je umjetnost uspijevala definirati specifičnim medijima i disciplinama (slikarstvo, kiparstvo, crtež itd.), specifičnim aktivnostima unutar tih medija ("oponašanje", "uobličavanje" itd.) te

a collection of African objects collected by Dr Franc Tretjak during many years of his stay there, he decided to confront his pictures with those objects and thus deny the neutrality of the venue. However, showcases with Tretjak's collection unexpectedly became an equally important element as Pogačar's paintings themselves. The next step was built precisely upon the showcases and the questions of the place in which the idea of the collection of African curiosities was conceived, the basis for the choice and the combination of these objects, and the way in which the information and the knowledge that they mediate was formed. Thus, the showcase became an object as a limited and transparent space that defines a specific cultural sphere and represents it with the displayed contents. Pogačar therefore doubled the instalment of the showcase: he placed another showcase in the neighbouring exhibition room, in which he installed a didactic model for the demonstration of Pitagora's Theorem. In this way, a school object for everyday use became the equivalent of the exotic African curiosities. Moreover, just as the African objects were examples of a specific "culture" that was object of research and investigation (and that is another strategy used in establishing relations of dominance), the didactic model (and along with it the entire geometry of Euclid, which we regard as the true and objective description of the state of things, as objective knowledge the importance of which can not depend on cultural relativism) became an example of a different culture, which is just as partial and exotic as the "African" one. The collection of cactea on the top shelf of that showcase and on the sculpture pedestals located around the room would belong at first sight rather to the window pane. However, at the moment when it was assigned to the glass showcase, just like the Pitagora's Theorem or the African objects, it became an example of a specific culture. The apparent arbitrariness and senselessness of Pogačar's gesture of exposing the cactus in the showcase is completely equivalent to the arbitrariness with which the "orientalist" view had chosen particular African objects, torn them out of their functional and meaningful context, transformed them into signs and linked them with other signs into a discourse about an exotic, primitive culture. Ultimately, by placing seats, Pogačar turned the exhibition hall into some sort of a waiting room.

specifičnim vrednotama koje su tako nastajale (“lijepo”, “sublimno” itd.). U prošlom je stoljeću umjetnost svoje polje raširila daleko preko tih granica i radikalno promijenila svoj karakter i definiciju. Duchampov koncept *ready-made* pokazuje da što god si umjetnik prisvoji za svoju izjavu može postati umjetnost; poznat je primjer “vožnje autobusom” koja može postati umjetnošću ako je umjetnik svjesno upotrijebi s tom namjerom. Međutim, transformacija prirode umjetnosti time još nije završila. Umjetnost se u 20. stoljeću razvija u neprestanoj napetosti između težnje za potpunom autonomijom umjetnosti i težnje za ukidanjem autonomnog statusa umjetnosti, za njenim aktivnim posezanjem u društveni život te potpunim spajanjem umjetnosti i života, što naposljetku znači ukidanje umjetnosti kao umjetnosti. Tek te dvije težnje zajedno, upravo u svojem antagonizmu, određuju prirodu moderne i postmoderne umjetnosti.

S obzirom na to da umjetnost sada u sebe može zahvatiti bilo koji predmet, pojavu ili djelatnost, a ujedno često pokušava ukinuti samu sebe kao autonomno polje ili čak kao umjetnost i prijeći u ono što se naziva “životnom praksom”, morali su se uspostaviti novi kriteriji umjetničkoga, dakle kriteriji po kojima je moguće prosuditi pripada li nešto umjetnosti ili ne. Pokazalo se da ti kriteriji mogu biti samo vanjski ili formalni, a ne sadržajni ili strukturni. Pojednostavljeno rečeno, polje umjetnosti je određeno svojim institucionalnim okvirom, određeno je kao svijet ili sustav umjetnosti; sve što uđe u taj sustav dobije umjetničku relevantnost. Ako je duchampovski *ready-made* implicirao da je za ulazak određene realnosti u polje umjetnosti ključna umjetnikova odluka, sada je dovoljno da tu realnost u sebe uključi sustav umjetnosti (kojega, osim umjetnika, mogu predstavljati i kustos, kritičar, povjesničar, direktor muzeja itd.) i da ona time dobije umjetničku relevantnost. Tako ponekad na izložbama pored umjetničkih djela možemo vidjeti ravnopravno izložene najrazličitije eksponate koji nisu nastali kao umjetnina i koje niti jedan umjetnik nije upotrijebio za svoju izjavu. To je možda i jedan od uzroka približavanja jedne drugoj izvorno među sobom jasno razdvojenih funkcija u sustavu umjetnosti (npr. funkcije umjetnika i kustosa), kada se sve češće čini kao da zapravo prelaze jedna u drugu.



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#### ART AND SYSTEM

One of the fundamental factors influencing Pogačar's decision to establish an institution was certainly the deep transformation that the status of art underwent in the twentieth century. Traditional aesthetics managed to define art in specific media and disciplines (painting, sculpture, graphic, etc.), specific activities within those media (“imitation”, “formation”, etc.), and specific values thus created (“beautiful”, “sublime”, etc.). In the past century, art expanded its field far beyond those boundaries, radically changing its character and definition. Duchamp's concept of *ready-made* demonstrates that whatever the artist appropriates as his statement can become art; a famous example is the “bus ride”, which can become art if the artist consciously employs it to that purpose. However, the transformation of the nature of art was not completed at that point. In the twentieth century, art was developing in constant tension between the striving towards perfect autonomy and that towards the abolishment of its autonomous status, towards the active intervention of art into social life and the perfect fusion between art and life, which would eventually result in abolishing art as art. These two tenden-



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## MUZEJ

Poseban, dominantan položaj unutar svijeta umjetnosti dobila je prije svega jedna institucija: muzej (osobito muzej moderne i/ili suvremene umjetnosti). Možemo reći da se muzej često nalazi u ulozi nekakvog metonimijskog zastupnika svijeta umjetnosti (kao *pars pro toto* čitavog sustava). Tu ključnu ulogu stekao je zbog svojeg položaja u hijerarhiji sustava, zbog raznolikosti svojih djelatnosti i struktura te zbog svoje uloge selektora i regulatora polja umjetnosti. Muzej se nalazi na vrhu piramide javnih prostora (pod tim podrazumijevam fizičke i institucionalne prostore u kojima je umjetnost ponuđena na uvid javnosti); fizičko prisustvo nekog djela u muzejskim prostorima je dakle već samo po sebi potvrda da je to djelo ne samo umjetnina, već i umjetnina sa specifičnim kvalitetama zbog kojih je zavrijedila da se njome podrobnije bavimo.

Ako je već samo prisustvo u muzeju ujedno potvrda da se radi o relevantnom umjetničkom djelu (ili o nečemu što, doduše, nije umjetničko djelo po svojoj intenciji, ali je zbog uključenosti u muzej u nekom smislu adekvatno umjetnini), možda se moramo zapitati o strukturiranosti muzejskog prostora; otuda će zasigurno biti jasnija parazitska strategija prema muzeju kao prostoru i instituciji.

cies, precisely through their antagonism, determine the nature of modern and post-modern art.

Since art could now include any object, phenomenon, or activity, and at the same time it often made an attempt to abolish itself as an autonomous field, or even as art, and pass into that what was termed "life practice", it was necessary to establish new criteria for art, that is, criteria that would make it possible to estimate whether something was art or not. It turned out that such criteria could only be external and formal, rather than topical or structural. To say it in a simplified way, the field of art was defined by its institutional framework, classified as the world or the system of art; anything that entered that system would acquire artistic relevance. If the Duchampian *ready-made* implied that the artist's decision was crucial for the inclusion of particular reality in the field of art, now it was sufficient that the reality should be included in the system of art (which could, besides artists, be represented by the curators, critics, art historians, museum administration, etc.) in order to acquire artistic relevance. Thus, in some exhibitions we could occasionally see, next to the art objects and on equal footing with them, very versatile exhibits that were not created as works of art and that no artist ever used as his or her statement. That might be one of the reasons for the approximation between clearly separated functions within the system of art (for example, those of artist and curator) which increasingly appear to actually merge with each other.

## MUSEUM

A special, dominant position within the world of art has been allotted to the institution of museum (in particular the museum of modern and/or contemporary art). We could say that the museum often plays the role of some kind of metonymic representative of the world of art (as the *pars pro toto* for the entire system). This crucial role is the result of its position within the hierarchy of systems, the diversity of its activities and structures, as well as its role as the selector and regulator of the domain of art. The museum stands on the top of the pyramid of public spaces (among which I include physical and institutional spaces in which art is at the disposal of the public);

sl.3: T. Pogačar, *West Side Story (Africa)*, 1994., Galerija likovnih umetnosti / Gallery of Visual Arts, Slovenj Gradec, foto / photo: Bojan Salaj

Pripremajući u drugoj polovici tridesetih godina 20. stoljeća svoj prvi veliki arhitektonski projekt, zgradu ljubljanske Moderne galerije, arhitekt Edvard Ravnikar brižljivo je proučavao noviju muzejsku arhitekturu. Više nego na formalne aspekte, pažnju je usmjerio na strukturu prostora i njegovu funkcionalnu organizaciju. Sakupio je čitav niz primjera za arhitekturu koja omogućuje racionalnu, preglednu i smisaonu uređenost gradiva, a istovremeno jednostavan i logičan put kroza nj te brzi pristup do svake točke. Ako, međutim, pogledamo tlocrte koje je Ravnikar objavio kao poredbeno gradivo u članku o svom projektu Moderne galerije, vidimo kako oblik tih tlocrta ima više od strogo funkcionalne vrijednosti. Njihova geometrijska pravilnost istovremeno odražava uređenost muzejem reprezentirana znanja. Prostori su često međusobno povezani u sustav područja i disciplina. Kada predmet pristigne u muzejsku dvoranu, samim time već ulazi u uređeni i hijerarhizirani sustav znanja koji je pregledan, jasan i dostupan kao što su to i sami muzejski prostori. Shema strukture znanja je neposredno preslikana u tlocrt izložbenih prostora.

Zanimljivo je da su tlocrti koji su Ravnikara osobito zanimali međusobno vrlo slični. Riječ je o formi kotača, dakle kružne građevine s poveznicama koje se iz središta zrakasto šire poput žbica na kotaču (bilo da se radi o punom krugu ili samo o polovici). Radi se, dakle, o arhetipskoj formi koja, osim što se odlikuje racionalnošću, preglednošću, funkcionalnošću i estetičnošću, sadrži i velik metaforički potencijal. Riječ je, međutim, o formi koja u zapadnome svijetu ima vrlo specifičnu povijest i konotacije. Neposredno se, naime, nadovezuje na uređenu i hijerarhičnu arhitekturu tamnica, bolnica i sličnih ustanova koja seže u 17. i 18. stoljeće, k arhitekturi uređivanja i discipliniranja o kojoj piše Foucault, osobito u knjizi *Surveiller et punir (Nadziranje i kažnjavanje)*. U tom bismo smislu možda mogli pojam "disciplina" koje muzej povezuje, uređuje i reprezentira, razumjeti doslovnije i muzej povezati sa sustavima upravljanja i discipliniranja - u ovom slučaju znanja.

Stvarni tlocrt Ravnikarove Moderne galerije ipak se prilično razlikuje od tradicionalnog kružnog tlocrta. To je možda povezano s činjenicom da muzej moderne umjetnosti ipak nije utemeljen na uređenom i hijerarhijskom sustavu znanja u istom smis-

physical presence of an object in the museum hall is by itself an assertion that it is not only art, but art with specific qualities for which it deserves to be considered in detail.

If the very presence of an object in a museum is proof that it is a relevant work of art (or at least something that is not art, but the inclusion in a museum places it on a level equal to that of art), perhaps we should raise the question of the structure of the museum space; it might help to clarify the parasitic strategy towards the museum as space and institution.

#### GROUND PLAN AND KNOWLEDGE

In the second half of the 1930s, when he was preparing his first great architectural project, the building of the Modern Gallery in Ljubljana, architect Edvard Ravnikar carefully studied recent museum architecture. Rather than considering its formal aspects, he directed his attention to the structure of space and its functional organisation. He collected a number of examples for an architecture that enables rational, clear and senseful ordination of the material, as well as a simple and logical way through it, with ready access to each item. However, if we take a close look at the ground plans that Ravnikar published as comparative material in his article on the Modern Gallery project, we will see that the form of those ground plans has more than strictly functional value. Their geometrical regularity at the same time reflects the organisation of the knowledge represented by the museum. Spaces are often linked together into a system of fields and disciplines. When an object arrives to the museum hall, by its very arrival it enters a hierarchically ordained system of knowledge that is transparent, clear, and accessible as the museums themselves. The scheme of the structure of knowledge is directly copied into the ground plan of the exhibition halls.

It is significant that the ground plans that especially interested Ravnikar were very similar to each other. They were wheel-shaped, that is, round with links which spread in form of rays from a focus like spokes of a wheel (be it full circle or just half of it). Thus, they represented an archetypal form that, besides its rationality, transparency, functionality, and aestheticity, possessed a great metaphorical potential. However, in the Western world this form has a very spe-



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lu kao tzv. opći muzej ili muzej koji se zasniva na određenoj grani znanosti, npr. prirodoslovlju, etnografiji ili povijesti. Funkcija muzeja moderne i suvremene umjetnosti pretežno se sastoji od propuštanja različitih znanja i praksi u posebno polje gdje će steći specifičnu "umjetničku" vrijednost. Zato je Ravnikar mogao modificirati hijerarhijsku strukturu tlocrta dopustivši mu veću fleksibilnost, smanjenje hijerarhičnosti i sustavnosti, pa čak i veću heterogenost. Unatoč tomu poredbeno nam gradivo, kojeg je arhitekt objavio u svojem članku, pokazuje kako je u tlocrtu Moderne galerije (sa središnjom dvoranom koja djeluje kao točka iz koje je moguć neposredan, ili barem vrlo brz ulazak u sve druge izložbene prostore) izbljedio, ali još uvijek prisutan sustav hijerarhijsko-disciplinarne institucije - tamnice, bolnice itd.

#### UMJETNIK I INSTITUCIJA

Pogačar, naravno, nije jedini umjetnik kojega je struktura svijeta moderne i suvremene umjetnosti dovela do uspostavljanja vlastitog muzeja ili kakve druge institucije. Razumijevanje i samorazumijevanje umjetnikove djelatnosti još uvijek određuju i odjeci romantične ideologije po kojoj bi ta djelatnost morala biti zasnovana samo na umjetnikovoj apsolutnoj, u sebi samoj utemeljenoj subjektivnosti. Umjetnikova djelatnost

cific history and connotations: it directly builds upon the ordained and hierarchical architecture of prisons, hospitals, and similar institutions that can be traced back to the seventeenth and eighteenth centuries, to the architecture of order and discipline analysed by Foucault, notably in his book *Surveiller et punir* (Discipline and Punishment). In this respect, we might perhaps understand the notion of "discipline" - as co-ordinated, ordered, and represented by the museum - in its more literal sense and relate the museum to the systems of rule and discipline: in this case, of knowledge.

The actual ground plan of Ravnikar's Modern Gallery nevertheless differs considerably from the traditional ground plan. This might be related to the fact that the museum of modern art is not after all based upon an ordered and hierarchical system of knowledge in the same way as the so-called general museum or a museum related to a particular branch of science, for example natural sciences, ethnography, or history. The function of the museum of modern or contemporary art primarily consists in allowing various types of knowledge and practice into a special field, in which they will acquire a specific "artistic" value. Therefore, Ravnikar could modify the hierarchical structure of the ground plan, allowing greater flexibility, decrease of hierarchy and systemacy, and even greater heterogeneity. Despite this, the comparative material that the architect published in his article revealed in the ground plan of the Modern Gallery (with its central hall acting as a point from which it is possible to enter directly or at least very quickly into all other exhibition halls) a somewhat faded, but still positively present system of an institution of hierarchy and discipline - prison, hospital, etc.

#### ARTIST AND INSTITUTION

Pogačar is certainly not the only author whom the structure of the world of modern and contemporary art led to establish his own museum or some other institution. Understanding and self-understanding of artistic activity are still determined by the echoes of romantic ideology according to which that activity should be based exclusively upon the artist's absolute, self-based subjectivity. His activity should not have considerations for institutional and conven-

sl.4: T. Pogačar, *Kraljevi ulice / Kings of the street*, 1995., Ljubljana, foto / photo: Borut Kranjc

ne bi se smjela obazirati na institucionalna i konvencionalna ograničenja; štoviše, ukoliko bi to bilo potrebno, morala bi im se otvoreno oduprijeti. Nasuprot tomu, sve je jasnije kako je ta djelatnost bitno određena institucionalnim i sustavnim okvirom koji umjetnika usmjerava i određuje, a njegovu umjetninu umješta i određuje joj vrijednost. Štoviše, odluka je li nešto umjetnost ili nije ne dolazi iz autonomnosti umjetnikove odluke, već o tome odlučuje sustav svijeta umjetnosti. Zato su mnogi autori razvili institucionalne sustavne strategije - bilo za osiguravanje vlastita položaja (npr. muzealizacijom vlastita rada) u kontekstu kojeg se određuju sustavni odnosi, bilo prilagodavanjem svojih metoda tom kontekstu - s ciljem djelovanja na nivou kojeg omogućava institucija, dakle pridobivanja šireg područja djelovanja i operativne sposobnosti. Pitanje je li osnivanje privatne institucije originalna zamisao je, dakle, besmisleno. Samo u slovenskoj umjetnosti zadnjih godina pored Pogačara možemo naći još nekoliko umjetnika koji su razvili svoje posebne muzeje ili druge institucije (Marko A. Kovačič, Alenka Pirman, Irwin i drugi), dok u umjetnosti 20. stoljeća, naravno, možemo pronaći čitav niz uzora za to - na neke je Pogačar sam otvoreno upozorio (npr. na Broodthaersa). Puno je zanimljivije pitanje kako su takve institucije strukturirane i konceptualno određene, kako djeluju i kakvi su njihovi rezultati. Mislim da možemo postaviti tezu da je Pogačarov *P.MCA* utemeljen na metodi novog parazitizma, dok je sama metoda rezultat promišljanja o prirodi suvremene umjetnosti i njezine uglavljenosti u mrežu institucija i drugih sustava (u kojoj, naravno, muzej ima ključnu ulogu).

#### NOVI PARAZITIZAM

Pogačar svoju metodu označava pojmom *novi parazitizam*, razlikujući je time od parazitizma kao prirodnog fenomena. Naravno, sličnost s prirodnim parazitizmom svjesno je naglašena; međutim, novi parazitizam teče prije svega kao eksplicitno parazitsko ponašanje unutar društvenih struktura. Kao što i sam Pogačar upozorava, teško je jasno definirati *P.MCA* kao instituciju i novi parazitizam kao njezin konceptualni temelj i glavnu strategiju. Obje su pojave, naime, promjenjive i mobilne i zato smo u neprestanoj opasnosti da će već u idućem koraku izmaknuti našim nastojanjima da ih

tional limitations; on the contrary, it should openly resist them if necessary. On the other hand, it has become increasingly clear that such activity is essentially determined by the institutional and systemic framework, which directs and orients the artist and also situates his work of art and defines its value. Moreover, the decision whether something is art or not does not come from the autonomy of the artist's decision; it is rather the decision of the system of the world of art. For this reason, many authors have developed institutional and systemic strategies - be it in order to secure their own position (for example, by means of musealisation of their work) within the context determined by systemic relationships, be it by adapting their methods to that context - with the purpose of acting on a level which the institution makes possible, that is, by winning a broader area of action and operative capacity. It is therefore meaningless to ask whether the foundation of a private institution is an original idea. Even in Slovenian art we can find several artists beside Pogačar who have in the past few years founded special museums or other institutions (Marko A. Kovačič, Alenka Pirman, Irwin, and others), whereas in the twentieth-century art we can certainly find a whole series of models for that - to some of them Pogačar himself has openly drawn attention (e.g. to Broodthaers). A far more interesting question is the way in which these institutions are structured and conceptually oriented, how they operate and what are their results. I believe that we can establish a hypothesis that Pogačar's *P.MCA* was founded by means of the method of new parasitism, method which is itself a result of thinking about the nature of contemporary art and its rootedness in the network of institutions and other systems (in which the museum naturally plays a key role).

#### NEW PARASITISM

Pogačar labels his method *new parasitism*, separating it thus from parasitism as natural phenomenon. Naturally, similarity with natural parasitism is consciously accentuated, but new parasitism surges above all as explicit parasitic behaviour within social structures. As Pogačar himself has pointed out, it is difficult to establish a clear definition of *P.MCA* as an institution





uhvatimo i pojmovno ograničimo. Vrlo općenito možemo reći da je *P.MCA* institucija koja nema svoga materijalnog temelja (zbirke, prostora, tehničkih sredstava, a i osoblje je malobrojno) te zato svoju djelatnost obavlja pomoću ugostiteljskih institucija ili drugih struktura. Privremeno se u njih useljava, iskorištava njihove materijalne i institucionalne mogućnosti, poseže u ustaljene načine rada itd. Možda bi bilo zanimljivo navesti nekoliko Pogačarovih vlastitih određenja *P.MCA*: "Možemo ga predstaviti kao fiktivnu, paralelnu instituciju umjetnosti koja uspostavlja interspecifične odnose s različitim subjektima, društvom, institucijama, socijalnim grupacijama i simboličkim mrežama. *P.A.R.A.S.I.T.E.* Muzej suvremene umjetnosti ne posjeduje vlastite prostore i osoblje, već preuzima teritorije, odabire druge prostore i hrani se sokovima institucija. Kao "paralelna umjetnička institucija" služi nam: a) kao kritični model za analiranje sustava i njegovih institucija i b) kao okvir za uspostavljanje paralelnih oblika komuniciranja i povezivanja. Njegova djelatnost ne temelji se toliko na proizvodnji objekata ili analizi stanja, već prije svega na stvaranju okolnosti i poticanju odnosa."<sup>5</sup>

Pogačarov novi parazitizam dobro je odredio Miško Šuvaković<sup>6</sup>. On izdvaja prije svega tri ključne oznake. Novi parazitizam "uspostavlja analogiju s parazitizmom organizama u prirodi" (neophodan, ali i smrtonosan odnos organizma prema drugom organizmu) i "analogiju među prirodnim organizmima i društvenim institucijama" te "temelji na uvjerenju da umjetničko djelovanje kao životna djelatnost dozvoljava parazitizam i da pokazuje kako umjetnost više nije proizvodnja djela, već upotreba "svijeta umjetnosti", "kulture" i "društva" koji djelo okružuju, te ga čine potrebnim ili nepotrebnim."

#### PARAZITIZAM KAO PARAZRCALO

Novi parazitizam proizlazi iz refleksivne prirode umjetnosti, kako se ona uspostavila u razvoju i transformacijama umjetnosti u 20. stoljeću. Ranije sam spomenuo unutarnji antagonizam te umjetnosti koji proizlazi iz dviju suprotstavljenih težnji: težnje ka autonomiji umjetničkog djela i težnje za ukinućem te autonomije i neposrednom posezanju u društvo. Taj antagonizam (povezan s utemeljenjem umjetnosti u instituciji "svijeta umjetnosti" koju, prije svega, pred-

and of new parasitism as its conceptual foundation and its main strategy. Both are, namely, changeable and mobile and therefore we face constant danger that they will at the very next step evade our attempts to catch and determine them. Very generally, we can say that *P.MCA* is an institution lacking material foundations of its own (collections, space, technology, and even its staff is minimal), which for that reason operates with the help of hosting institutions and other structures. It temporarily settles there, uses their material and institutional facilities, reaches into established working methods, etc. It would perhaps be of interest to cite some of Pogačar's own statements about *P.MCA*: "We can present it as a fictive, parallel institution of art, which establishes interspecific relationships with various subjects, the society, institutions, social groups and symbolic networks. *P.A.R.A.S.I.T.E.* Museum of Contemporary Art does not own its own rooms or staff, but takes over territories, chooses other spaces and feeds on the juices of institutions. As a "parallel artistic institution," it serves as: a) a critical model for the analysis of a system and its institutions, and b) a framework for establishing parallel forms of communication and connection. Its activity is not founded upon the production of objects or analysis of the state of affairs, but rather upon the creation of circumstances and promotion of relations."<sup>5</sup>

Pogačar's new parasitism has been well defined by Miško Šuvaković.<sup>6</sup> According to him, one should primarily take into consideration three essential features. New parasitism "establishes an analogy with the parasitism of organisms in nature" (indispensable, but also lethal relationship of one organism towards another) and "an analogy between natural organisms and social institutions," since it is "based upon the conviction that artistic action as life activity allows parasitism and shows that art is no longer the production of a work of art, but rather the use of the "world of art," "culture" and "society" surrounding it and making it necessary or unnecessary."

#### PARASITISM AS PARAMIRROR

New parasitism originates in the reflexive nature of art as it was established in the course of development and transformations

stavlja muzej) doveo je do proturječnog rezultata: pitanja o kontekstu, društvenoj funkciji, utemeljenju vlastita položaja, političkim, gospodarskim, ideološkim, rasnim, spolnim, kulturnim i dugim problemima prevladala su nad formalnim i estetskim pitanjima. Međutim, premda takva djela itekako naglašavaju realnost pitanja kojih se dotiču, ulaskom u kontekst umjetnosti postaju objekt kontemplacije i razmišljanja, oblik, reprezentacija. Dakle, čini se da zadobivaju vidljivost, a gube svoju realnost kao dio stvarnoga svijeta - naravno, uz uvjet da ne uzmemo u obzir realnu društvenu ulogu reprezentacija i slika.

Muzej kao zastupnik svijeta suvremene umjetnosti u nekom smislu djeluje kao ogledalo - može uhvatiti skoro "cijeli svijet", ali koliko god se to što u njemu vidimo činilo identičnim "vanjskoj" realnosti, još je uvijek samo odsjaj, slika, reprezentacija te realnosti. Kao što ogledalo odabere neki detalj ili fragment kojeg izreže iz kontinuiteta realnosti i tek kadriranjem učini vidljivim, tako i muzej prima u sebe objekte i prakse "izvanumjetničkog svijeta". Ti objekti ulaskom u institucionalno polje umjetnosti (na primjer izloženi u dvoranama muzeja suvremene umjetnosti) izgube svoju "realnost" i pretvore se u odsjaje i reprezentacije realnosti, ali steknu vidljivost, oblik i strukturu, značenje i nove kontekste. Dakle, oni ulaze u vidljivost, a time i u određeni sustav znanja. Međutim, kao što je pokazao primjer Ravnikarova planiranja Moderne galerije, "ogledalo" galerije nije neutralno ni nevino. Prikriveno ili otvoreno, njegova struktura jest struktura hijerarhijski-disciplinarne institucije. Dakle, kada muzej moderne umjetnosti "zrcali" svijet, njegove različite prakse i realnosti, time ga ujedno uređuje, disciplinira i mijenja u sustav znanja te kroza nj uspostavlja vlasničke strukture.

## REFLEKSIJA

*P.MCA*, prema tome, iskorištava sposobnost refleksije koju omogućava svijet suvremene umjetnosti ukazujući na sakriveno ili neopaženo (potisnuto) u realnosti, a samim time i u onim sustavima koji produciraju znanje o toj realnosti i, prema tome, djeluju kao instancije selekcioniranja, uređivanja i potiskivanja. Bitna intervencija *P.MCA* u te sustave upravo je upozoravanje na njihovu selekcijsku ulogu. Pritom moramo upozoriti na još jedno gledište:



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of art in the twentieth century. I have mentioned above the internal antagonism of that art, which results from two opposite tendencies: the tendency towards the autonomy of artistic creation and the tendency to abolish that autonomy and reach directly into the society. That antagonism (related to the foundation of art in the institution of the "world of art," primarily represented by the museum) has led to contradictory results: the question of context, social function, establishing one's own position, as well as political, economic, ideological, racial, gender-related, cultural, and other problems, have outweighed those of form and aesthetics. However, even though such works of art by all means accentuate the reality of questions they raise, by entering the context of art they become an object of contemplation and reflection, an image, representation. Thus it appears that they gain visibility, but lose their reality as a part of the real world - naturally, under the condition that we do not take into account the real social role of representations and images.

Museum as representative of the world of contemporary art in a certain sense acts as a mirror - it can embrace almost the "entire world" but, however identical what we see in it might appear with respect to the "external" reality, it still remains a mere reflection, image, representation of that reality. In the same way as the mirror picks out a detail or a fragment, cutting it out of



<sup>5</sup> Tadej Pogačar, *P.A.R.A.S.I.T.E. Muzej sodobne umetnosti in novi parazitizem*, u: *Teorije razstavljanja / Theories of Display. Svet umetnosti - tečaj za kustose sodobne umetnosti, šolsko leto 1997/98*, SCCA-Ljubljana, 1998., 49.

<sup>6</sup> Miško Šuvaković, *Parazitizem in arbitrarnost*, u: T. Pogačar, *Zgodbe dveh mest*, The P.A.R.A.S.I.T.E. Museum of Contemporary Art, Ljubljana, 2001., str. 59.



<sup>5</sup> Tadej Pogačar, *P.A.R.A.S.I.T.E. Muzej sodobne umetnosti in novi parazitizem* (Museum of contemporary art and new parasitism), in: *Teorije razstavljanja / Theories of Display. Svet umetnosti - tečaj za kustose sodobne umetnosti, šolsko leto 1997/98*, SCCA-Ljubljana, 1998, p. 49.

<sup>6</sup> Miško Šuvaković, *Parazitizem in arbitrarnost*, in: T. Pogačar, *Zgodbe dveh mest*, The P.A.R.A.S.I.T.E. Museum of Contemporary Art, Ljubljana, 2001, p. 59.

sl.5: T. Pogačar, *CODE: RED, Red Umbrellas' March, 2001.*, 49. *Biennale, Venecija / 49. Biennale di Venezia*, foto / photo: Tadej Pogačar



na samorefleksivnu dimenziju *P.MCA*. Osim što iskorištava njene funkcije i strukturu, on muzejsku instituciju tretira kao jedan od svojih ključnih predmeta. Štoviše, unutar zahvata i postava koji pripremaju *P.MCA* kao predmet prezentacije i refleksije često nastupa upravo sâm *P.MCA*. Time ne mislim samo na činjenicu da se povremeno u postavima *P.MCA* nađu i djela slikara Tadeja Pogačara; to je jednostavno odnos između umjetnika pojedinca i institucije koji sam prethodno pokušao ocrtati. U tom odnosu institucija je formalna i bezlična, premda ju je osnovao i usmjerava je sâm Pogačar. Radi se o tome da se u tim odnosima prezentira upravo sama ta institucija. To nas može dovesti do pretpostavke da Pogačar s *P.MCA* pokušava izvesti onaj preokret za kojim je neprestano težila kritično usmjerena kultura 20. stoljeća: uz pomoć refleksije (u teoretskom ili umjetničkom diskursu) opaziti okolnosti i opravdanost vlastita položaja. To je i onaj iznenadni preokret kojeg je Rastko Močnik vidio u slici *Ustajanje Sestara Scipio Nasice* grupe Irwin: "Ne gledate perspektivu, već gledate kako se gleda perspektiva ... Umjetnina nam omogućava ono što u empirijskom svakodnevnom iskustvu nije moguće.... Ukratko, mi se vidimo kako se gledamo, ali ne tek tako, već posredstvom objekta. I taj objekt je sam pogled."<sup>7</sup> (Samo) refleksivna pozicija bi, dakle, trebala omogućiti da preko posrednog objekta vidimo istinu vlastite pozicije, samu točku s koje gledamo - kao što uz pomoć sustava ogledala vidimo vlastitu stražnju stranu (koja nas čini cjelovitim kao tijelo, dok nam u neposrednom doživljavanju tijela izmiče, a time nam bježi i sama cjelovitost tijela).

Prilikom tumačenja ovoga pitanja moramo iznova uzeti u obzir činjenicu da je Pogačarova praksa sastavljena od dvaju komplementarnih i ponekad skoro nerazdvojivo isprepletenih gledišta, načela muzeja i načela novog parazitizma. Dok muzej "obrađuje", "zrcali" i čitav svijet - uključujući sebe - uvodi u sustav uređenog znanja, načelo parazitizma je nešto drukčije: naseliti se u domaćinu, djelovati u njemu, iskorištavati njegove resurse i tako u drukčijem svjetlu ukazati na materijale, načela, prakse i pretpostavke koje formiraju domaćina. *P.MCA* formira tlocrt znanja parazitskom metodom (koja je inače i sama mobilna te se može artikulirati kao te-renski rad<sup>8</sup>, aktivizam<sup>9</sup> i sl.)

the continuity of reality, and makes it visible only by framing it, the museum takes in itself objects and practices of the "extra-artistic world." By entering the institutional field of art (for example, by being exhibited in the halls of a museum of contemporary art), these objects lose their "reality" and become reflections and representations of reality, but they gain visibility, shape and structure, meaning and new contexts. That is, they enter visibility and thereby an ordered system of knowledge. However, as shown by the example of Ravnikar's planning of the Modern Gallery, the "mirror" of a gallery is neither neutral nor innocent. Concealed or transparent, its structure is the structure of an institution of hierarchy and discipline. Therefore, when a museum of modern art "mirrors" the world with its various practices and realities, it orders that world at the same time, disciplines it and transforms it into a system of knowledge, establishing through it structures of ownership.

## REFLECTION

*P.MCA* thus uses the ability of reflection, made possible by the world of contemporary art, by pointing to the hidden or unnoticed (that is, the repressed) in the reality and subsequently also in those systems that produce knowledge about that reality, acting thus as instances of selection, order, and repression. The essential intervention of *P.MCA* into those systems is precisely pointing to their selective role.

With respect to this, we must draw attention to another view: the self-reflexive dimension of *P.MCA*. Besides using its functions and structure, it treats the institution of museum as one of its crucial objects. Moreover, within the interventions and installations prepared by *P.MCA*, the *P.MCA* itself features as the object of presentation and reflection, and by this I do not mean the fact that occasionally works by painter Tadej Pogačar find their way into the installations of *P.MCA*. It simply concerns the relationship between the individual artist and the institution that I tried to describe above. In this relationship, the institution is formal and formless, even though established and directed by Pogačar himself. What is presented in these relationships is the institution itself. This might lead us to assume that Pogačar wants to

Kao i svaki muzej, i *P.MCA* producira vidljivost koju uvodi u sustave znanja, ali tako da to čini na nekoj metaravni. Radi se o paralelnom i delokaliziranom entitetu (doslavno "para-site", tj. "s onu stranu lokacije") koji nema vlastite "supstancije", materijalnog temelja takve produkcije, nego samo institucionalnu formu kojom se prilijepi na tijelo domaćina i počinje izrabljivati njegove potencijale. Utjelovljuje i lokalizira se, dakle, u domaćinu u datom trenutku i njegove izvore iskorištava za svoju temeljnu muzejsku funkciju - produkciju vidljivosti, odnosno znanja. Tek domaćini mu daju onaj prostor, onu "zrcalnu površinu" koja mu to omogućava. Međutim, time da *P.MCA* kao parainstitucija udvostručuje svoje domaćine, a ujedno je sâm nelociran i nematerijaliziran, u optiku domaćina uvodi određenu dvojnost. Domaćinovom "odsajnom površinom" hvata odsjaje svijeta, ali ujedno se na toj površini ukazuju njegove vlastite strukture, dakle strategije i postupci kojima domaćin proizvodi vizualnost. Odnos tog podvojenja, samozrcaljenja domaćina u parazitivu "paraogledalu" je neizvjestan, krhak i u neprestanoj opasnosti da se preokrene u svoju suprotnost (da domaćin prihvati u sebe parazita, kao što se dogodilo u nizu pervertivnih i kritičkih praksi koje su napadale muzej - muzej, koji se morao prilagođavati tim napadima i na njih odgovarati, pritom se uistinu vrlo modificirao); "prikriveni tlocrt" odnosa moći koji određuje muzej, prema tome, pokazuje se samo fragmentarno i nekako na rubovima tog podvojenja.

#### TOPOSI RADA *P.MCA*

Prije sam rekao da se *P.MCA* razvija i, prema tome, pravi bi pristup trebao biti kronološki. Međutim, s obzirom na to da se radi o muzeju i s obzirom na to da se čini kako je u toj prividno slučajnoj ili samovoljnoj kronologiji moguće identificirati neke glavne teme i njihove povezanosti, pokušat ću oblikovati topološki model muzeja i njegovih područja, odnosno problematika. Bit će to pokušaj zacrtavanja nekakvog tlocrta tog muzeja bez materijalne supstancije, koji postoji samo kao organizacija znanja, a ne kao realna arhitektura. Među ključnim toposima kojima se bave Pogačar i *P.MCA* četiri mi se čine posebno važnim: muzej, ulica, laboratorij i dom.



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use *P.MCA* to realise that turnover which the critically oriented culture of the twentieth century ceaselessly strove to achieve: to notice the circumstances and justification of one's own position with the help of reflection (in theoretical or artistic discourse). That is the sudden turn that Rastko Močnik saw in the picture *Ustajanje Sestara Scipio Nasice* by the Irwin group: "You do not look at the perspective, but rather look at how to look at the perspective ... The work of art makes possible what is impossible in everyday empirical experience. ... Briefly, we see ourselves looking at ourselves, but not just like that, rather through an object. And that object is the look itself."<sup>7</sup> The (self)reflexive position should therefore make it possible to see, through the mediating object, the truth of our own position, the very point from which we look at it - just as with the help of the system of mirrors we can see our own back (which makes us complete as a body, even though it escapes our look in the indirect experience of our body, leading to the escape of the very completeness of the body).

Regarding this question, we must again take into consideration the fact that Pogačar's practice comprises two complementary and sometimes almost inextricably interwoven views: the principle of museum and the principles of new parasitism. Whereas the museum "transforms", "mir-



<sup>7</sup> Rastko Močnik, *Postmodernizem in alternativa*, u: *Extravagantia*, ŠKUC-ZIFF (Studia humanitatis minorae), Ljubljana, 1993.; 103-104.

<sup>8</sup> Npr. u projektu *Pripovijest o dva grada*.

<sup>9</sup> Npr. u projektu *Code: Red*.



<sup>7</sup> Rastko Močnik, *Postmodernizem in alternativa* (Postmodernism and alternative), in: *Extravagantia*, ŠKUC-ZIFF (Studia humanitatis minorae), Ljubljana, 1993, pp. 103 and 104.

sl.6: T. Pogačar, *Kitchen Icon* (*Tomaten Suprematismus*), Project: *Home Stories*, Köln, 1998., foto / photo: Tadej Pogačar



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#### MUSEUM ART

Među Pogačarovim projektima, koje je moguće neposredno povezati s četiri toposa temeljnog kvadrata, možda su najbrojniji oni vezani uz problematiku muzeja. To je razumljivo pomislilo li na posebnu povezanost novog parazitizma i institucionalne forme muzeja, ali i na posebnu društvenu ulogu koju muzej obnaša u odnosu prema produkciji i tradiciji umjetnosti. Zato bismo mogli reći da je temeljni kvadrat zapravo asimetričan, jer jedan njegov član ima posebnu ulogu. Uključivanje muzeja u taj kvadrat upozorava još na nešto: na dijalektičku napetost između uloge subjekta i objekta. Muzej je u tom slučaju predmet analize i prezentacije, ali isto tako i institucionalni okvir; dakle, subjekt te analize i prezentacije. Upravo zato što kao subjekt znanja ima mogućnost odsijavanja čitava svijeta i njegova prezentiranja u uređenom (discipliniranom) sustavu, u taj isti sustav može unijeti i samog sebe. To proturječje prisutno je i u drugim elementima kvadrata i u njihovim međusobnim odnosima. Pojednostavljeno bismo te odnose mogli rezimirati ovako: "tlocrt znanja", kako smo ga pokušali zacrtati za *P.MCA* jest sustav koji pokazuje društvene prostorne i lokacijske odnose kao uređeno znanje. Međutim, to znanje je moguće samo zato jer je i samo uglavljeno upravo u one društvene odnose koje pokušava prikazati. Među projektima u kojima su se Pogačar i

rors", and brings the entire world - including itself - into the system of ordered knowledge, the principle of parasitism is somewhat different: to settle within the host, to operate within him, to use his resources, thus showing in different light the materials, principles, practices, and presumptions which form him. *P.MCA* shapes the ground plan of knowledge by parasitic method (which is itself mobile and can be articulated as field work,<sup>8</sup> activism,<sup>9</sup> etc.)

Just like any other museum, *P.MCA* produces visibility which it introduces in the systems of knowledge, only it does this on a certain meta-plane. It is a parallel and delocalised entity (literally: "para-site", that is, "beyond location"), which does not possess its own "substance", the material foundation of such production, but only an institutional form by means of which it adheres to the body of the host and begins to exploit his potentials. Thus it incarnates and localises itself within the host at the given moment and uses his resources for its basic function of a museum - the production of visibility, that is, knowledge. It is the hosts that give it the space, the "mirror surface" that enables it to do this. However, since *P.MCA* as a para-institution doubles its hosts and is at the same time unlocated and unmaterialised, it introduces a certain ambiguity into the optics of its host. With the help of the host's "reflective surface" it catches the reflections of the world, but at the same time this surface shows its own structures, that is, strategies and procedures by which the host produces visibility. The relationship between this doubling, this self-reflection in the parasite's "para-mirror," is unconscious, fragile, and in constant danger of turning into its own opposition (that the host accepts into himself a parasite, as it happened in a series of perverted and critical practices attacking the museum - and the museum, which had to adapt to the attacks and counter them, was indeed considerably modified in the process); the "hidden ground plan" of the power relations which orients the museum is therefore shown only fragmentary and somehow at the margins of this doubling.

#### TOPOI OF *P.MCA'S* WORK

I have said above that *P.MCA* is in the process of development and therefore the right approach should be the chronological

*P.MCA* prihvatili muzeja najprije možemo spomenuti *Obisk II* (Posjet II)<sup>10</sup>, osobnu akciju koju je Pogačar bez znanja i suradnje javnosti izveo u Prirodoslovnom muzeju u Ljubljani 1993. godine. Tijekom akcije uspostavio je meditativan intenzivan odnos prema muzejskim eksponatima - ostacima pretpovijesnih životinja (*Meditiranje s mamutom, Spavanje s jelenom, Hranjenje medvjeda*). Neoparazitističku strategiju *P.MCA* posve je razvio i jasno formulirao u dva projekta iz 1994. godine, već spomenutoj *West Side Story* i projektu *Umjetnost povijesti - kroz tijelo*. Taj postav, realiziran u Muzeju novije povijesti u Ljubljani (nekadašnjem Muzeju narodne revolucije), bio je možda najneposredniji uzor za novi parazitizam kao strategiju prisvajanja i iskorištavanja domaćinova izvora. Pogačar je u muzejskim izložbenim dvoranama predmetima iz muzejskih zbirki oblikovao instalaciju u kojoj je uz pomoć uloge, razumijevanja i prezentacije tijela govorio o povijesnim i društvenim odnosima. Ta je instalacija pokazala kako je s istim muzejskim predmetima moguće izgraditi različite pripovijesti, odnosno povijesti. U radu *Umjetnost povijesti* vjerojatno se radilo o dva vidika: o oblikovanju, usmjeravanju i upravljanju tijela, dakle o tijelu kao sredstvu i cilju strategija moći, te o traumatičnoj i skandaloznoj dimenzioniranosti tjelesnosti, nepodnošljivoj za djelovanje vladajućeg simboličkog sustava koji se mora potisnuti. Sastavni dio postava bio je ured Uprave *P.MCA*. Pogačar je starim uredskim namještajem, pronađenim u muzeju, oblikovao prostor nalik na birokratske i političke prostore četrdesetih, pedesetih i šezdesetih godina, reprezentirajući tako onu točku moći i upravljanja koja zapravo uspostavlja "priču" u kojoj pojedini muzejski predmeti dobivaju svoje mjesto i značenje. Posjetitelju je time omogućio neposredan pristup do one dubinske razine u radu muzeja koja mu je skoro uvijek nedostupna i prikrivena. U tom sklopu (osim pojedinih postava periodičkih i stalnih izložbi, gdje je *P.MCA* uspješno upotrijebio neoparazitske strategije) mogu spomenuti još barem jedan projekt: *P.A.R.A.S.I.T.E. Security* je započeo na 2. trijenalu slovenske umjetnosti U3 u Modernoj galeriji u Ljubljani 1997. godine da bi se zatim nastavio na više drugih izložbi. Projekt povezuje dvije opsesije koje se tiču muzeja: sigurnost i neprestano sakupljanje, klasificiranje, arhiviranje i prezentiranje. Muzejski namještenci su sakupljali, uređivali, arhivirali i izlagali otiske prstiju posjetitelja.

one. However, since it is a museum, and since it appears that in this apparently accidental or arbitrary chronology it is possible to identify certain main themes and their relations, I will try to create a topological model of the museum and its domains or problems. It will be an attempt to delineate a ground plan for that museum without material substance, which exists solely as an organisation of knowledge and not as real architecture. Among the key topoi employed by Pogačar and *P.MCA*, four seem to me of particular importance: museum, street, laboratory, and home.

#### MUSEUM ART

Among those Pogačar's projects which can be directly connected to the four topoi of the basic square, perhaps the most numerous are those related to the problem of the museum. It is understandable if we consider the peculiar link between new parasitism and the institutional form of the museum, as well as the social role played by the latter in relation to art production and art tradition. Thus we might say that the basic square is actually asymmetric because one of its members is assigned a special role. The inclusion of the museum in the square points to another thing: to the dialectic tension between the roles of subject and object. In this case, the museum is an object of analysis and interpretation, but also an institutional framework, that is, the subject of that analysis and interpretation. Precisely because it has, as the subject of knowledge, the possibility to reflect the entire world and to present it in an ordered (disciplined) system, it can also introduce itself into that system. This contradiction is present in other elements of the square as well, and also in their mutual relationships. In order to present it in a simplified way, let us resume these relationships in the following way: the "ground plan of knowledge," as we tried to delineate it for *P.MCA*, is a system demonstrating social relationships of space and location as ordered knowledge. However, this knowledge is only possible because it is itself embedded in those social relationships it seeks to present.

Among the projects in which Pogačar and *P.MCA* dealt with the museum, we might first mention *Obisk II* (Visit II),<sup>10</sup> personal action that Pogačar performed at the Museum of Natural Sciences in Ljubljana in



<sup>10</sup> *Obisk II* ubraja se među projekte koje Pogačar označava kao *No Event Actions*, akcije bez događaja. Prvu akciju te vrste, *Obisk I*, izveo je u Prirodoslovnom muzeju 1981. godine.



<sup>8</sup> E.g. in the project *Zgodbe o dveh mest* (Tale of two cities)

<sup>9</sup> E.g. in the project *Code: Red*.

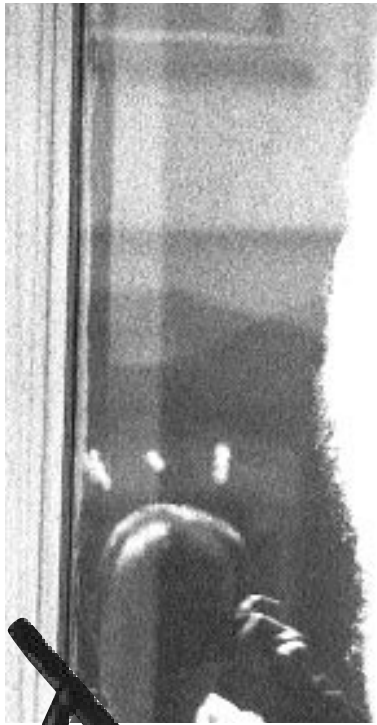
<sup>10</sup> *Obisk II* (Visit II) belongs to those projects of which Pogačar speaks as *No Event Actions*. First of this sort was *Obisk I*, which he realised at the Museum of Natural Sciences in 1981. godine.

sl.7: T. Pogačar, *Tales of Two Cities*, Galerija likovnih umetnosti / Gallery of Visual Arts, Ravne na Koroškem, 2000., foto / photo: Tadej Pogačar

## STREET ART

Ulica se u Pogačarovu radu pojavljuje kao javni prostor čiju slojevitost i proturječja prikrivaju sustavi usmjeravanja našeg pogleda time što pojedina gledišta izguravaju na rub ili u nevidljivost. Tako je prilikom posezanja u ulične prostore jedna od ključnih strategija *P.MCA* preusmjeravanje pogleda i postavljanje previdenog i odgurnutog u prvi plan. Tipični primjer tog pristupa su *Kraljevi ulice*, projekt koji je *P.MCA* realizirao u sklopu projekta *SCCA-Ljubljana Urbanaria* u razdoblju od 1995. do 1997. godine. Pogačar je u središte pažnje postavio inače rubne klošare, "kraljeve ulica". U akciji koju su najavljivali plakati s natpisom "Kraljevi dolaze" klošari su na nekoliko sati na ulicama dobili svoja kraljevska "prijestolja". Ta prijestolja su, naravno, ujedno bila i svojevršne kazališne pozornice i muzejski postamenti. (To je pogotovo postalo jasno kada je Pogačar u Moderna Museet u Stockholmu klošaricu posjeo na stolicu na takvom

1993, without knowledge and co-operation of the public. During this action, he established a meditative relationship with the museum exhibits - remnants of prehistoric animals (*Meditating with the Mammoth, Sleeping with the Deer, Feeding the Bear*). He fully developed and clearly formulated the neoparasitic strategy of *P.MCA* in two projects from 1994, the above-mentioned *West Side Story* and *Umetnost zgodovine - skozi telo* (The Art of History - Through the Body). This installation, realised in the Museum of Modern History in Ljubljana (former Museum of People's Revolution), was perhaps the most direct model for new parasitism as a strategy of appropriation and exploitation of host's resources. In the exhibition halls of the museum and using objects from its collections, Pogačar created an installation in which he exploited the role, understanding, and presentation of the body in order to speak of historical and social relationships. This installation showed that it is possible to use the same museum exhibits in order to create different stories or histories. The *Art of History* probably expressed two viewpoints: the shaping, orienting, and directing the body, that is, the body as the tool and the aim of power strategies, and the traumatic and scandalous dimensioning of corporeality, unbearable for the operation of the established symbolic system which must suppress them. A constitutive part of the installation was the office of the Direction of *P.MCA*. With the help of old office furniture that he found in the museum, Pogačar created a space reminiscent of the bureaucratic and political spaces of the 40s, 50s, and 60s, representing thus the point of power and rule which would actually establish the "story" in which individual museum exhibits would acquire their space and meaning. In this way, he enabled the visitor to access directly the essential plane of the operation of a museum, which otherwise practically always remains inaccessible and concealed. Within this framework, (besides certain installations with exhibits from temporary exhibitions and permanent collection, for which *P.MCA* successfully used its neoparasitic strategies) I could mention at least one more project: *P.A.R.A.S.I.T.E. Security* began at the 2nd Triennale of Slovenian Art U3 at the Modern Gallery in Ljubljana in 1997 and continued at a number of other exhibitions. The project links two obsessions of a museum: security and



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postamentu u sobi s Duchampovim radovima i time je zapravo proglasio *ready-made*.) Jasno je da je vidljivost u kontekstu javnog prostora moguće osobito dobro doseći naglašeno teatralnim, kazališnim sredstvima. U projektu *Code: Red*, u kojem se P.MCA bavi pitanjem prostitucije, pokazalo se kako su kazališna sredstva vrlo djelotvorna pri otvaranju prostora za razmišljanje, analizu i akciju. Šator, postavljen u sklopu Venecijanskog bijenala 2001. godine, bio je nenacionalni paviljon, aktivistička točka, komandni most, ali i ulično kazalište. Kazalište se pohodnom suradnicom projekta s crvenim kišobranama po gradu raširilo na venecijanske ulice i trgove. (Osim sustava vidljivosti, ključni je vidik ulične djelatnosti P.MCA analiza ekonomskih sustava i tokova. P.MCA ne zanimaju samo parazitizam i paraliziranost, već i paralelni sustavi, a na ulici se prepliću paralelni ekonomski sustavi: prosjačenje, prostitucija, ulična trgovina, sakupljanje i preprodavanje otpadnih materijala, ali i kriminal.)

#### LAB ART

Konceptom laboratorija Pogačar se bavio u seriji radova koji su započeli 1993. godine instalacijom *Laboratorium I*. Instalacija je postavljena u javnosti nedostupnom privatnom prostoru. Radilo se o ruševinama nastalim nakon neuspjelog laboratorijskog pokusa. S posljedicama tog pokusa javnost se upoznala samo putem fotografskih dokumenata i opisa. "Za postav *Laboratorium I* važno je odsustvo instance javnosti, jer je prostor sličnih projekata (istraživanja, eksperimenti) uvijek "privatan" ili obavezan šutnjom (tajnošću) određenih elita i odabranika."<sup>11</sup> U umjetničkoj tradiciji zadnjih dvaju stoljeća laboratorij često ima karakter jezivog (*uncanny, unheimlich*). To je značenje povezano upravo s nedostupnošću događanja u njemu. Međutim, tajnost i privatnost još nisu dovoljni za pretvaranje laboratorija u nešto opasno i prijeteće. Možda je taj učinak moguće povezati s poznatim odlomkom iz Engelsova djela Ludwig Feuerbach i zalazom klasične njemačke filozofije; Engels tvrdi da su "eksperiment i industrija" najdjelotvorniji kritičari filozofskog agnosticizma i skepticizma, Kantove "stvari po sebi" i drugih takvih "filozofskih muha". Ako filozof postavlja pitanje: "Kako mogu znati što je istina?", Engels mu odgovara: "Uz pomoć prakse." Ako mogu analizirati prirodni

constant collection, classification, archiving, and presentation. The employees of the museum were collecting, ordering, archiving, and exhibiting fingerprints of the visitors.

#### STREET ART

In Pogačar's work, the street appears as a public space the complexity and contradictions of which are concealed by the systems of direction of our view in which certain views are pushed to the margins or to invisibility. Therefore, with interventions in street spaces, one of the crucial strategies of P.MCA is to redirect the view and place the overlooked and the repressed into the first plane. A typical example of this approach is the project *Kralji ulice* (Kings of the Street), realised by P.MCA in the framework of the project SCCA-Ljubljana *Urbanaria* between 1995 and 1997. In the focus of attention Pogačar placed the otherwise marginal homeless, "kings of the street." In an action announced by posters with the inscription "Kings are coming," the homeless could for a few hours occupy their royal "thrones" in the street. Naturally, these thrones were also theatre stages and museum pedestals of a sort. (This became particularly clear when Pogačar at the Moderna Museet in Stockholm placed a homeless woman in a chair on such a pedestal, which was situated in the room with works by Duchamp, thus actually proclaiming her a *ready-made*.) It is obvious that it is possible to accomplish visibility within the context of public space especially with strikingly theatrical, theatre-like means. In the project *Code: Red*, in which P.MCA deals with the problem of prostitution, it became clear that theatrical means are very efficient in opening space for reflection, analysis, and action. A tent placed in the framework of the Biennale at Venice in 2001 was a non-national pavilion, an activist point, the commander's bridge, but also the street theatre. In a procession of female co-workers at the project, carrying red umbrellas through the city, the theatre spread to the streets and squares of Venice. (Apart from the systems of visibility, the crucial view of the street activity of P.MCA is the analysis of economic directions and processes. P.MCA is not interested exclusively in parasitism and para-location, but also in the parallel systems, and



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<sup>11</sup> Pogačar, *Laboratorium*; 7.

sl.8/9: T. Pogačar, *Tales of Two Cities*, Galerija likovnih umetnosti / Gallery of Visual Arts, Slovenj Gradec, 2000., foto / photo: Tadej Pogačar





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proces, izolirati ga iz njegove prirodne okoline i eksperimentalno izvesti u laboratoriju, a potom upotrijebiti u industriji, onda su Humove dvojbe o uzročnosti očito besmislene. Nije presudno je li neka kemijska formula "sintetički apriorni sud" ili samo "aposteriorni sud", važno je da je upotrebljiva u industriji. Kriterij znanja postaje njegova praktična upotrebljivost, osobito u industrijskoj proizvodnji. Ali bez obzira na to što je o tome mislio Engels, širenje znanja o svijetu ujedno znači podređivanje tog svijeta masovnoj produkciji, dakle podređivanje logici kapitala i njegove akumulacije. Jezivi "ludi znanstvenik" u laboratoriju (a možda još jeziviji, i na neki način ništa manje lud, hladni, racionalni i pragmatični tehnolog) možda je upravo personifikacija iracionalnog nagona kapitala koji sve podređuje sebi i sve preobražava u višak vrijednosti, dok je

street is the place of interaction of parallel economic systems: beggary, prostitution, street trade, collection and selling of waste and also crime.)

#### LAB ART

Pogačar dealt with the concept of laboratory in a series of works that he began in 1993 by the installation of *Laboratorium I* in a private space inaccessible to the public. It was a space demolished in a failed laboratory experiment. The public was acquainted with the consequences of that experiment only through photographic documentation and descriptions. "For the installation *Laboratorium I* the absence of the public instance is crucial, since the space of similar projects (research, experiments) is always "private" or bound by silence (secrecy) of particular elites or the initiated."<sup>11</sup> In the artistic tradition of the past two centuries, laboratory has often had the character of the *uncanny* (*unheimlich*). This meaning is linked precisely to the inaccessibility of information about what is happening there. However, secrecy and privacy are not enough to turn the laboratory into something dangerous and threatening. Perhaps this effect can be related to the waning of German classical philosophy and the extract of Engels's work on Ludwig Feuerbach, in which he states that "experiment and industry" are the most efficient critics of philosophical agnosticism and scepticism, Kant's "thing in itself" and other similar "philosophical caprices". If the philosopher raises the question: "How should I know the truth?", Engels replies to him: with practice. If I am able to analyse a natural process, isolate it from its natural environment, perform as an experiment in the laboratory, and subsequently use it in industry, then Hume's doubts about causality must be meaningless. It is not decisive whether a chemical formula is a "synthetic aprioristic judgement" or just an "aposterioristic judgement"; what matters is whether it is used in industry. The practical usability of knowledge becomes its criterion, particularly in industry production. However, no matter what Engels thought, the spread of knowledge in the world means at the same time subordination of that world to mass production, that is, subjugation to the logic of the capital and its accumulation. The uncanny "mad scientist" in the labora-

<sup>11</sup> Pogačar, *Laboratorium*, 7.

nihilizam "neuspjelog pokusa" koji uzrokuje rušenje demonstracija uništavajuće, nihilističke strane kapitala kao vlastite bezumne akumulacije.

## HOME ART

Četvrti ključni topos koji se pojavljuje kod Pogačara jest prostor doma. Najpotpunije neoparazitističko pretresanje doma predstavlja projekt *Home Stories* iz 2000. godine. Pogačar i *P.MCA* naselili su se u stan povjesničara umjetnosti Daniela Spankea u Kölnu. I taj je projekt - naravno, zbog privatnog karaktera doma - dostupan javnosti samo preko sabranog dokumentarnog materijala. Mogli bismo reći da je dom u koji se naselio *P.MCA* za njega na jednoj strani objekt istraživanja a na drugoj prostor kreativnosti. U svjetlu Pogačarove intervencije "dom" se pokazao kao splet urođeničkih sustava, praksi, tehnologija i modela, ali i specifičnih predmeta, slika i ikonografije. Ti sustavi uglavljaju dom, obiteljske strukture, domaće prakse i ekonomiju u društveni i povijesni kontekst te ih prilagođavaju tom kontekstu. Osim toga, dom je sediment različitih praksi i tradicija koje se održavaju u njegovu razvoju i transformacijama. Metoda *P.MCA* koja je osvojila ta gledišta bila je posredna. Nije se, dakle, radilo o neposrednim sociološkim i antropološkim istraživanjima, nego o uspostavljanju situacija koje su iskorištavale različite elemente doma, a koje se dalo iščitavati i kao umjetnost i kao kreativnu igru. Kuhinjska ikona je, na primjer, ponavljanje Maljevičeva *Crvenog kvadrata*, ali upotrebom kuhinjske ikonografije suvremenog potrošačkog društva. Pogačar je crveni kvadrat naslikao kečapom na bijeloj kuhinjskoj krpi. Pritom si je kao receptom iz kuharice pomagao reprodukcijom Maljevičeva rada u katalogu. Međusobno prelamanje proturječnih kodova stvorilo je učinak humora, a ujedno je te kodove osvijetlilo kao vizualne i konceptualne sustave koji određuju i usmjeravaju stavove i djelatnosti.

## RASPOREDNI ODNOSI

Možemo vidjeti da se spomenuta četiri toposa povezuju, odnosno raspoređuju s obzirom na određene odnose. Pogačaru su od posebne važnosti odnosi koje bismo mogli svrstati u područje moći, osobito je eko-

tory (and perhaps the even more uncanny and in some way equally mad, cold, rational, and pragmatic technologist) are perhaps precisely the impersonifications of the irrational drive of the capital which has subordinated everything to itself and transformed everything to surplus value, whereas the nihilism of a "failed experiment" causing destruction is a demonstration of the destructive, annihilating side of the capital as its own irrational accumulation.

## HOME ART

The fourth key topos of Pogačar is the space of home. The most complete neoparasitic discussion of home is the project *Home Stories* from 2000. Pogačar and *P.MCA* moved into the apartment of art historian Daniel Spanke in Cologne. This project was likewise - certainly because of the private character of home - accessible to the public only through the collected documentation material. We might say that the home in which *P.MCA* settled represented for it on one hand the object of investigation, and on the other the space of creativity. In the light of Pogačar's intervention, the "home" showed itself as a cluster of ordering systems, practices, technologies, and models, but also of specific objects, images, and iconography. These systems place home, family structures, domestic practice and economy into the social and historical context and adapt them to that context. Besides, home is a sediment of various practices and traditions kept throughout the process of its development and transformations. The method by which *P.MCA* conquered these views was indirect. Therefore, it did not consist of direct sociological and anthropological research, but rather establishing situations that used various elements of home and could also be interpreted as art or a creative game. The icon for the kitchen was, for example, the repetition of Malevich's *Red Square*, but with the use of kitchen iconography of the modern consumer. Thus, Pogačar painted a red square with ketchup on a white dishcloth, using thereby a reproduction of Malevich's painting in a catalogue as he would use a recipe from a cookbook. The overlapping of contradictory codes created the effect of humour and at the same time exposed these codes as visual and conceptual systems that orient and direct attitudes and activities.

## DISTRIBUTIVE RELATIONSHIPS

We can observe that the mentioned four topoi are linked, that is, distributed according to certain relationships. Of particular importance for Pogačar are those relationships that can be classified into the field of power, and the economy is notably one of them. When Pogačar settles in a particular environment, he is always interested in its economy. Naturally, in the field of power economy equals knowledge. When P.MCA analyses a museum, school, laboratory, home, etc., it again and again raises the question of knowledge, its possession, structuring, and ordering. Besides the field of power, another type of relationships appears important: those that we can classify as spatial. Thereby, it is crucial to distinguish between the public and non-public (private) spaces.

## FICTIVE GROUND PLAN OF *P.MCA*

Starting from the enumerated clusters and relationships, I will eventually try to create the fictive "ground plan" of *P.MCA*, the topological system of the domain of its activity. I am of the opinion that all fields comprised by *P.MCA* can be classified with respect to two axes that I will term the "spatial axis" and the "axis of power". Whereas the first is determined by the relationship between public and private, the second is defined by that between knowledge and economy. These two axes constitute the basic square formed by the home and the laboratory in the field of private, and the street and the museum in the field of public.

The home and the street create the axis of economy that expands into a triangle with the third crucial element: the factory, which lies at the intersection of public and private. (Dealing with the factory as space, system, and a factor of local urbanism, economy, ecology, etc. is not particularly usual with Pogačar; among other projects, we can observe it in his *Tale of Two Cities*: there the factory is situated in a broader context of the analysis of two neighbouring towns, Slovenj Gradec and Ravne na Koroškem.) The museum and the laboratory as the third element of knowledge include school, which is likewise located at the intersection of public and private. This "triangle of knowledge" is very



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nomija jedan od takvih odnosa. Kad se Pogačar naseli u određenu okolinu, uvijek ga zanima njezina ekonomija. Naravno, na području moći ekonomiji je ekvivalentno znanje. Kada *P.MCA* analizira muzej, školu, laboratorij, dom itd., uvijek se iznova pita o znanju, njegovu posjedovanju, strukturiranju i uređivanju. Osim područja moći, još mi se jedan tip odnosa čini bitnim: odnosi koje možemo odrediti kao prostorne. Tu je ključna podjela na javne i nejavne (privatne) prostore.

## FIKTIVNI TLOCRT *P.MCA*

Polazeći od nabrojanih sklopova i odnosa, konačno ću pokušati oblikovati fiktivni "tlocrt" *P.MCA*, topološki sustav područja njegove djelatnosti. Mislim da je sva područja koje obuhvaća *P.MCA* moguće rasporediti u odnosu na dvije osi koje nazivam "prostorna os" i "os moći". Prvu određuje odnos između javnoga i privatnoga, a drugu odnos između znanja i ekonomije. Te dvije osi čine temeljni kvadrat koji oblikuju

sl.11/12: T. Pogačar, School's out!, Gimnazija Šentvid / Šentvid High School, Ljubljana, 1997., foto / photo: Bojan Salaj

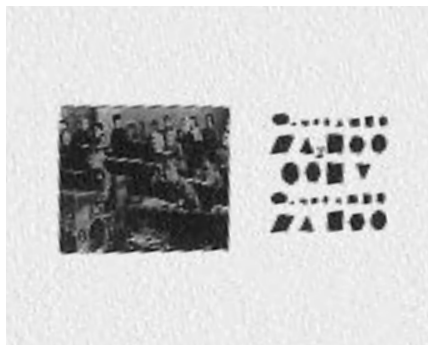
dom i laboratorij na području privatnog i ulica i muzej na području javnog.

Dom i ulica uspostavljaju os ekonomije koja se širi u trokut s trećim bitnim elementom, tvornicom, koja leži na sjecištu javnog i privatnog. (Bavljenje tvornicom kao prostorom, sustavom i sastavnicom lokalnog urbanizma, ekonomije, ekologije i sl. kod Pogačara baš i nije često; na nj nailazimo između ostalog, u *Pripovijesti o dva grada*: tu je tvornica umještena u širi kontekst analize dvaju susjednih gradova, Slovenj Gradeca i Ravni na Koroškem.) Muzej i laboratorij kao treći element trokuta znanja uključuju školu, isto tako na sjecištu javnog i privatnog. Taj "trokut znanja" vrlo dobro reprezentira rad uključen u postav *Laboratorium II* na Likovnom salonu u Celju 1994. godine. Radi se o dvije ploče s natpisima *Museum* i *Laboratorium*; muzej i laboratorij, kao komplementarne institucije znanja, sintetizirane su u školi na koju upozoravaju natpisi kredom na crnim školskim pločama. (Pogačar je školu obrađivao u projektu *School's Out!*; kao što se u *Home Stories* naselio u dom, ovdje se naselio u školu, upotrijebivši prostore, predmete, slike i ikonografiju za postav koji je osvijetlio djelovanje sustava koji formiraju/discipliniraju pojedinca i njegovo znanje uvodeći ga u društvene sustave.)

Os dom - laboratorij, dakle os privatnog prostora, također možemo raširiti u trokut uvođenjem umjetničkog atelijera kao sjecišta između elemenata znanja i ekonomije. Na drugoj strani trokut javnog prostora oblikuju muzej, ulica i lokal kao sjecište znanja i ekonomije. (Pod pojmom lokal podrazumijevam specifične prostore dostupne javnosti, koji su ipak zatvoreni - na primjer trgovine, gostionice, obrtničke radionice, noćne klubove i sl.) U *Pripovijesti o dva grada* Pogačar je analizirao i funkciju lokala, u projektu u kojem je svojim privremenim nastanjivanjem dvaju gradskih prostora sintetizirao svoje dotadašnje interese i otvorio neke nove.

Osnovne osi također su i osi preslikavanja i projekcije. Njihovim se posredovanjem privatno preslikava u javno i obrnuto, a znanje u ekonomiju i obrnuto. Projekcijom se moć projicira u prostor i obrnuto. ▼

sa slovenskog na hrvatski preveo / translated from Slovenian into Croatian by: Igor Španjol



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well represented by a work included in the installation *Laboratorium II* at the Salon of Visual Arts in Celje in 1994. It consists of two plates bearing the inscriptions *Museum* and *Laboratorium* - the museum and the laboratory as two complementary institutions of knowledge synthesised in the school, pointed to by the inscriptions in chalk on school blackboards. (Pogačar dealt with school in the project *School's Out!*; just like in *Home Stories* he moved into a home, in this one he moved into a school, using its spaces, objects, images, and iconography for an installation which elucidated the operation of the system which forms/disciplines the individual and his knowledge, introducing him into social systems.)

The axis home - laboratory, that is, the axis of private space, can be likewise expanded into a triangle by introducing the artist's atelier as the intersection between the elements of knowledge and economy. On the other side, the triangle of public space is formed by the museum, the street, and the locale as the intersection of knowledge and economy. (Under the term locale I understand specific spaces accessible to the public, but enclosed, such as shops, bars, artisans' workshops, nightclubs, etc. In the *Tale of Two Cities*, Pogačar analysed the function of such locales in a project in which, by means of his own temporary settlement in two urban spaces, he synthesised his former interests and opened up some new ones.

The basic axes are also axes of copying and projection. Thus, private is being copied into public and vice versa, knowledge into economy and vice versa. Power is being projected into space and vice versa. ●

s hrvatskog na engleski preveo / translated from Croatian into English by: Goran Vujasinović

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