

nada
beroš

melankolija weekend arta u prepolitičnom vremenu

melancholy of weekend art in pre-political times

▼ Tezu o kraju povijesti, odnosno kraju ideologija u koju su se zaklinjali prvoborci postmoderne možda je najduhovitije persiflirao slovenski filozof lakanovske orijentacije, Slavoj Žižek, u svojoj čuvenoj usporedbi WC školjki u Francuskoj, Njemačkoj i SAD-u, te u primjerima različitih načina brljanja stidnih dlaka kod studentske mladeži yuppijevskog, posthipijevskog i punkerskog svjetonazora¹. Pokazujući žilavost ideologija na banalnim primjerima iz svakodnevnog okruženja na kraju našeg stoljeća/tisućljeća, Žižek je posredno odgovorio i na pitanja koja muče teoriju umjetnosti, pitanja koja je iznimno britko postavio, na primjer, Arthur Danto u svojoj knjizi *After the End of Art*². Ako je umjetnost doista završila u šezdesetima, ako su Warholove *Brillo kutije* čvrsta razdjelnica između umjetnosti i "umjetnosti nakon smrti umjetnosti", o čemu je bilo riječi u desetljećima koja su slijedila, ili - ono što nas ovdje posebno zanima - što se to događalo u devedesetima? U koliko je mjeri umjetnost proteklog desetljeća svjedočila kraj ideologija? Jesu li regionalne razlike imale kakvog značenja u sveopćoj globalizaciji?

Usredotočit ćemo se na jedan primjer - *Weekend Art: Hallelujah the Hill*. To je umjetnički projekt čiji je duhovni otac Aleksandar Ilić, a ravnopravni akteri Ivana Keser i Tomislav Gotovac. Svoju su tročlanu neformalnu skupinu, zbog iznimno visoka stasa, duhovito nazvali XXXL. Više od činjenice što je *Weekend Art* izazvao veliku pozornost na međunarodnoj sceni, postavši najizlaganijim projektom suvremene hrvatske umjetnosti u devedesetima, zanima nas kako je bilo moguće da su ugledni kustosi svjetskih priredbi birali taj projekt za elaboriranje posve suprotnih teza - na jednoj strani kao primjer dezideologizirane umjetnosti (Jérôme Sans: *FARNIENTE*, Maison de la culture u Amiensu, 1999.), a na drugoj kao primjer umjetnosti koja ima duboke korijene u društvenoj stvarnosti (Zdenka Badovinac: *Body and the East*, Moderna galerija, Ljubljana, 1998.; David G. Torres: *Vida Política*, Sala Montcada de la Fundacion *La Caixa*, Barcelona, 1999.; Bojana Pejić i David Elliott: *After the Wall*, Moderna Museet, Stockholm, 1999.).

Je li riječ o konfuznom projektu koji okuplja u sebi odveć divergentne elemente ili pak o nedosljednim interpretatorima bez sigurnih estetskih kriterija, ili smo naprosto zarobljeni u vremenu koje ne može prepoznati svoje lice?

Analizirajući umjetničku praksu devedesetih, kritičari se slažu kako je jedna od dominantnih značajki tog desetljeća, podjednako na Zapadu kao i na Istoku, naglašena crta agresivnosti koja često graniči s (auto)

● The thesis concerning the end of history, or the end of ideologies, that was sworn upon by the earliest fighters of postmodernism, was derided in probably the wittiest way by the Slovene philosopher of the Lacanian orientation, Slavoj Žižek, in his famous comparison of toilets in France, Germany and the USA, and in examples of various ways of pubic hair shaving by the student youth of yuppie, post-hippy and punk worldviews¹. By demonstrating the toughness of ideologies through trivial examples from everyday life at the end of our century/millennium, Žižek indirectly answered the questions agonising the theory of art, questions which, for instance, were put forward most poignantly by Arthur Danto in his book *After the End of Art*². If art indeed ceased to exist in the sixties, if Warhol's *Brillo Boxes* made the firm division between art and "art after the end of art", what was then going on in the decades to come, or - what interests us most here - what was happening in the nineties? To what extent did the art of the last decade witness the end of ideologies? Were the regional differences of any significance in overall globalisation?

We shall focus on the example of *Weekend Art: Hallelujah the Hill*, an art project whose spiritual father is Aleksandar Ilić, and equal participants Ivana Keser and Tomislav Gotovac. Because of their exceptional height, they wittily named their three-person informal group XXXL. More than a fact that *Weekend Art* has attracted a lot of attention in the international scene, and has become the most exhibited project of contemporary Croatian art of the nineties, we are interested to see how it was possible that respectable curators of world exhibitions chose this project to elaborate on utterly opposite theses - dis-ideologised art on the one side (Jérôme Sans: *FARNIENTE*, Maison de la culture in Amiens, 1999), and art deeply rooted in social reality on the other (Zdenka Badovinac: *Body and the East*, Moderna galerija, Ljubljana, 1998; David G. Torres: *Vida Política*, Sala Montcada de la Fundacion *La Caixa*, Barcelona, 1999; Bojana Pejić i David Elliott: *After the Wall*, Moderna Museet, Stockholm, 1999).

Is this a case of a confused project bringing together too divergent things, or rather of inconsistent interpreters lacking some definite aesthetic criteria? Are we just captured in time incapable of recognising its own face?

When analysing the artistic practice of the nineties, critics seem to agree that one of the dominant characteristics of the decade, equally so in the West as in the East, is a strongly manifested streak of aggressiveness

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¹ Marina Gržinić i Ana Smid, video *Post-socializam + IRWIN*, 1997.

² Arthur C. Danto, *Art After the End of Art - Contemporary Art on the Pale of History*, Princeton University Press, Princeton, New Jersey, 1997.

¹ Marina Gržinić and Ana Smid, video *Post-socialism + IRWIN*, 1997

² Arthur C. Danto, *Art After the End of Art - Contemporary Art on the Pale of History*, Princeton University Press, Princeton, New Jersey, 1997.





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sl.1: A. Ilić, *Weekend Art: Hallelujah the Hill (vrh)* / (top), 1996-2000.

sl.2: A. Ilić, *Weekend Art: Hallelujah the Hill (klanac)* / (gorge), 1996-2000.

destrukcijom. Kada Danac Peter Land u svojim video radovima neprestance iznova pada s ljestava ili se kotrlja niza stuba ne bi li tim "idiotizmom ponavljanja" zanijekao smislenost svakog ljudskog čina, kada švedska umjetnica Annika von Hausswoloff unakazuje žensko tijelo kako bi kod gledatelja izazvala estetski užitak, a ruski umjetnik Oleg Kulik opći s psom u potrazi za pravednijim društvenim poretkom, onda nas svi ti "novi" prizori moraju podsjetiti na "već viđeno". Dakako, na umjetničku praksu kasnih šezdesetih i sedamdesetih godina koju je kritika označila pomalo nepreciznim nazivom *akcionizam*, okupivši pod tim pojmom različite oblike body-arta, performansa, umjetničkih akcija koje su u prvi plan postavljale tijelo, najčešće živo tijelo umjetnika.

Tako je, primjerice, američki umjetnik Chris Burden prostrijelio svoju ruku, odnos-

which is often on the verge of (self)destruction. When in his early video works the Dane Peter Land constantly falls off the ladder or rolls down the stairs in order to deny through this "idiocy of repetition" the meaningfulness of every human act, when the Swedish artist Annika von Hausswoloff disfigures a female body to provoke an aesthetic pleasure with the viewers, and when the Russian artist Oleg Kulik engages in sexual intercourse with a dog in search of a more justified social order, then all these "new" scenes have to provoke in us the feeling of "déjà vu". This, of course, refers to the artistic practice of the late sixties and seventies that the critics slightly imprecisely named *actionism*, under which various forms of Body-Art, performance, artistic actions with the body, mostly the living artist's body, in the foreground, were brought together.



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no dao se prikovati za krov Volkswagena, Marina Abramović i njezin partner Ulay šamarali su jedno drugo do krajnje iscrpljenosti, Yoko Ono dopuštala je gledateljima da odluče o sudbini njezina tijela ponudivši im ubojiti arsenal... Zanimljivo je da su mnogi akteri prvog vala *akcionizma* još uvijek aktivni na umjetničkoj sceni i ne manje žestoki nego u sedamdesetima. To vrijedi i za rodonačelnika performansa u Hrvatskoj, Tomislava Gotovca, kojeg, međutim, sada po prvi put susrećemo u drukčijoj ulozi, kao člana umjetničke skupine XXXL, u projektu *Weekend Art*, u gotovo melankoličnom, pastoralnom okruženju.

Što se, dakle, dogodilo u umjetnosti devedesetih?

Dok su šezdestih i sedamdesetih "alternativci" u najvećoj mjeri težili "šokirati gra-

So, for instance, the American artist Chris Burden shot his hand and had himself nailed down to the roof of a Volkswagen, Marina Abramović and her partner Ulay slapped each other's face until they were completely exhausted, Yoko Ono let her viewers decide on the destiny of her body by offering them fatal arsenal... It is interesting that many of the protagonists of the first wave of *actionism* are still actively involved in the art scene and they are no less fierce than they were in the seventies. The same goes for the creator of the performance in Croatia, Tomislav Gotovac, who can now, for the first time, be seen playing a different role, that of a member of the art group XXXL, in the project of *Weekend Art*, in an almost melancholic, pastoral setting.

What did then happen in the art of the nineties?

sl. 3: A. Ilić, *Weekend Art: Hallelujah the Hill* (stijene i voda) / (rocks and water), 1996-2000.



sl.4: A. Ilić, *Weekend Art: Hallelujah the Hill (ručak) / (lunch)*, 1996-2000.

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³ Međutim, ne treba zaboraviti da se sedamdesetih pojavljuje struja umjetnika koja se maskiranjem u "neprijateljski medij" subverzivno uvlači u samo središte moći (Barbara Kruger, Jenny Holzer, Dennis Adams).

³ However, one should not forget that in the seventies a stream of artists appeared who put on a "mask" of "antagonistic medium" and thus subversively sneaked into the centre of power itself (Barbara Kruger, Jenny Holzer, Dennis Adams)

danina", izazvati prezir, uspostaviti dva jasno odvojena tabora "mi" i "oni"³, devedesete su, čini se, pomirljivije. Komunikacija sada postaje ključna riječ, a umjetnici se trude uspostaviti prisni dodir s publikom, pretvarajući je često puta u glavnog aktera svoga djela, ponekad posve potiskujući svoj umjetnički ego. Stoga se mnogi umjetnički projekti u devedesetima jedva razlikuju od, primjerice, korisnih društvenih akcija, a sam artefakt često je izjednačen s proizvodima popularne kulture, primjerice, plakatima, letcima, razglednicama, bombonima... koje publika uzima, "trošeći" umjetničko djelo sve do njegova potpuna nestanka, dematerializacije.

Karakteristična pojava u umjetnosti devedesetih su tzv. *giving artists* - umjetnici *darivanja*. Inicirali su je umjetnici poput Felixa Gonzaleza-Torresa i Davida Hammonsa, a u

While in the sixties and seventies "followers of alternative trends" mostly aimed to "shock a citizen", provoke contempt, establish two clearly divided parties of "us" and "them"³, the nineties seem to be more reconcilable. Communication is now the key word, and artists try hard to establish a close relationship with the audience, transforming it very often into the main protagonist of its act, and sometimes even fully repressing their artistic ego. For this reason it is very hard to tell any difference between art projects of the nineties and, for instance, actions of social benefit. The artefact itself is very often equalised with the products of popular culture such as posters, leaflets, postcards, sweets... which the public can take with them, thus "consuming" a work of art until it no longer exists, until it is dematerialised.

njoj je bitno naglašena socijalna funkcija umjetnosti, neposredna komunikacija s publikom i gest darivanja. Ta je pojava postala važnom protutežom sveopćem zveckanju novcem. (To što su njihovi galeristi pritom zaradili velike novce, druga je strana medalje.)

S druge strane, čitav je niz umjetnika spreman učiniti transparentnim *trag novca* u umjetnosti. Posvemašnja komercijalizacija, ali s izrazitom osviještenošću koja graniči s cinizmom prisutna je u radu dvoje mladih austrijskih umjetnika, Swetlane Heger i Plamena Dejanova. Austrijski tandem svoj prostor na izložbi na koju su pozvani iznajmljuju poznatim tvrtkama poput, primjerice, BMW-a, koji ga potom koristi kao komercijalni prostor prodaje, za uzvrat darujući umjetnicima sportski automobil. Marketinški pristup u njihovu radu, svojevrsan faustovski pakt između suvremene umjetnosti i korporativnog novca, postao je ne samo legitimna umjetnička strategija, nego i modus vivendi. Tako će proračun predviđen za izložbu bez imalo moralnih dvojbi potrošiti na vlastito ljetovanje, dok će na vratima galerije postaviti natpis "Zatvoreno zbog godišnjeg odmora"⁴.

Nakon radikalizama i drastičnih pristupa tijelu, nakon izjednačavanja umjetnosti i trgovine, nakon inflacije darivanja umjetničkog djela, na kraju devedestih evo nas ponovno u prirodi!

Bijeg, umjetničko uzmicanje u još jednu "kulu od bjelokosti" ili naprosto tipičan potez umjetničkog tržišta? Naime, u trenutku kad dolazi do zasićenja na jednoj strani, kad se iscrpi jedan pol, logično je očekivati kako će tržište izvući u prvi plan njegovu suprotnost. Priroda, idila, pastoral... kako to "cool" zvuči u vremenima ratnih konflikata, ekonomske bijede, prisilnih migracija!

Već je Suzi Gablik spominjala izmijenjenu paradigmu "umjetnosti nakon individualizma" u kojoj će kartezijanski dualizam biti odbačen, a "umjetnost će iznova definirati svoju ulogu u skladu s društvenim odnosima i ekološkim ciljevima ozdravljenja".⁵

Trije hrvatskih umjetnika, tri snažne osobnosti - Aleksandar Ilić, Ivana Keser i Tomislav Gotovac - započinju u proljeće 1996. g. zajednički projekt, work-in-progress pod naslovom *Weekend Art: Hallelujah the Hill*, koji je, prema planu, trebao završiti 2000. godine.

Pokretač tog projekta, svojevrsnog "performansa bez publike" je Aleksandar Ilić (1965.). On je ujedno izvođač, fotograf, redatelj, producent i financijer projekta. Ilić je već ranije surađivao s Ivanom Keser (1967.) u umjetničkoj skupini *EgoEast*

A specific phenomenon in the art of the nineties, the so-called *giving artists*, which was initiated by artists such as Felix Gonzalez-Torres and David Hammons, who gave crucial importance to the social role of art, the direct communication with the audience and the giving gesture, became an important counter-balance to the all-pervasive jingling of money. (The fact that in the process their curators earned large sums of money, is another story.)

On the other hand, a whole range of artists is ready to make transparent the *trail of money* in art. Overall commercialisation which is accompanied by a striking awareness on the verge of cynicism, is visible in the work of two young Austrian artists, Swetlana Heger and Plamen Dejanov. The Austrian team is renting its space at an exhibition to which they were invited, to famous companies such as BMW, which is again using it for commercial purposes, and giving the artists a sports car in return. The marketing approach of their work, a specific Faustian pact between contemporary art and corporate money has become not only a legitimate artistic strategy, but also a modus vivendi. So they will unscrupulously spend the budget allocated for the exhibition on their own vacation, while putting up a notice "Closed for the holidays"⁴ on the gallery door.

After the radical and drastic approaches to the body, after the equation of art and trade, after the inflation of art work giving, here we are again in nature at the end of the nineties.

Escape, an artistic evasion into one more "ivory tower" or just a typical move of the art market? When there is saturation on one side, when one pole is exhausted, it seems reasonable to expect that the market will draw its opposite to the foreground. Nature, idyll, pastoral... how "cool" this sounds in times of war conflicts, economic misery and forced migrations!

Already Suzi Gablik mentioned the changed paradigm of "art after individualism", which rejects Cartesian dualism, and "art will anew define its role in accordance with the social system and ecological objectives of recovery".⁵

Three Croatian artists, three strong personalities - Aleksandar Ilić, Ivana Keser i Tomislav Gotovac - began a joint project in the spring of 1996, work-in-progress titled *Weekend Art: Hallelujah the Hill*, which was planned to be completed in 2000.

The initiator of this project, of this specific "performance without public", is Aleksandar Ilić (1965). He is also the performer, photographer, director, producer and financier of the project. Ilić had already worked with Ivana Keser (1967) in the art group *EgoEast* (1989-1995), whereas



⁴ Wolf-Günter Thiel and Milena Nikolova, *An interview with Plamen Dejanov, Swetlana Heger...*, Flash Art, Summer 1999., str. 84-87

⁵ Suzi Gablik, *The Reenchantment of Art*, London, Thames and Hudson, 1991., str. 27

⁴ Wolf-Günter Thiel and Milena Nikolova, *An interview with Plamen Dejanov, Swetlana Heger...*, Flash Art, Summer 1999, pp. 84-87

⁵ Suzi Gablik, *The Reenchantment of Art*, London, Thames and Hudson, 1991, p. 27

(1989.-1995.), dok je Tomislav Gotovac (1937.), legenda suvremene hrvatske umjetnosti, izraziti individualac, najradikalniji i najdosljedniji hrvatski performer i eksperimentalni filmaš, gotovo dvostruko stariji od dvoje mladih umjetnika, po prvi puta član neke umjetničke grupe. Svo troje umjetnika istodobno radi i na drugim, individualnim projektima - od kojih je onaj Ivane Keser, izdavanje i izlaganje lokalnih novina, zadržao znatan međunarodni odjek u devedesetima - dok zajednički projekt izvode isključivo vikendom, točnije nedjeljom.

Ilićeva zamisao bila je krajnje jednostavna: pretvoriti ono što se tradicionalno smatra danom odmora u radno vrijeme umjetnika. U post-komunističkim zemljama sveopću pauperizaciju, dakako, osjećaju i umjetnici. Da bi preživjeli, oni najčešće moraju raditi nekoliko poslova istodobno - kao grafički dizajneri, novinari, fotografi, snimatelji... Umjetničkim projektima posvećuju se sporadično, trošeći najčešće skromne uštedevine na pripremu i produkciju rada i izložbe, tako da na suvremenoj hrvatskoj sceni jedva može biti govora o kontinuitetu umjetničkog rada i potpunoj predanosti umjetničkoj misiji.

Stoga je Ilić odlučio pretvoriti višegodišnje šetnje i planinarenje nedjeljom na Medvednicu u društvu s djevojkom Ivanom Keser i prijateljem Tomislavom Gotovcem u umjetnički performans koji će dokumentirati uz pomoć fotoaparata s automatskim okidanjem. Ilićeva fotografija samo na prvi pogled podsjeća na fotografije iz obiteljskog albuma. Ona svjesno miješa dva žanra, tzv. režiranu i dokumentarnu fotografiju, dajući tim prizorima dojam smirenosti, začudnosti i, posve suvremene pastoralnosti...

Medvednica je za umjetnike postala svojevrsnim psihijatrijskim kaučom, ispovjedaonicom ili pak čistilištem neophodnim za očuvanje umjetničkog integriteta u situaciji kad je sedmodnevni radni tjedan, kao posljedica sveopćeg osiromašenja, progutao vrijeme koje je potrebno za sazrijevanje i izvedbu umjetničkog djela.

Svo troje umjetnika zaljubljenici su u film, stoga je i projekt nadahnut i posvećen avangardnom američkom redatelju litvanskoga porijekla, Adolfasu Mekasu i njegovu kultnom filmu *Hallelujah the Hills*, a sam će Ilić, napola u šali, reći kako je to, zbog nedostatka financijskih sredstava, zapravo "filmski projekt realiziran u slajdovima".

Troje "glumaca", performerica, imaju ravnopravnog suparnika u prirodi, točnije, malom lokalnom brdu koje je u njihovu pro-

Tomislav Gotovac (1937), a legend of contemporary Croatian art, a striking individualist, the most radical and most consistent Croatian performer and experimental filmmaker, almost twice the age of the two young artists, is for the first time a member of an art group. All three artists are simultaneously involved in other, individual projects - out of which the one by Ivana Keser, the publishing and exhibition of local newspapers, received significant international recognition in the nineties - while their joint project is performed exclusively on weekends, or to be more precise, on Sundays.

Ilić's idea was very simple: to transform what is traditionally considered a day of rest into a working day for an artist. In post-communist countries the overall impoverishment is naturally felt by the artists as well. In order to survive, they often have to work in several professions simultaneously - as graphic designers, journalists, photographers, filmmakers... They irregularly dedicate themselves to art projects, spending usually modest savings on the preparation and production of works and exhibitions, so that within the contemporary Croatian scene there can hardly be any talk about the continuity of art work and full commitment to the artistic mission.

It is for this reason that Ilić has decided to transform his hikes and walks to Medvednica on Sundays, in the company of his girlfriend Ivana Keser and his friend Tomislav Gotovac, into an art performance recorded by an automatic camera used with its self-timer. It is only at first glance that Ilić's photography reminds us of the photographs from a family album. It consciously combines two genres, the so-called staged photography and documentary photography, thus giving these scenes the impression of tranquillity, of the remarkable and of the quite modern pastoral...

Medvednica has become a sort of psychiatrist's couch for artists, a confessional, or even a purgatory necessary for retention of the artistic integrity in a situation when a seven-day working week, as a result of the overall impoverishment, has swallowed the time necessary for maturation and performance of art work.

All three artists are film-buffs which is the reason why the project is inspired and dedicated to the avant-garde American director of Lithuanian origin, Adolfas Mekas, and his cult movie *Hallelujah the Hills*. Ilić himself will half jokingly say that the project is, because of the lack of financial means, actually a "film project realised in slides".

The three "actors", performers, have an equal rival in nature, or to be more precise, in a small local hill which gained a global meaning in their project. The artists recognised in Medvednica many of the "world



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jektu zadobilo globalno značenje. Umjetnici su na Medvednici “prepoznali” mnoge “svjetske lokacije”: stepe i savane, finske šume, irske pašnjake, alpske litice... Tisuće lica jednog brda na pola sata udaljenog od gradske uniformnosti koje dobro odabrani kadar, svjetlo, kut snimanja pretvara u “novi” događaj! Troje ljudi po kiši i snijegu, u ljetnoj oluji, po suncu koje nemilice prži, u mračnom tunelu, u hladnom šumskom potoku... koliko uživanja u prijateljskom druženju, razgovoru, dijeljenju ručka - zapravo ničem izuzetnom! Upravo je tu *bezdogadajnost*, neuzbudljivost, udaljenost od važećih “stereotipa o istočnom umjetniku”, dakle, dezideologiziranost, prepoznalo nekoliko kustosa i galerista, uključivši projekt u niz tematskih izložaba u 1999. godini (*Midnight Walkers & City Sleepers*, galerija W 139, Amsterdam, kustosica Hedwig

sites”: steppes and savannahs, Finnish woods, Irish pastures, Alpine cliffs... A thousand faces of a hill half an hour away from the city’s uniformity, which a well chosen scene, light or angle of shooting transforms into a “new” experience! Three people in rain and snow, in the summer storm, in the sun burning relentlessly, in a dark tunnel, a cold forest stream... so much pleasure in the company of friends, in talking, sharing of lunch, basically nothing in particular! It is exactly this *eventlessness*, this lack of excitement, this distance from the current “stereotypes about the Eastern artist”, or in other words the dis-ideologization, which was recognised by a few curators and gallery owners who included the project into a series of thematic exhibitions in 1999 (*Midnight Walkers & City Sleepers*, Gallery W 139, Amsterdam, curator Hedwig Fijen; *Rondo*, Ludwig Museum,

sl.5: A. Ilić, *Weekend Art: Hallelujah the Hill (siesta) / (siesta)*, 1996-2000.



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sl. 6: A. Ilić, *Weekend Art: Hallelujah the Hill (kiša) / (rain)*, 1996-2000.

Fijen; *Rondo*, Ludwig Museum, Budimpešta, kustosica Katalin Neray; *Rezonancie'99*, Bratislava, kustosica Suzana Bartosova, u organizaciji galerije *Raum für Kunst* iz Graza u Laafildu, kustos Anton Lederer; *Kunst in der Stadt 3*, Bregenz, kustos Jérôme Sans; *Farniente*, Maison de la Culture, Amiens, kustos Jérôme Sans; projekt *Museum in Progress*, vikend izdanje *Der Standarda*, ljeto-jesen 1999., kustos Hans Ulrich Obrist).

Ipak, slike *Weekend Arta* nisu posve nevine. One sadrže i blagu crtu humora i ironije koju nedvojbeno prepoznaje oko osjetljivo za nijanse. Ozbiljna lica umjetnika, često u sjeni crnih baseball kapa, svojevrsnog zaštitnog znaka nedjeljnih izleta, još više pridonose toj prigušenoj atmosferi burlesknosti kakvu, uostalom, posjeduje i Mekasov film. Jednako tako u tim prizorima ima i mnogo citata iz povijesti umjetnosti i povijesti filma. David Elliott, direktor Muzeja moderne umjetnosti i kustos izložbe *After the Wall* u uvodnom tekstu u katalogu te izložbe uspoređuje tročlanu skupinu *Weekend Arta* s junacima filma *Jules i Jim*. Dakako, bijeg od svakodnevice tranzicijskog društva koje nosi sve odlike beskrupuloznosti prvobitne akumulacije kapitala moguće je čitati i kao kriptografiranu političku poruku.

Distribucija projekta putem slide-projeksijske na izložbama, tiskanja serija razglednica koje se šalju klasičnom poštom na adrese umjetničkih profesionalaca i prijatelja, jumbo-plakata, kao i Internet prezentacija i izdavanje posebnih publikacija i *Weekend Art* novina, sve to svjedoči o promjeni senzibiliteta u devedesetima u kojima umjetnički projekt često poprima oblik agresivne reklamne kampanje.

Budapest, curator Katalin Neray; *Rezonancie'99*, Bratislava, curator Suzana Bartosova, in the organisation of the gallery *Raum für Kunst* from Graz in Laafild, curator Anton Lederer; *Kunst in der Stadt 3*, Bregenz, curator Jérôme Sans; *Farniente*, Maison de la Culture, Amiens, curator Jérôme Sans; project *Museum in Progress*, weekend edition *Der Standard*, summer-autumn 1999, curator Hans Ulrich Obrist)

However, the *Weekend Art* images are not quite so innocent. They also possess a slight touch of humour and irony, unmistakably identified by a discerning eye. The serious faces of artists, often shadowed by baseball caps, a specific trademark of Sunday outings, intensify the stifled atmosphere of the burlesque, which is also specific for Mekas's film. Equally so there are many quotations from the history of art and film in these scenes. David Elliott, the director of the Museum of modern art in Stockholm and co-curator of the exhibition *After the Wall*, compares in the introduction of the exhibition catalogue the three-member *Weekend Art* group with the heroes of the film *Jules and Jim*. Escape from everyday life of a society in transition, bearing all the characteristics of unscrupulousness of the early capital accumulation, can be understood as a cryptic political message as well.

The distribution of the project by way of slide projections at exhibitions, printing of series of postcards sent by regular mail to the addresses of art professionals and friends, jumbo posters, as well as Internet presentations and publishing of special publications and *Weekend Art* newspapers, witness the change in the sensibility of the nineties in which an art project very often acquires the form of an aggressive advertising campaign.

Body and nature, art and life represent poles debated upon less radically and severely than those in the sixties and seventies. Simultaneously, they are treated with more genre awareness as well as sophisticated imputation of theoretical and technological knowledge at the expense of spontaneous and "hand-made" work.

From a seemingly innocent walk of three friends in nature, the project has gradually grown into a complex artistic expression. This highly conscious mixture of divergent artistic procedures and strategies, with evident elements of actionism, Body Art, Land Art, Behaviour Art, conceptual art, mail-art... splendidly detects through its "impurity", and even a certain *gesamtkunstwerk* quality, the spirit of art at the end of the century.

The year 1999 will be remembered as the most intensive exhibiting year, but for the members of the informal group unfortunately also the most difficult year. In the summer of

Tijelo i priroda, umjetnost i život, to su polariteti koji se problematiziraju s manje radikalnosti i žestine od onih u šezdesetima i sedamdesetima. Istodobno, pristupa im se s više žanrovske osviještenosti, kao i sofisticiranog podmetanja teorijskog i tehnološkog znanja na račun spontanog i "ručnog" rada.

Od naizgled nevine šetnje troje prijatelja u prirodu, projekt se postupno pretvarao u složeni umjetnički iskaz. Ta krajnje osviještena mješavina divergentnih umjetničkih postupaka i strategija u kojoj su evidentni elementi akcionizma, body-arta, land-arta, behaviour-arta, konceptualne umjetnosti, mail-arta... upravo po svojem "nečistinstvu", pa i određenom *gesamtkunstwerku*, sjajno detektira duh umjetnosti kraja stoljeća.

Godina 1999. ostat će zabilježena kao najintenzivnija izlagačka godina, ali nažalost za članove neformalne skupine i kao najteža godina. Ljeti 1999. Tomislav Gotovac privremeno prestaje sudjelovati u izvođenju projekta zbog lošeg zdravlja, premda i dalje ostaje uključen u rad grupe. Ivana i Saša nastavljaju s projektom, a njihovi se "nedjeljni izleti u dvoje" pojavljuju ponedjeljkom na web stranici Centra FRAC-Languedoc-Roussillon zaslugom francuskog kritičara Ami Baraka, jednog od najranijih podržavatelja projekta, koji je istodobno tiskao i publikaciju o Weekend Art-u. U rujnu iste godine Aleksandar je obolio od Hodgkinove bolesti. Intenzivna kemoterapija ne dopušta mu nastavak šetnji, ali disciplinirani mladi umjetnik i dalje propituje mogućnosti nastavka projekta "drukčijim sredstvima". Optimistično će reći: "Ovo je tek pretpovijest Weekend Art-a."

Prema ranijem planu, Weekend Art kao performans u prirodi trebao je završiti u 2000. godini. Pokazalo se kako projekt, zbog svojih elastičnih pretpostavki omogućuje daljnju distribuciju i prezentaciju u drugim medijima. Upravo po tome on predstavlja paradigmatičan primjer umjetničkog djela na prijelazu u novo tisućljeće, prizemljujući njegovu auru i prilagođujući ga izazovima svakodnevice. Svakodnevice u kojoj se, barem kad je riječ o ovim prostorima, još uvijek jasno vide tragovi raznih ideologija, proizvođači trajnu nestabilnost, napetost, konflikte... Nema dvojbe, na jugoistoku Europe još živimo u pretpolitičkom vremenu, daleko od kraja povijesti i "melankolije demokracije". ▼



1999 Tomislav Gotovac temporarily stopped working in the project performance due to illness, although he continues to be involved in the work of the group. Ivana and Saša have continued with the project, and their "Sunday outings in two" are presented on Mondays on the web page of the Centre FRAC-Languedoc-Roussillon, owing to the French critic Ami Barak, one of the earliest project supporters, who at the same time published a publication on Weekend Art. In September of the same year Aleksandar got ill with Hodgkin's disease. Intensive chemotherapy does not allow him to continue his walks, but the disciplined young artist continues to explore the possibilities of the project's continuation with "different means". He will optimistically say: "This is only pre-history of Weekend Art."

According to an earlier plan, Weekend Art as a performance in nature was supposed to have finished in 2000. It turned out that the project, for reasons of its elastic premises, enables further distribution and presentation in other media. This is exactly what makes it a paradigmatic example of an art work at the turn of the new millennium, bringing its aura down to earth and adjusting it to the challenges of everyday life. A life where, at least when it comes to these regions, traces of divergent ideologies are still clearly visible and are resulting in permanent instability, tension, conflicts... In the south-east of Europe, there is no doubt about it, we still live in pre-political times, far away from the end of history and "melancholy of democracy". ●

sl.7: A. Ilić, *Weekend Art: Jumbo-plakat na izložbi Art in the City III / Billboard at the Art in the City III exhibition, Kunsthaus Bregenz, 1999.*

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