

vlado
martek

performans kao hrabrost i etička fikcija

performance as courage and ethical fiction



I

Napredak je već otvoriti pisači stroj. Početi pisati toliko je ugodno da traži svjedočanstvo. Ljubav prema tekstu neupitna je, ali pokrenuti svoju esejističku volju unaprijed umjesto unazad ili u stranu, odlučan je komunikacijski korak. Svetost motivacije oduvijek me fascinirala. Dakle, motivacija mi je ova - intrigantna umjetnost dobit će intrigantan tekst. Ova jednadžba je pogled na svijet.

Neka bude esej. Otkako tekstovi mogu biti kunsthistoričarski i/ili tekstovi umjetnika o drugim umjetnicima, a s ambicijom da rastvore antropološku lepezu našeg doba umjetnosti, otada je moj stidljiv i povremeni običaj da pišem o sebi bliskim umjetnicima i zahtjevima njihovih poetika. Na primjer, to su tekstovi o *Grupi šestorice autora*, o Mangelosu, te o nezaobilaznoj, drastičnoj i bučnoj umjetnici Vlasti Delimar, autorici brojnih performansa i ciklusa insceniranih fotografija, ambijenata i instalacija. Ovo je kvalitativna primjedba - ispisujem već deveti tekst o Vlasti: o Vlasti Martek, o Vlasti Cvetajevoj itd. Nek' čitatelji ponovno i po svojem - razdvoje. Jedno je neupitni ananke: kada se čovjeku otvori i složi kontekst te preko svojih suvremenika zadobije (umjetničku) sudbinu, onda je dramatizacija njegove kreativne mjere ispunjena upravo u relaciji koja se otkriva sintagmom: učenica i učiteljica istodobno. Aludiram na univerzalnost participacije i na etičnost iskustva.

II

Intencija ovog anarho-sindikalnog teksta jest istaknuti neke dodirne točke onih nositelja umjetničkih usmjerenja koji koriste ulicu kao scenu, potom tijelo i predznake javnog i naglašenu osjećajnost romantičarstva. Takvi postupci računaju na doslovnost i polaganost u primanju publike, no žudnja njihove sublimacije identična je tek s životom, a ne s parcijalnošću umjetnosti.

Moram se pozvati na Jacquesa Lacana, iako bih mogao reći: mogu se pozvati. Po njemu je sve literatura: psihoanaliza jest literatura jer ono nesvjesno jest sam jezik. Ne samo to - i znanje jest jezik. To svakako jest na ovom području pisanja o umjetnosti. Računica u zaključku je jasna: pisanje kao antioprez i odsustvo laganja, odnosno opći konsensus protiv laži kao getoizirane istine i nabijenost svih emocijama sudjelovatelja, tj.



I

It is already a step forward to sit down at the typewriter. To start writing is so pleasing that it requires a testimony. Love towards the text is unquestionable, but to move one's essayistic will forwards, instead of backwards or aside, represents an important communicational step. The holiness of motivation has always fascinated me. Therefore, this motivation of mine - the intriguing art - will get from me an intriguing text. This equation is a worldview.

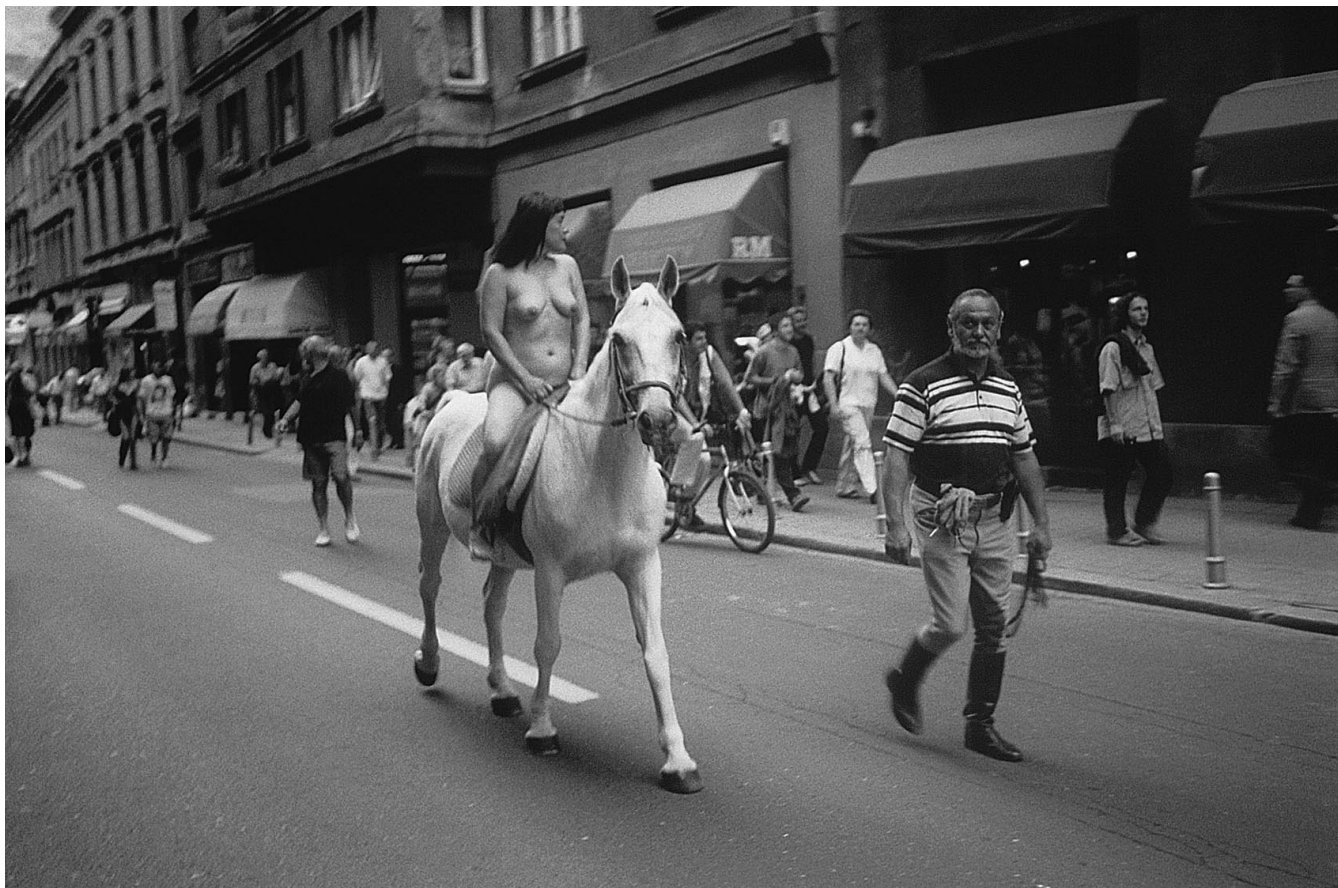
Let it be an essay. Since texts can be either art historical or/and texts written by artists about other artists, with an ambition to spread the anthropological fan of our artistic times, I make my contribution with shy and occasional attempts to write about artists that I feel close to myself and about the demands of their poetics. I am referring here, for example, to my texts about the Group of six artists, about Mangelos, and about the inevitable, drastic and loud artist Vlasta Delimar, author of numerous performances and cycles of staged photographs, ambiances, and installations. The following is a qualitative remark - I am already writing the ninth text about a Vlasta: Vlasta Martek, Vlasta Cvetajeva, etc. Let the readers make their own distinctions. One thing is an unquestionable *anáǵke*: when the context opens and constructs itself in front of one and thus obtains an (artistic) fate through its contemporaries, then the dramatization of its creative measure fulfills itself precisely in the relation revealed by the syntagm: disciple and master alike. I am alluding to the universality of participation and to the ethic character of experience.

II

The aim of this anarchic-trade-unionist text is to point out some of the touching points between those carriers of artistic strands who use street as their scene, further the body and the signs of the public, and also the accentuated sensibility of romanticism. Such procedure counts upon the literal and slow reception by the audience, but the longing of their sublimation is identical only with life itself, not with the fragmental character of art.

I must refer here to Jacques Lacan, though I could say: I may refer to him. According to Lacan, everything is literature: psychoanalysis is literature because the





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teksto-pisca, umjetnice te benevolentnih čitatelja života umjetnosti. Nek' padne u oči takav dogovor. Jer, ne bez razloga, indirektno apostrofiram parodiju laži kao jednog mogućeg izbora proizvodnje umjetnosti danas. Ulica je svakako lakmus i purgativ. Umjetničko djelovanje na ulici može biti zalag stvarnosti ulaganja.

Naime, Vlasta Delimar, junakinja teksta, umjetnica formirana na umjetnosti sedamdesetih, obustavlja proizvodnju lažnih identifikacija svih mogućih supstituta i simulacija. Njeni performansi su direktni kao što je direktna ulica i kao što je izravan pojam javnog ili nagog.

III

Prva stvar koja mi pada na pamet u vezi s performansom *Šetnja Lady Godive* je hrabrost. To je čudna kategorija za opisivanje djela. Ali kako su u ovom slučaju i priča i njena junakinja umjetnica identično hrabri, taj provokativni kvalitativ čini se općim u smislu jednog nedavnog grafita: "Ma što radili, budite hrabri kao umjetnici." Poruka

unconscious is language itself. Not only that - also the knowledge is language. It certainly fits in this field of writing about art. The conclusion is self-evident: writing becomes anti-caution and the absence of lie, that is, a general consensus against the lie as the ghettoized truth, as well as the state of everybody being loaded with the emotions of the participant: that is, the author of the text, the artist, and the benevolent readers of *Život umjetnosti*. Let me underline this consensus. For - not without a reason - I have been indirectly accentuating the parody of lie as the only possible choice of art production today. The street is certainly both the indicator and the laxative. Artistic activity in the street can guarantee the reality of investment.

Vlasta Delimar, namely, the heroine of this text, an artist formed upon the art of the 70s, breaks up with the production of false identifications, of all possible substitutes and simulations. Her performances are as direct as is the street, as is the notion of the public and the naked.

je prezasićena, ali u tome je stvar - bilo da se radi o citatima i/ili etičkom. Golo tijelo žene, koliko eksploatirano, toliko i pričuвано kao materijal podsvijesti, element je najraznovrsnijeg denunciranja ili miniranja onih koji se nisu snašli s otvorenim porukama i obavezujućom istinom umjetnosti: da je nešto ponudeno i dato, te da postoji shizofreno odbacivanje barem polovice onog što je dato. Valjda je to nepoštena glupost najčešće getoiziranih patrijarhalnih perjanica. To je dubioza neotčitavanja tijela koje i u današnje vrijeme opstaje kao najveća konkretnost i najveća metafora. Recepcija radikalnih nastupa pripada autoru na gotovo čudan način negativne utopije jer snažna identifikacija ubrzo prelazi u zavist neostvarene slobode. Jahanje bijelog konja golim tijelom žene ima u sebi bataillevsko prekomjerje groteske. Sjećate se: konj, muškarac (odjeven i gotovo uvijek s oružjem), ratnik. Slika gole nenaoružane žene predaleka je za usporedbu, ali ipak... Svakako, to je poetska slika i uspostavlja se veza koja generira mnoge plodne nesporazume, kakve izražavaju Vlastini performansi s ulice, iz izloga i parka. Konj je ujedinitelj svih mogućnosti značenja. Dakako, to je i publika u svome postfestumu. Trebalo bi oko osam rečenica da opišem poruku samog performansa, crpeći što iz Vlastinih izjava, što iz povijesti umjetnosti XX. stoljeća (npr. konji J. Kounelisa, hrabrost nastupa M. Abramović), ali to neću napisati. Stoga, čitatelji, razmišljajte o konju koji figurira između muškog i ženskog svijeta predstavljanja, te o uličnom događanju kad je izbjegnuta policija, a njeno neprisustvo je značajnije od prisustva. Zakon kao ono očekivano sporedna je intriga u odnosu na spolne predznake. Imanentni adut golog tijela kojim žena javno raspolaže u komunikaciji još je uvijek nepotrošen unatoč eksploataciji koja graniči s tupošću. Pogotovo ovdje u Zagrebu, na periferiji svijeta, gdje je patrijarhat u središnjoj fazi licemjerja. Dakle, moguće je javnim tijelom učiniti pomak, potencijalno duhovno pomicanje koje u izjednačavanju s razinama svijesti konzumenata vodi promjenama.

Pedeset godina ionako ništa ne znače u plemensko-gradanskoj dinamici osvještavanja. Da personificiram: Umjetnost (pod)nosi izbor umjetnika kao nesagledivo umjetnikovo etičko opredjeljenje. Kako smo u naše doba naučeni sve što se radi sagledati kao svjesni ili nesvjesni rigorozni posljedični izbor i opredjeljenje, tako nam se nameće i zaključak: Djelo nije napravljeno/izvedeno radi autora (to je neko nedefinirano predstajanje);

III

The first thing that occurs to me concerning the performance *Lady Godiva Taking a Walk* is courage. It might seem a weird category for describing a work of art. However, since in this case both the story and her heroine show themselves equally courageous, this provocative qualification appears general in the sense of a recent graffiti: "Whatever you do, be as courageous as artists are." The message is overloaded, but this is precisely the point - concerning both quotations or/and the ethical. The naked body of a woman, however exploited, is preserved as the raw material of the subconscious and presents an element of most diverse denunciations or undermining of those who could not cope with open messages nor with the binding truth of art: that something is offered and given and that there is a schizophrenic rejection of at least half of what is given. I guess it is the unfair stupidity of the mostly ghettoized patriarchal plumes. It is the ambiguity of non-reading of the body, which remains today as the most concrete and the greatest metaphor. The reception of radical performances belongs to the author in the almost weird form of a negative utopia, since powerful identification soon turns into the envy of the unrealized freedom. The image of a naked woman riding a white horse contains something of the almost grotesque exaggeration of Bataille. You certainly remember: a horse, a man (dressed and almost always armed), warrior. The image of a naked unarmed woman is a bit too far from that for comparison, but still... It is definitely a poetical image and it establishes a connection that generates a great number of fruitful misunderstandings, such as created by Vlasta's performances in the street, in shop-windows and parks. The horse is the unifying factor of all possibilities of meaning. Certainly, it is joined in that function by the audience in its *postfestum*. I would need about eight sentences to describe the message of the performance, drawing some from Vlasta's own statements, others from the history of the 20th century art (e.g. the horses of J. Kounelis, the courage of performance of M. Abramović), but I will not write them down. Therefore, dear reader, think of the horse featuring between the male and female worlds of presentation, and of a street event which managed to escape the police - the absence of which is more important than its presence would have been. The law as the



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ono je po svojoj sociološkoj i autorskoj biti izbor srca, duše, duha, izbor Drugog. Performansi po svojoj formi postaju dvostruki sadržaj, određeno poništenje i rasap subjekta.

IV

Već prvi nastup na početku osamdesetih godina (*Presvlačenje*) imao je kao jednu od niza točaka pojavljivanje golog tijela u značenju tijela odjevenog golotinjom (bolje reći: označenog golotinjom). Taj ondašnji kontakt s publikom imao je značenje zavjeta buduće ogoljelosti, bilo to kasnijih godina realizirano insceniranim fotografijama, instalacijama, performansom ili ambijentima. Kao da je nagost garancija provokativne direktnosti intime i prozirnosti. No, kako su umjetnička djela svojom prirodom krug ispovijedanja posjedovanih istina (čak i geometrije) koje dražesno nude našem pogledu, tako se može prijemčivo prihvatiti dvostruki stupanj golog tijela i gole namjernosti sadržaja. Kada bi konzument htio, mogao bi svisnuti pred ukupnim brojem direktnosti na liniji *autobiografija - tijelo*. Pitanje izbora određuje ostanak na očitanju skandaloznog i egzibicionističkog. U drugom slučaju mogla bi se glamurozna evidencija tijela, stvari i njihovih simbola i podsimbola uzeti kao nihilistička zadovoljština manje-više precizne istine koja se dotiče naše inkarniranosti - ovdje, sada, ovako. Dirljiva umjetnost uskraćuje svoju doslovnost publici jednom maestralnom varkom, a

expected is a side intrigue related to sexual connotations. In communication, woman still holds the immanent weapon of her naked body, and it is still unspent, despite the amount of exploitation that is almost dull. Especially here, in Zagreb, at the world's margins, where patriarchal relationships are in the central phase of hypocrisy. Thus, it is possible to make a move by means of a publicly exposed body, a potentially spiritual move which, being identified with the levels of consciousness of the consumers, leads to changes.

Fifty years mean nothing anyway in the tribal-bourgeois dynamics of enlightenment. Let me personify: Art brings/bears the choice of the artist as his broad ethical position. Since in our times we are used to view everything that is being done as the conscious or unconscious rigorously resultative choice and position, we are bound to conclude the following: Work of art is not done/performed for the sake of the artist (it is an undefined pre-state); it is in its sociological and personal essence the choice of heart, soul, spirit, the choice of the Other. In their form, performances turn into the double content, a certain annihilation and dissipation of the subject.

IV

As early as the first performance at the beginning of the 80's (*Changing clothes*) contained a moment of appearance of a naked body, in the sense of a body clothed in nakedness (or, better said: marked by nakedness). At that time, contact with audience had the meaning of a vow to future nakedness, which was in the years to follow fulfilled by means of staged photographs, installations, performances, or ambiances. As if nakedness guaranteed the provocative directness of intimacy and transparency. But since works of art are by nature a circle of confessions of truths in possession (even geometry), which they seductively offer to our gaze, one could receptively accept a double phase of the naked body and the naked purposiveness of the content. If the consumer wished so, he could collapse in front of the total amount of directness on the line *autobiography - body*. The issue of choice determines the stay on the reading of the scandalous and the exhibitionist. Otherwise, the glamorous evidence of the body, of things and their symbols and sub-symbols, might be taken for the nihilist satisfaction of a more or less precise truth concerning our incarnation - here, now, in this

sl.3: V. Delimar, *Razgovor s ratnikom ili žena je nestala / Conversation with the Warrior or Women has disappeared*, 1999.

eventualnu katarzičnost čini tajnovitom. Privid je da umjetnik čini nešto umjesto nas i da nas doživljaj bezbrižno oslobađa.

V

Zanimljiva je prisutnost životinja u suvremenoj umjetnosti. One mogu biti objekt, subjekt i simbol. U performansu *Šetnja Lady Godive* u konju Petku sjedinjene su sve tri uloge. Historijska priča uz suvremeni običaj instrumentaliziranja datosti počiva na trostrukoj diskurzivnosti tijela konja. Golo tijelo performerke može izdržati istu trostruku značajnost svoje pojave. Zavisi iz kojeg kuta i iz kojeg se duhovnog interesa sagledava performans. (Umjetnost danas u svojem rasapu, bez sumnje, na jednom kraju dotiče žar duhovnog interesa.) Dakle, u jednoj idealnoj ravnoteži svojih aspekata tijela konja i umjetnice ravnopravni su u usloženosti njihove pojavnosti na ulici. Ili bi se moglo reći: ekspresija je podvučena.

Skandaloznost ipak ne dolazi od pomalo groteskne prisutnosti konja na današnjoj ulici, već stiže kroz spoj javnog protesta i spokojnosti radne simbioze koju čine konj na ulici i golo tijelo žene. Arhetipski je prizor koji u mnogima počiva (a brojni spomenici/skulpture ga podržavaju) - muškarac na konju, odjeven, često ratnički odjeven, te naoružan, ponekad simbolično, i smotuljkom spisa. Taj dugovjekovni odjeveni pitoreskni egzibicionizam je iščeznuo, ali sada gradovi poznaju gola tijela žena u moćnim reklamama i u umjetničkim pobunama raznovrsno izraženim od šezdesetih godina u pojavama hepeninga, fluxusa, body arta. Doza pobune i danas immanentno živi kroz ulične nastupe, samo što ona ne cilja bitnički na negaciju, nego upravo priziva, želi biti, sugerira pozitivni stav. Ako tijelo nije zaboravljeno u automatizmu, ne može biti zanemaren duh emotivno otkupljujuće manifestnosti umjetnosti (realizam nastupa, hiperrealizam prikaza itd.). Ukratko - umjetnik ne surfa sam i za sebe, on sve čini istodobno za sebe i za Druge (bez razlike i važnosti koliko netko bio udaljen od želje za svjesnošću).

Prema jednoj meritornoj podjeli umjetnosti body arta na analitički, ekspresionistički i bihevioralni, gotovo svi performansi Vlaste Delimar pripadaju u ekspresionističke, ritualne, terapijske, egzistencijalne izvedbe. Uvjetno rečeno njezin je cilj kao i svih body artista da dođu do predestetskih i predumjetničkih aspekata činjenja i ponašanja umjetnika, odnosno da složeni estetski i

way. The touching art deprives the audience of its literal meaning by a masterful trick, while making the possible cathartic character mysterious. The deception lies in the idea that the artist does something instead of us and that the experience of it is carelessly liberating.

V

Of particular interest is the presence of animals in modern art. They can serve as objects, subjects, or symbols. In the performance *Lady Godiva Taking a Walk*, the horse Petko unifies all the three roles. Historical plot, combined with the modern habit of instrumentalization of the given, is based upon the triple discoursiveness of the body of the horse. The naked body of the performing woman is able to sustain an equal meaningfulness of its appearance. It all depends from which angle and from which cultural interest the performance is being viewed. (The art today, in its dissipation, undoubtedly at its end touches the fervour of spiritual interest.) Thus, in an ideal balance of their aspects, the bodies of the horse and the performer are equal in the complexity of their appearance in the street. I could also say: the expression has been underlined.

Nevertheless, the scandalous does not come from the somewhat grotesque presence of a horse on the street of today, but from the fusion of public protest and the calmness of the working symbiosis of a horse in the street and the naked body of a woman. The archetypical scene preserved in many minds (and supported by numerous monuments/statues) is a man on the horse, dressed, often as a warrior, and armed, sometimes symbolically, with a role of writings. This centuries-long picturesque dressed exhibitionism has disappeared, but now cities witness naked bodies of women in powerful advertisements and in artistic revolts, expressed in various ways since the 60s in the appearance of the happening, fluxus, or body art. A dose of revolt still lives today, immanently, through street performances, only it does not aim any more at negation in the style of beatniks, but on the contrary - it evokes, it wants to be, it suggests a positive approach. If the body is not forgotten in automatism, the spirit of emotionally redeeming manifestivity of art (the realism of performance, the hyperrealism of presentation, etc.) can not be neglected. Briefly - the artist does not surf alone and for his own sake, he does everything for himself



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sl.4/5: V. Delimar, *Zrela žena / Mature Woman*, 1997.



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umjetnički smisao djela reduciraju na egzistencijalni smisao, značenje i vrijednost. Vlasta, uz to, dekorativno drugačije uslozňuje redukciju, ostajući u predanalitičkom svijetu emocija, baroka i manirizma kao neke vrste formalne mjere svoje umjetnosti (prenapregnuto, kič, skaredno, erotično).

Za vrijeme izvedbe performansa *Šetnja Lady Godive* dijele se letci s tekstom umjetnice napisanim za tu priliku. To je tipični postkonceptualistički izvod, ali tekst je čvrst, veže se s publikom, citiranom pričom i utopijskom paradigmom, odnosno onim predestetskim aspektom koji smo spomenuli ranije.

Na drugom kraju lepeze današnjih izvedbenih umjetnosti nalazi se analitički body art, odnosno sofisticirani umjetnički proizvodi koji nastaju interakcijom raznovrsnih tehnoloških produžetaka.

Performans u izlogu pod naslovom *Iz ciklusa Zrela žena*, izveden u više gradova, također pripada teatru ulice i uličnom body artu. Citat izloga lako je evocirati sjećajući se žena ponuđenih u amsterdamskim izlozima (seksa). Drugi jedan citat: vezane žene (Vlastin performans: *Vezana za drvo*) povezat će nas sa srednjovjekovnim prizorima i poslovima oko vještica.

Dakle, umjetnički diskurs autorice jest skandalozan i pomalo optužujući, s obzirom na ono što se ženama događalo kroz povijest i što se događa (kroz hiperrealizam i "ravnopravnost") i danas. Izuzeci i persone voljele su uvijek egzibicionizirati svoju hrabrost. Danas umjetnici rade s energijama. I usmjeruju ih i koriste na sasvim specifične na-

and for the Other at the same time (regardless of how far one might be from the desire for awareness).

According to a meritory classification of body art as analytic, expressionist and behaviouristic, almost all performances of Vlasta Delimar belong to the expressionist, ritual, therapist, existentialist ones. We might conditionally say that her aim is, just like that of other body artists, to reach the pre-aesthetic and pre-artistic aspects of the artist's doing and behaviour, that is, to reduce the complex aesthetic and artistic sense of the work to the existentialist sense, meaning, and value. Besides, Vlasta is decoratively different in the complexity of this reduction, resting in the pre-analytic world of emotions, of the Baroque and Manirism, as a sort of formal measure of her art (overstrained, tacky, frivolous, erotic).

During the performance *Lady Godiva Taking a Walk*, leaflets are distributed with the text of the artist written especially for the occasion. It is a typical post-conceptualist product, but the text is compact, it establishes links to the audience, to the story quoted and the utopian paradigm, that is, to the afore-mentioned pre-aesthetic aspect.

At the other end of the spectrum of the performing arts of today, there is the analytic body art, that is, the sophisticated artistic products resulting from the interaction of various technological attachments.

The shop-window performance entitled *From the Cycle 'Mature Woman'*, which has been shown in a number of cities, also belongs to the street theatre and street body art. It is easy to evoke the quotation of the shop-window if one remembers the women offered in the (red-light) shop-windows of Amsterdam. Another quotation, that of a bound woman (Vlasta's performance: *Bound to a Tree*), will lead us to the medieval scenes and witchcraft affairs.

Therefore, the artistic discourse of the author is scandalous and somewhat accusing, regarding all that has happened to women in the course of history and is still happening today (through hyperrealism and "equality"). Exceptions and personalities have always loved exhibiting their courage. Artists of today work with energies. And they direct them and use them in very specific ways, in concordance with their own emotional and spiritual experience. Vlasta is the type of an emotionally engaged artist and her energy - when it is recognized - redeems. It is a vision of romantics in the general relations between sexes, by means

čine u skladu sa svojim emocionalnim i duhovnim iskustvima. Vlasta je tip emocionalno angažirane umjetnice i njena energija, kad je prepoznata - iskupljuje. Radi se o viziji romantičnosti u ukupnim odnosima među spolovima kojima ona ističe relacije individue prema Drugom u sebi (raspon: kurva-svetica, domaćica-umjetnica itd.). Autoričini nastupi nude etički energetski odnos između umjetnika i publike u stilu: daj i imat/dobit ćeš više, a to prozri čim prije, brzinom koju nudi erotizirano tijelo. Zgodno se prisjetiti Warholova izrijeka: "Budi netko - imaj tijelo" ili "Trebajte tijelo" (Martek). Bit će da je moć velika kôb u međuljudskim odnosima. Performans *Druženje*, u kojem umjetnica miluje i ljubi publiku, primjer je rastvaranja da bi se otvorila istina interaktivnog prolaznog bića, činjenice mesa i činjenice duha.

VI

Golo tijelo, dodirivanje milovanjem i poljupcima, vjenčanje, jahanje, erotično odijevanje, uniforma, feredža i skrivanje - svi ti aspekti/činjenice umjetničkog djela i djelovanja rađaju/uznose iz svakog performansa novu simboličku cjelinu. Ciklički se izmjenjuju sadržaji/impulsi skupljanja i erozije, zajedništva i nestanka, izvjesnosti i rasapa svih evidencija. Ukratko, šareno putovanje koje je omogućeno čistim pouzdanjem u doslovnost ljubavi. (Umjetnost može i to.) Erotski naboj naprosto je životni argument koji svjedoči o dubini i subverziji materijalnog okruženja te se kao skandal/provokacija postavlja kao okosnica hrabrog života. (Zašto bi umjetnikove prednosti i manjkovi bili automatski egzistirajući ili estetski nesvjesni.) Specifična energija umjetnosti danas je raspršena na sve strane (kultura!) i na helenistički broj načina često direktno usmjerena na uspjeh. Pojmovi etike i estetike, angažiranosti i poruke latentni su potencijalni entiteti u aleksandrizmu "dovoljenih" mogućnosti. Izgleda kao da je sloboda stvaranja adut manipulacije i kontrole, dio geta umjetničke proizvodnje značenja koja je stara već u samom trenutku micanja te označuje tek svoje značenje. Dio umjetnika, srećom, zalazi iza pozornice (ičije, svačije), s druge strane ogledala i ponuđene slobode, e da bi realizirali osobnost, umjetnost i nemogućnost istodobno. ▼

of which she accentuates the relations of an individual towards the Other in him or her (the range: whore-saint, housewife-artist, etc.). The author's performances offer an ethical-energetical relationship between the artist and his audience according to the maxim: give and you will have/get more, and you must realize it as soon as possible, with a speed given by an eroticised body. It fits well to remember a sentence by Warhol: "Be somebody - have a body" or "Need a body" (Martek). Power must be very fatal in interpersonal relations. The performance entitled *In company*, in which the artist caresses and kisses her audience, is an example of opening-up in order to reveal the truth of the interactive transient being, the fact of flesh and the fact of spirit.

VI

Naked body, touching by caresses and kisses, wedding, riding, erotic clothing, uniform, veil and concealment - all these aspects/facts of the work and working of art bear/raise a new symbolic entity out of each performance. Contents/impulses of gathering and erosion, community and disappearance, certainty and disruption of all evidence are cyclically alternated. Briefly, it is a colourful journey made possible by pure confidence in the literal meaning of love. (For art can also do that.) The erotic charge is simply argument of life testifying about the depth and subversion of the material culture, which as a scandal/provocation becomes the axis of courageous life. (Why should the advantages and the disadvantages of the artist be automatically existing or aesthetically unconscious.) The specific energy of art is today dissipated in all directions (culture!) and, in a Hellenistic number of ways often directly aiming at success. Notions of ethics and aesthetics, engagement and messages, are latent, potential entities in the alexandrisism of "allowed" possibilities. It seems that freedom of creation has turned into the weapon of manipulation and control, a part of the ghetto of artistic production that is already old in the very moment of movement and renders only its own meaning. Some artists, though, go behind the stage (anybody's, everybody's stage), behind the mirror and freedom offered, in order to realize their personality, art, and the impossibility at the same time. ●

prijevod / translation: Marina Miladinov

sl.6: V. Delimar, iz ciklusa *Zrela Žena - Frizerski salon Nena* / from the cycle *Mature Woman - Hairdresser's studio Nena*, 1997., foto / photo: Fredy Fijačko

sl.7: V. Delimar, *Vezana za drvo* / *Tied to the Tree*, 1985.



7

→ Vlado Martek - diplomirao filozofiju i književnost, multimedijalni umjetnik i pjesnik.

Vlado Martek - graduated philosophy and literature, active as multimedia artist and poet.