

silva  
kalčić

ulice su naši  
kistovi, trгови naše  
palette

streets are our  
brushes, squares  
are our palettes

▼ “Šta se bijeli u gori zelenoj? Al’ je snijeg, al’ su labudovi?...” Slavenskom antitezom s početka *Hasanaginice* anonimni autor svakako nije namjeravao, ali je uspio opisati uobičajenu reakciju publike na *public art* projekte, umjetnost koja napušta *bijelu kocku* galerije i obraća se novim potencijalnim konzumentima suvremene umjetnosti. *Public art* od publike zahtijeva opservaciju ili sudjelovanje (publika je druga strana u dijalogu), a neželjeni *feedback* publike, naravno, uvijek je ravnodušnost - još je Heisenberg osporio dogmu da je objekt neovisan o subjektu (“Big Other”) koji ga promatra. Kada je suvremena umjetnost smještena u javni prostor, “a time upućena i na veći broj promatrača, uvećavaju se potencijalni ‘korisnici’, djelo postaje dostupnije širokoj publici, premda ne nužno i pristupačnije. Stoga je kontekst javnog prostora dvosjekli mač, često okrenut na štetu i publike i djela”, promišlja Nada Beroš. U doba postsjencijentizma, ili, kako to Houellebecq kaže, “treće metafizičke mutacije” vizualni oblik percepcije dominira, a kao što vidljivi objekt dolazi prije vizualnog medija, tako je vizualna kultura pojam “nadređen” pojmu “likovne umjetnosti” (ograničenja i zakonitosti (ne)kontaminirane vizualne percepcije sadržana su u izjavi J. Gagarina, prvog čovjeka u Svemiru: “Gledao sam i gledao, ali nisam vidio Boga!”).

Kao izraz aktivnog odnosa umjetnika prema stvarnosti umjetnost napušta tradicionalne izložbene prostore i umjesto da tamo bude konzervirana, ona biva konfrontirana (da parafraziram Marinu Gržinić) sa socijalnim okruženjem - iako svi zaziru od pridjeva “društveno”, jer je u prošlosti često bio “simplificiran i zloupotrebljavan”. Umjetnost u javnim prostorima u potpunosti dokida separaciju “visoke” i “popularne” umjetnosti, no tu leži i opasnost - umjetnost je izložena industriji zabave i umjetničkih reprodukcija (“radi ustupke narodu”), a budući da estetski užitek može biti robom na tržištu, “ljepotnost” se seli u područje dizajna, u supermarkete i tvornice, kao inverzija Warholove tvrdnje da je “biti dobar u biznisu najfascinantniji oblik umjetnosti”.

A mjesto materijalizma i ekstaze komunikacije je *grad*. “Priroda, vječni čovjekov protivnik, bit će nadvladana modernom tehnologijom i natjerana da služi čovjekovoj sreći” (F. Fukuyama). Svakoga dana prosječni stanovnik zapadnoga grada vidi, asimilira i prepoznaje oko 16000 logotipa. *Public art* uglavnom je vezan uz urbani pro-

● “What’s (that) gleaming white in a forest green? Is it snow, are that flocking swans?...”. The Slavic antithesis, the introductory part of *Hasanaginica* poem by an anonymous author, certainly without that intention, but successfully describes the usual reaction of an audience to *Public art* projects. The public art is leaving a gallery’s *White Cube* addressing to potentially new consumers of contemporary art, demanding from an audience to observe or to take part (the audience as the other party in a dialog) and of course an indifference is always the undesired *feedback* of the audience - that was Heisenberg who contested the dogma claiming that an object is independent of a subject observing it (“Big Other”). In a case when contemporary art is placed into a public space, Nada Beroš considers that “it’s being addressed in that way to a larger audience, a number of potential “consumers” increases and a work of art becomes more accessible, although not necessarily more available to the wide audience. Therefore the context of a public space is pretty often acting as a double edged sword, incurring damage to the audience as much as to the work of art.”. At the time of post-scientism, or as Houellebecq would say “the third metaphysical mutation”, a visual aspect of perception is dominant, and as well as the visible object is prior to a visual medium, the visual culture also takes “precedence” over a notion of “visual arts” (the limits and rules of (un)contaminated visual perception are comprised in a statement of J. Gagarin, the first man who entered the outer space: “I was watching and watching, but I haven’t seen the God!”).

Being an expression of active relation of artists towards reality, the art, instead of being conserved in traditional exhibition areas, is rather confronted (to paraphrase Marina Gržinić’s statement) with its social milieu - albeit the attribute “social” is denounced for its bad reputation, often being “simplified and misused” in the past. The art in public spaces abrogates entirely the boundary line between “high” and “popular” art, but there is also a danger hidden in it - art is exposed to an influence of industry of entertainment and art prints manufacturing (“making concessions to the people”), and because a rejoicing in aesthetics could be merchandised, a “beauteousness” moves to the area of design, to supermarkets and factories, as an inversion of Warhol’s statement that “to be good in busi-





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stor i osjećaj urbanosti (za razliku od *land art-a*). "Ulice su naši kistovi, trgovi naše palete!" eksklamirao je već Majakovski.

U svibnju 2002. slovački umjetnik Roman Ondák realizirao je "pokus" propitivanja mehanizama kolektivnog pamćenja pod nazivom *Guided tour* u zagrebačkom Studiju Josip Račić. Studio je "prazan" od eksponata (galerijsku instituciju utjelovljuje zaposlenica Stella), a posjetitelje dočekuje profesionalni turistički vodič koji započinje suhu priču o povijesti tog izložbenog prostora, velikim staklenim ploham u stalnom prožimanju s *outdoor* prostorom središnje pješačke zone grada (Cvjetnog trga). Iznenada, vodič napušta izložbeni prostor i poziva posjetitelje u šetnju trgov (bogatim znamenitostima, ali i "memorijom grada", osobnim i kolektivnim povijestima - konstantnim ritualom ispijanja kava, neuspješnom rekonstrukcijom u prvoj polovici 90-ih, dvostrukim atentatom u 2000. ...) te na razgovor s prolaznicima, cvječaricama (koje prodaju cvijeće uvezno iz Nizozemske) i s Božom, vlasnikom dječjeg karusela. S pozicije stranca koji promatra grad "nevinim" očima, umjetnik organizira turističku turu za njegove građane (pritom je zanimljiva upravo interakcija između različitih skupina ljudi) pokušavajući ih natjerati na pomak u razmišljanju o svakodnevnom iskustvu, učiniti nevidljivo vidljivim, odnosno *osvijestiti* svakodnevnicu - koja je za većinu ljudi kao ružno vrijeme, "staneš i čekaš da prođe".

ness is the most fascinating form of art".

And that place of materialism and ecstatic communications is *the city*; "Nature, being everlasting opponent to a man, is going to be overpowered by means of modern technology and compelled to serve to a happiness of mankind" (F. Fukuyama). An ordinary citizen of a western city observes, assimilates and recognizes about 16000 logotypes every day. The *public art* is mainly related with an urban space and an urban feeling (unlike land art); "Streets are our brushes, squares are our palettes!", Majakovski has exclaimed that before.

In Josip Račić Studio in Zagreb, in May 2002, the Slovakian artist Roman Ondák realised *Guided Tour*, an "experiment" of questioning the mechanisms of collective memory. The Studio is "emptied out" of exhibits (the institution is incorporated in Stella, the employee of the gallery), and visitors are being welcomed by a professional tourist guide, who suddenly starts telling a dry story on history of the exhibition space in question - with its big, transparent window panes in constant interpenetration with outdoor space, the city's central pedestrian area (Cvjetni trg). Suddenly, the guide is leaving the exhibition space, inviting visitors to follow him for a walk around the Square (the Square is rich with features of interest but it also contains "the memory of the city", personal and communal stories, witnessing to constant coffee rituals; to an unsuccessful reconstruction in a first half of the nineties, to a double assassination in a year 2000...) interviewing passers -by, women-florists (selling the flowers imported from Netherlands) and Božo, the owner of a baby roundabout. From the position of a foreigner watching the city with "innocent" eyes, the artist organizes a tourist trip for the residents of the city (in this matter it's precisely the interaction among different groups of people that is interesting) trying to provoke them to make a breakthrough in a way they approach to the everyday experience, to make the invisible to become visible, that means to restore their everyday life to *consciousness* - the everyday life which, for the majority of people, is like bad weather conditions, "stop and wait for it to be over".

Transitional processes are throwing in to doubt the quality of future life in community. Ondák repeated *Guided Tour* at the peak of tourist season on the Adriatic coast, as a part of manifestation *Zadar Alive 2/Inter-*

Tranzicijski procesi dovode u sumnju kvalitetu budućeg života u zajednici; stoga u okviru manifestacije *Zadar uživo 2/Inter-muros* (prema riječima kustosice Rade Ive Janković, cilj manifestacije je uspostaviti komunikaciju, "preskočiti zid" među dihotomnim pojmovima privatno-javno, akademsko-alternativno, tradicionalno-suvremeno...) Ondák ponavlja *Guided tour* na vrhuncu turističke sezone na Jadranu. Međutim, ovoga puta vodič je dvanaestogodišnji dječak koji govori o budućnosti kao njezin "stvarni svjedok" (nisu li nas u prošlom sistemu zadobili devizom da su djeca budućnost zemlje?), ali i o svojoj viziji budućeg života u gradu o kojemu odrasli više nemaju niti iluzija - a sve je začinjeno *magijskim realizmom* na način južnoameričkih pisaca.

Prethodne godine u okviru iste manifestacije (*Zadar uživo 2001.*) na glavnom gradskom trgu, tzv. Narodnom trgu, Darko Fritz postavlja site-specific *close circuit* video instalaciju, *candid camera* proze svakodnevice - izravni bežični prijenos kretanja ljudi tim javnim prostorom (kao na panoramskim razglednicama javne televizije). S vrha kandelabra - urbanog namještaja postavljenog nasred trga, sigurnosna kamera (lajt-motiv Fritzova rada) zahvaća sliku koja istodobno biva emitirana na dvije lokacije na istom trgu, na renesansnoj gradskoj loži i sučeljenom joj baroknom tornju sa satom na kojem je ekran smješten iza transparentne poledine sata bez kazaljki, uklonjenih radi restauracije. Cilj projekta je osvjetavanje urbanog okoliša i prostornih relacija na trgu izravnim prijenosom - medijski posredovanom percepcijom "sadašnjeg" trenutka. Naglašena je interakcija eksterijera i arhitekture i fuzionirana sinkronijska i dijakronijska dimenzija trga - stvarnost i meta-stvarnost.

Koliko ljudi živi u mjestu u kojem su rođeni? Darko Fritz (koji živi u Zagrebu i Amsterdamu, a Želimir Košćević ga je 2001. proglasio u tom trenutku "najvećim izvaninstitucionalnim izvoznikom hrvatske kulture") postavio je to pitanje u projektu *Migrant Navigator*, upravo na temu migracija, izmještenosti, identiteta, nostalgije (s portugalskog neprevedivog *saudade*) te značenja i predodžbe *doma* kao relikta obiteljske i nacionalne zajednice u doba sveopće atomizacije društva. *Migrant Navigator* je *work-in-progress*, *multi(hybrid)medijalni* i *public art* projekt (koji podrazumijeva internet kao javni prostor) koji započinje u travnju

*muros* (the objective of manifestation was to establish the communication, "to jump over the barrier" between dichotomic notions of private-public, academic-alternative, traditional -contemporary..., in words of the curator Rada Iva Janković), this time, however, the guide was a twelve-year-old boy, telling us about the future as its "true eyewitness" (we have been imbued in a former system that children are the future of the country, haven't we?), his vision of a future life in the city - on which adults even have no illusions - and all that is spiced by *magical realism* after a fashion of South-American writers.

A previous year as a part of the same manifestation (*Zadar Alive 2001*) Darko Fritz installed a site-specific *close circuit* video installation on the main city square (Narodni trg). A key part of it was a *candid camera* capturing the prose of everyday life - a direct wireless live coverage of a movement of the people in that public area (in a manner of public television's panoramic snapshots). From the top of a candelabrum -the urban furniture, erected in the middle of a square, the safety camera (light-motive of Darko Fritz's work) was taking pictures, broadcasted simultaneously on two locations on the square, on the Renaissance Municipal Loggia and on the opposite Baroque tower clock, where a screen was placed behind a transparent back of the clock, hands of which had been removed for restoration. The intention of the project was to bring round the urban environment and spatial relations on the square by mean of live coverage - media mediated perception of an "actual" moment. An interaction of the exterior and architecture was strongly manifested, and both, synchronic and diachronic dimensions of the square, reality and meta-reality - became fused.

How many people live in their place of birth? Darko Fritz (resident in Zagreb and in Amsterdam, in 2001 by Želimir Košćević proclaimed to be "the greatest non-institutional exporter of Croatian culture" at the moment) posed that question in his project *Migrant Navigator*, dealing precisely with migrations, repositioning, identity, nostalgia (in a sense of *saudade*, an untranslatable Portuguese word) and a conception and significance of *home* as a relict of familial and national community in a period of all-pervasive atomisation of society. *Migrant Navigator* is a *work-in-progress*, the *multi(hybrid)-media* - and *public art* (implicating Web as



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sl.2: R. Ondák, *Guided Tour (Follow me)*, Zadar, 2002.

sl.3: D. Fritz, *The Future of Nostalgia*, Linz, 2002.



a public space) project that started in April with a “mis.informing” Web page, decorated with a frieze of *Home* icons (of a renowned internet provider) introducing you to its content. The second phase of the project was off-line: from June to October of 2002 as a part of the project *Talking the City* (at the so called cyber art festival *Ars Electronica*), in the public area next to the railway station in Linz, was planted a horticultural installation entitled *The Future of Nostalgia*. From the grassy area a piece, 9x9 meters in size, “was taken”, and a pictogram of a house was made by carefully arranged flowers, or more precisely the same *Home* icon of the Web browser was translated in to the floral arrangement. The railway station was thoughtfully chosen location for planting - as a place of transits and a check-in post for emigrants, the point of a warping and a distortion of space, where passengers can eat, sleep, make transactions, shop, pray... Such spaces Augé denominates as non-places (*non-lieux*), with no identities and relations. Even the installation itself goes through transitions - climatic, organic, changes of local municipal authorities what might result in a stopping of weeding and watering of beds of flowers (or the seasonal replacement of flowers), and it is even exposed to a possible anonymous act of vandalism... The third phase of *Migrant Navigator* was realised in November as a part of a *Motel Ježevo* project. A poster measuring 2x2 m in size, made in silk screen technique with a replica of Home icon, blown up and computer processed, with a cyber-aestheticized, cold, elegantly bright-silver background was placed on central part of existing advertising screens (of a standard, aggressive, billboard format) on both sides of Croato-Slovenian border. The poster does not contain any further informations except the pictorial one, inducing a series of associations in those ones crossing the border and at very best it could inspire them on rethinking the identity - a national one (as a socio-cultural construct) and a personal one (as its biological substratum). In the age of civilisation of communicating, the Web reduced the globe on to an attainable size, while, at the same time, in the real world border formalities drastically decelerate our movement, even calling it into question... Borders are the places with their own “psychopathology”; the border crossing between Croatia and Slovenia (almost an unnoticeable borderline

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“dez.informativnom” internet stranicom u čiji vas sadržaj uvodi friz *Home* ikona poznatog internet pretraživača. Druga faza projekta je off-line: od lipnja do listopada 2002. pored željezničkog kolodvora u Linzu, u okviru projekta *Talking the City* (na tzv. cyber art festivalu *Ars Electronica*), posadena je hortikulturna instalacija pod nazivom *The Future of Nostalgia*. Od travnate površine “uzet je komad” dimenzija 9x9 metara, na kojem je pažljivo aranžiranim cvijećem različitih boja naslikan piktogram kuće; točnije, prevedena je u cvjetni aranžman ista *Home* ikona internet pretraživača. Kolodvor je pažljivo izabrano mjesto za sadnju - mjesto tranzita i check-in postaja za osobe u emigraciji, mjesto svijanja /iskrivljenja i distorzije prostora, mjesto na kojem putnici mogu jesti, spavati, obavljati transakcije, kupovati, moliti... Augé takve prostore naziva ne-mjestima (*non-lieux*), bez identiteta i odnosa. I sama instalacija prolazi kroz tranzicije - klimatske, organske, lokalnih organa vlasti koji će možda obustaviti plijevdibu i zalijevanje nasada (i sezonsku zamjenu cvijeća). Uz to, instalacija je izložena i mogućnosti anonimnog vandalizma... Treći dio *Migrant Navigator*-a ostvaren je u studenom u okviru projekta *Motel Ježevo*. S obje strane hrvatsko-slovenske granice, na postojećim oglasnim mjestima standardnog (nametljivog) *billboard* formata, centralno je postavljen plakat formata 2x2 m izrađen u tehnici sitotiska sa slikom-

sl.4: D. Fritz, *Home (Migrant Navigator)*, hrvatsko-slovenska granica / *The Border between Croatia and Slovenia*, 2002.

sl.5: T. Savić-Gecan, *Common Ground*, Utrecht-Zagreb, 2001.

citatom uvećane i grafički obrađene *Home* ikone na hladno-elegantno-sjajnoj srebrnoj pozadini, cyber-estetike. Osim slikovne, plakat ne sadrži daljnje informacije i izazvat će u onoga koji prelazi granicu niz asocijacija, a u najboljem će ga slučaju potaknuti na promišljanje o identitetu - nacionalnom (kao sociokulturnom konstrukt) i osobnom (kao njegovom biološkom supstratu). Internet je sažeo globus na dohvatljivu veličinu u doba civilizacije komuniciranja, dok istodobno u stvarnom svijetu granične formalnosti drastično usporevaju naše kretanje i čak ga dovode u pitanje... Granice su mjesta s vlastitom "psihopatologijom"; tako je granični prijelaz Hrvatske i Slovenije (do početka 90-ih međa bez graničnih zgrada, a ubrzo potom istočna Schengenska granica) "crna" točka intenzivnog *traffickinga*, šverca drogom i oružjem...

Plakati s *Home* ikonom "virulentno" su se proširili i Zagrebom, postavljeni na reklamnim stupovima na Trgu bana Jelačića i Glavnom željezničkom kolodvoru te reklamnom panou na Savskoj cesti - namijenjeni pogledu pješaka i *commuter-a*. U odnosu vidljivog objekta i vizualnog medija (*billboard* - strateško mjesto marketinških kampanja) Darko Fritz naizgled pomirbeno barata mehanizmima funkcioniranja potrošačkog društva, potičući u promatrača "wishful thinking"; usvajanje marketinških strategija očito je i kroz koncepciju izložbe kao proizvoda - ona, naime, ima svoj znak i svoj "logo".

U javnom prostoru Zagreba intervenira i Tomo Savić-Gecan kojega poslovično ne zanima materijalizacija *objet d'art-a*, već ga zanimaju prostorna izmještanja, manipulacija i "besmislena" interaktivnost - ovoga puta međusobno vrlo udaljenih skupina ljudi koji nemaju ništa zajedničko i vjerojatno se nikada fizički neće sresti. Umjetnik poseže za kinestetičkim efektima usporevanja tehnološke brzine civilizacije. Naime, kretanje posjetitelja galerijskim prostorom u Utrechtu (u Begene Grond Centru za suvremenu umjetnost tijekom izložbe *Common Ground*; umjetnik i živi u Nizozemskoj od 1997. godine) uzrokovalo je zaustavljanje pomičnih stuba u shopping centru Kaptol u Zagrebu (2001.). Dok u zapadnim zemljama dostupnost informacije postaje važnijom od posjedovanja stvari - jer se do njih relativno lako dolazi ("Naše doba priređuje pravu rasprodaju, ne samo u svijetu trgovine, nego također i u svijetu ideja..."), zaključuje Kierkegaard pod pseudonimom



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without any official structures until 1991, in a little while becoming the eastern "Schengenian" border) is a critical point of intensive *trafficking*, drugs&arms smugglings...

The posters with *Home* icons have spread out "virulently" to Zagreb, posted on the advertisement pillars of the Ban Jelačić Square and next to the Main railway station, on the billboard in Savska street, intended for the view of pedestrians and commuters. In a relation between the visible object and the visual medium (*billboard* - strategic place of advertising campaigns), Darko Fritz in a conciliatory way handle with a functioning mechanisms of consumerist society, inspiring beholders to a "wishful thinking"; the appropriation of marketing strategies is evident also through the concept of an exhibition as a product - namely, it has its own sign and "logo".

Tomo Savić Gecan also intervenes in the public space of Zagreb, but he's become byword for not being interested in materialisation of *objet d'art*, but in space-transfers, manipulation and "absurd" interactivity - this time of groups of people being very far apart, having nothing in common and with a negligible chance to physically ever meet each other. The artist uses kinaesthetic effects - of deceleration of civilisation's technological rate. That is to say, the movement of visitors in the gallery space in Utrecht (*BegeneGrond Centre of contemporary art* in course of *Common Ground* exhibition;



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Johannes de Silentio), u tranzicijskim zemljama ljudi su fascinirani potrošnjom (što je djelomično posljedica činjenice da čovjek nije vlasnik onoga što proizvodi, nego samo onoga što kupuje). Cijele obitelji odlaze na izlet u potrošačke oaze - shopping centre. Savić-Gecanov rad gotovo je "nepostojeći", objašnjiv načelom uzročnosti i vjerojatnosti - svijet je, prema teoriji determinističkog kaosa, kompleks mogućnosti kojima je dopušteno da jedan zamah leptirovih krila u Hong Kongu uzrokuje tornado u Kansasu.

*Radoslav Putar*, novoustanovljena "nacionalna" nagrada mladom umjetniku dodijeljena je Tanji Dabo za rad pod nazivom *Čistoća*. Riječ je o dokumentaciji akcije izvedene u Narodnom muzeju u Zadru u okviru manifestacije *Zadar uživo 2/Intermuros*. Umjetnica je izvela akciju laštenja poda Muzeja, a integralni dio rada je preseljenje vozila i opreme, kao i djelatnika gradskog komunalnog poduzeća, u muzejski prostor. Tanja je pet dana otključavala vrata Muzeja, ispraćala i dočekivala (u međuvremenu bi ulaštila pod) radnike koji na svoj svakodnevni posao, čišćenje grada, kreću iz Muzeja umjesto iz svojih dotadašnjih spremišta u gradskim zidinama (u kojima se tada odvijao dio programa *Zadar uživo*, a zbog čega ih je komunalno poduzeće pristalo privremeno isprazniti). Preseljenjem u novi prostor, njihova oprema i njihovo dolazanje i odlazanje na posao postaju umjetničina *pokretna* instalacija. Istodobno, radnici

the artist resides in Netherlands, as well, since 1997) caused a halting of the escalators in *Kaptol* shopping centre in Zagreb (in 2001). While, in Western countries, the accessibility of informations becomes more important than actually possessing things - because goods could relatively easily be acquired ("Our time makes arrangements for a veritable sale, not only in a world of trade, but also in a world of ideas..."), was a conclusion of Kierkegaard under a pseudonym of Johannes de Silentio), in transition countries people are fascinated by consumption (which is partly a consequence of a fact that man is not owning the product of his work, but only the product he bought), so whole families go to an excursion to consumerist oases - to shopping centres. Savić Gecan's work is almost "nonexistent", explainable by principles of causality and probabilmism - this world is a complex of possibilities according to the theory of deterministic chaos - allowing a chance that a flap of butterfly's wings in Hong Kong could cause a tornado in Kansas.

"Radoslav Putar", the newly established "national" award to a young artist was given to Tanja Dabo for her work entitled *Sanitation* - a documentation of action performed in National museum in Zadar as a part of manifestation *Zadar Alive 2/Intermuros*. The artist has undertaken the action of polishing of the Museum's floor, and an integral part of her work was a transfer of vehicles and equipment, as well as personnel of a city municipal services in to the Museum's tract. For five days Tanja was unlocking the doors of the Museum, showing the workers in and out (and waxing the floor in a meantime). The workers were starting their daily job - the cleaning of the city, from the Museum instead from their former repositories in the city walls (where a part of the festival's programme was to be held - that is a reason why the municipal services consented to move out for a while). By their act of relocation in to the new space, their equipment and comings&goings to work became the artist's *mobile* installation. At the same time the workers, while maintaining the city, on their overalls wore the emblem of the Museum, with its sign and title. In this way they became the employees of the Museum, and the Museum spread its activity on to - literally - the whole city of Zadar, *city-museum* - that was visually emphasized by outdoor set-up of a poster with a joint photograph of the

komunalnog poduzeća za vrijeme svog rada na održavanju grada na radnim odjelima nose amblem sa znakom i nazivom Muzeja. Time oni postaju djelatnicima Muzeja, a Muzej svoju djelatnost doslovno proširuje na cijeli grad Zadar, *grad-muzej* - što je vizualno potkrijepljeno *outdoor* postavom plakata sa skupnom fotografijom zaposlenika Narodnog muzeja i *Čistoće*, u privremenom odnosu poslovnih kolega (iako inače obavljaju društveno različito vrednovan posao). Fotografija je snimljena iz gornjeg raskursa, što je uobičajeni način sugeriranja korporativnog optimizma.

Laštenje (prema stereotipu ženski posao, rutinski i podcijenjen rad) zahtijeva fizički napor, a posljedica rada je gotovo nevidljiva, besmislena i bespotrebna - nakon njega ostaje samo običan sjaj, a ponekad i opasno sklizak pod. Laštenje kao umjetnički je čin svojevrсна kritika ideologije vidljivog ("Laštenje je fascinantno!" kliče Željko Jerman). Laštenje pada izložbenog prostora Tanja Dabo objašnjava potrebom za smanjenjem distance institucija-umjetnik; budući da umjetnica tijekom laštenja kleči, netko bi je mogao iščitati kao ironičnu vizualizaciju potrebe institucija za podvrgavanjem i posluhom.

*Urban festival* još je jedan zanimljiv pokušaj infiltracije suvremene umjetničke djelatnosti u urbano tkivo - ovoga puta Zagreba, čija infrastruktorna mreža i kvalitativni sadržaji "kolaboraju" svakoga ljeta. Festival je radi izbjegavanja revijalnih konotacija tog naziva, podijeljen u tri faze, tzv. "smjene", od srpnja do rujna; uz to je i lokacijski "razsredišten". Kristina Leko je u okviru Urbanog festivala organizirala akciju *Mlijeko 2002./03.* na središnjoj gradskoj tržnici Dolac. Tri su mljekarice jednostavno dijelile sir i vrhnje slučajnim prolaznicima (koji su odmah formirali red!), ne bi li se skrenula pažnja javnosti na odumiranje tradicionalnih djelatnosti, koje možda nisu u skladu s propisima WTO-a, ali pridonose kulturnom identitetu grada i simboličnom povezivanju Zagreba i njegove ruralne okoline (*tradicija* jednako je *memorija*; gradove bez memorije Bogdan Bogdanović izjednačava s ljudima bez podsvijesti). Problematična je činjenica da je u mlijeku malih proizvođača previše mikroorganizama i somatskih stanica, no istodobno se na primjeru kraljevog ludila pokazalo da niti uzgoj krava - ne više kao domaćih, nego kao industrijskih životinja - ne donosi veliku radost ni kravama, niti ljudima. Akcija je dokumenti-

employees of the Museum and the workers of the municipal services, which were temporarily in a relation of fellow-employees (albeit they otherwise perform jobs which are differently estimated on a social scale). The photo was made from the upper camera angle - an usual way of expressing a corporative optimism.

Widely recognized to be a woman's work, a nitty-gritty and underestimated chores, the act of polishing requests physical effort, the result of it being almost invisible, pointless and unnecessary - just an ordinary shine and sometimes dangerously slippery floor. Polishing as an act of art implies a peculiar critique of an ideology of visible ("Polishing is fascinating!", cheers Željko Jerman), the reason for floor-waxing of the exhibition space Tanja Dabo finds in the need for diminution of a distance between institution and the artist. It could be understood as a wry visualisation of the institutions' call for submission and obedience since, while polishing, the artist was kneeling down on the floor.

*Urban festival* is another interesting attempt of infiltration of contemporary artistic activities in to the urban structure - this time of Zagreb, the infrastructure and culture related activities of which "collapse" every summer. A festival, in order to be avoided any connotation of revue, was split in three phases, so called "shifts" from July to September, on dispersed locations (to be "decentralised"). In a framework of *Urban festival* Kristina Leko organised an action entitled *Milk 2002/2003*, that took place on Dolac, the central city market; three milkmaids, as simple as it can be, were distributing a cottage cheese and a cream to accidental passers-by (who immediately formed a queue!), in order to attract attention of the public with the issue of dying away of traditional (*tradition* is a *memory*, cities deprived of memory Bogdan Bogdanović put on a level with people with no subconsciousness) activities which, perhaps, are not in conformity with WTO regulations, but which contributes firmly to a cultural identity of the city and to a symbolical integration of Zagreb to its rural environment. The problem is in the fact that the milk produced on small farms (by subsistence farmers), contains to many microorganisms and somatic cells. But, at the same time, a case of a mad cow disease has indicated in a very clear way that a cow-breeding in industrial terms does not



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sl.6: T. Dabo, *Čistoća / Sanitation*, Zadar, 2002.  
sl.7: K. Leko, *Mljekarice / Milkwomen*, 2002./03.,  
tržnica Dolac / Dolac Market, Zagreb, 2002.





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rana (arhivirana i medijski prezentirana) zajedno s video portretima dvjestotinjak mljekarica u autorskom radu Kristine Leko, a dobit će svoj zanimljiv epilog u trenutku kada umjetnica svojim lobiranjem učini da jedan način tradicionalnog načina života bude stavljen pod zaštitu kao specifična kulturna i etnološka vrijednost (zanimljivo je primijetiti da korporacije u svojim kampanjama koriste strategiju arkadijske nostalgije; spomenimo svisca koji zamotava proizvod).

Druga smjena Urbanog festivala 2002. prezentira *Snove* Kate Mijatović. Ovoga puta umjesto fiksacije i vizualizacije vlastitih snova koji funkcioniraju kao vremenski stroj ili komutiraju jedan u drugi, umjetnica prikuplja donirane snove svojih prijatelja, većinom umjetnika i kustosa koji su, prepričani (psihička struktura subjekta može biti ono (id), ja (ego) i nad-ja (super-ego) i zapisani bijelim slovima na crnoj podlozi (nadrealnog noćno-dnevno, san-java efekta) te postavljeni kao instalacija u "najjavnijim" od javnih prostora - na tramvajskim stajalištima (prostorima virtualne stvarnosti u smislu napetosti očekivanje-odsustvo), u parkovima i izlozima trgovina (utjelovljenjima privlačne snage konzumerizma)... , što ih izmiješta iz stvarnosti u drugu, "meta" razinu realiteta. Nadahnuće snovima je lajtmotiv, gotovo banalno mjesto unutar povijesti umjetnosti. Primjerice, nadrealistička djela su pokušaj neposrednog prijenosa (*live coverage*) snova bez upliva svijesti; pri tome umjetničko djelo doslovno mimetički prikazuje san, tako da se u njemu vidi učinak nespješnog, analogno pripovijedanju sna. Psihoanaliza, prema Lacanu, otkriva u nespješnom strukturu jezika, tj. nespješno je strukturirano kao jezik. Katu Mijatović zanimaju stvarnost i san kao dvije kontrapozicije iste osobe; zanimljivo je da neki "donatori" snova nisu pristali da san *transplantiran* iz područja privatnosti u javni prostor bude potpisan njihovim punim imenom i prezimenom.

Krajem devedesetih Dalibor Martinis (Krešimir Rogina naziva ga "Mr. No1 naše suvremene umjetnosti" koji "razumije zakonitosti prostora i arhitektonskoga medija") započinje producirati *Binarni niz*, ciklus radova u kojima koristi kriptički jezik, visokosofisticirani sustav znakova (binarnu informaciju koja je prevedena u numerički niz nula i jedinica) koji "prevodi" u low-tech medije zvoneći u srednjovjekovna zvona (viši zvuk manjeg zvona označava jedinicu, a

please too much neither cows, nor humans. The action was documented (archived and media presented) together with video portraits of about two hundred milkmaids in Kristina Leko's auteur work, but it will get an interesting epilogue if the artist with her lobbying contributes to a putting under protection one traditional way of life, as a specific cultural and ethnological asset (what is interesting, the strategy of Arcadian nostalgia is very frequently used by corporations in their marketing campaigns, let's just mention a marmot, wrapping up the product).

The third shift of *Urban festival 2002* presents Kata Mijatović's *Chosen Dreams*, this time instead of fixation and visualisation of her own dreams, functioning as a time-machine or commuting each into another, the artist collects dreams donated by her friends, mainly artists and curators. The dreams are retold (psychical structure of a subject can be *id*, *ego* and *super-ego*) and written down in white letters on a black background (with a surreal night-day, dream-reality impact), and then installed in "the most public" of public spaces - tram stops (the spaces of virtual reality in a sense of tension between expectation and absence), in parks and shop-windows (which are incorporations of attractive power of consumerism)... in that way being transferred from reality to another, "meta" level of reality. Inspiration from dreams is a light-motive, almost banal item in a history of arts, for example surrealistic works of art are the attempt of *live coverage* of dreams, with no impact of consciousness, when a piece of art literally in a mimetic way presents a dream so to uncover the unconscious, analogue to telling a dream. Psychoanalysis, according to Lacan, discovers a linguistic structure in an unconscious mind, i.e. the unconscious is structured as a language. Kata Mijatović is interested in reality and a dream as two contrapositions of the person; for a curiosity of the thing, some "donors" disagreed to have their dreams, *transplanted* from the privacy in to a public space, signed with their full name and surname.

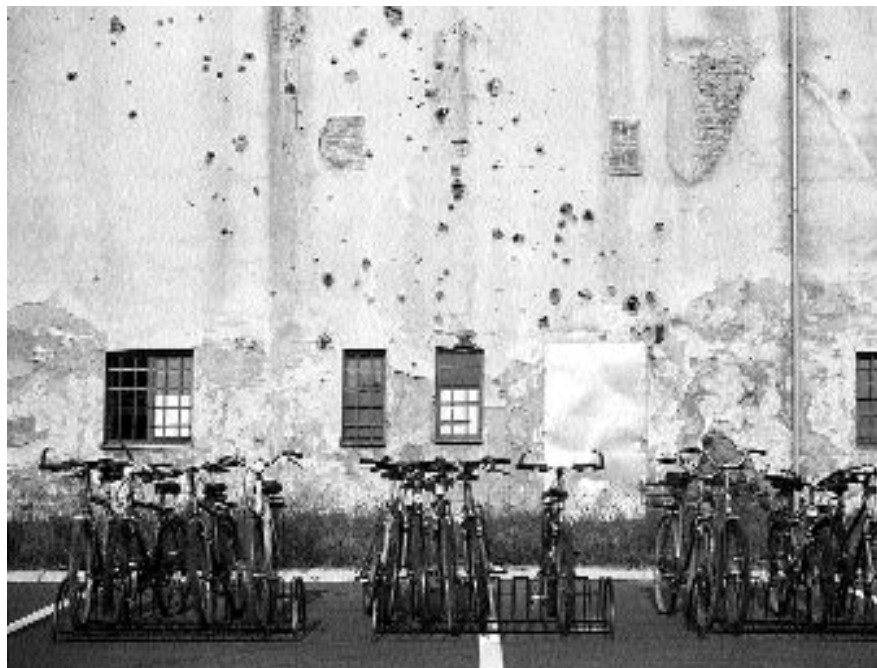
In late nineties, Dalibor Martinis (Krešimir Rogina calls him "Mr. No1 of Croatian contemporary art" who "understands regularities of space as well as architectural medium") started producing *Binary series*, a series of works in which he uses a crypto language, sophisticated system of signs (binary information encoded into a

sl.8: K. Mijatović, *Snovi / Dreams*, 2002.

sl.9: D. Martinis, *S.O.S. - S.B., Slavonski Brod*, 2002.

niži zvuk većeg zvona označava nulu), ili u javnom prostoru slaže divovske “kompozicije” (poput kompozicija vlaka) od starog materijala (*hard-core* estetika); primjerice, od isluženih bicikala nikada podignutih s odjela za nadene stvari slavonskobrodske policije (2002.), ili od novoga - pomoću pedesetak crnih i bijelih Volkswagen golfova (simbola pouzdanosti germanske tehnologije, pravog “narodnog auta”) u njemačkom gradu Rosenheimu 2000. godine oblikuje *urbanscape* klavijaturu. Predmetima kojima je osnovna funkcija pokret, prevaljivanje udaljenosti, Martinis stvara nepomičnu branu koja onemogućuje prolaznike u ustaljenim smjerovima kretanja. Subverzirajući poznati red stvari VW-ima ispisuje “Zabranjeno parkiranje - Ponekad je lijepo” - nalazeći posebnu, urbanu estetiku i u parkiranim automobilima (tzv. umjetnost konteksta - “meaning is use”, prema Wittgensteinu). U Slavonskom Brodu umjetnik pronalazi odumrle, “neuralgične” točke, mjesta socijalne amnezije i permanentne nestabilnosti grada čiji se Korzo poput piste otvara prema miniranoj Savi kojom prolazi državna granica. Martinis u tri stalka uspravno “usađuje” trinaest bicikala, ispisujući njima (njihovim rasporedom i razmacima) binarnim kodom poziv u pomoć (01010011-01001111-01010011; dok se sustavom točki i crta Morseove abecede S.O.S. ispisuje kao tri točke - tri crte - tri točke). Kao što primatelj kodirane poruke treba imati tehničko predznanje da bi je mogao iščitati, jednako tako konzument suvremene umjetnosti mora poznavati njezin informacijski sustav i razumjeti *razlog za stvaranje* (*Kunstwollen*, kako ga je artikulirao Alois Riegl) suvremenih umjetnika.

Na izložbi *Nepriлагоđeni* u Berlinu (Kreuzbergu) u prostoru bivše bolnice Kunstraum Bethanien (u okviru Tjedna hrvatske kulture) Dalibor Martinis instalira u stablu javnog parka audioinstalaciju - prolaznici će je smatrati poetičnom i (pre)ljupkom, jer je ono što čuju ptičji pjev, no opet se radi o još jednoj “auditivnoj anamorfozi”, “kamufliiranom” binarnom kodu koji se otkriva samo “izobraženu” uhu - ptica, naime, gadno psuje (naziv instalacije je *Vrt najprostijih psovki*; ako postoji “tijelo” balkanskog identiteta, onda je to sočna psovka). Martinisov rad podsjeća na staru *alice-in-the-wonderland*ovsku istinu da ništa nije onakvo kakvim se čini te da estetika ne mora imati nikakve veze s etikom, tj. da estetika i etika nisu nužno povezane u kročevskom smislu. Naime,



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numerical series of digits zero and one) “translated” into low-tech media such as - banging medieval bells (the higher tone of the smaller bell corresponds to a number one and lower tone of the bigger one - to a zero), or in a public space the artist assembles huge compositions” (resembling train makeup) made of old, with *hard-core* aesthetics - of used bicycles never picked up from a Lost & Found Office in police department of Slavonski Brod (2002); or of new - about fifty black and white Volkswagen Golf cars (the incarnation of reliability of Germanic technology, the real “folks’ car”) composing an *urbanscape* keyboard in a German city of Rosenheim (in 2000). Using objects the main function of which is movement, covering the distance, Martinis creates a motionless dam, that way frustrating passers-by in their habitual, well-established passages. Subverting well established order of things, he has used VW cars to write out “No Parking-Sometimes is nice.” - finding out a special, urban aesthetics even in the sight of parked cars (so called art of context - “meaning is use” according to Wittgenstein). In Slavonski Brod the artist finds out withered, “neuralgic” points, the places of social amnesia and permanent instability in the city, the Corso of which is like a runway, opening towards a mined river of Sava, corresponding to a state border. Martinis “implants” uprightly thirteen bicycles into three stands, using their



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u suvremenoj umjetnosti etička i ideološka pitanja (pa čak i “estetsko nasilje”, konflikt umjesto užitka) preuzimaju središnje mjesto od estetskih pitanja prezentacije i forme. Psovka je simbolička apstrakcija koju preporučuje već Ciceron, riječima: “Kad ostanesh bez argumenata, vrijeđaj protivnika!”

Postavom para zvučnika na pročelje Doma HDLU-a iz kojih je dvaput dnevno reproduciran *ezan*, islamski poziv na molitvu u trajanju od tri minute, Igor Grubić svojim ekumenskim radom *Kad čujem...* (na 36. zagrebačkom salonu, prosinac 2001.-siječanj 2002.) tematizira jedan od povijesnih slojeva Meštrovićeva objekta koji je tijekom Drugog svjetskog rata, poznato je, prenamijenjen u džamiju dobivši tri okrugla minareta (srušena 1948. godine) za koje Živko Kustić u *Jutarnjoj propovijedi* u Jutarnjem listu konstatira “da tri vrlo elegantne vertikale na pristojnoj udaljenosti od Meštrovićeva paviljona nisu trg činile manje lijepim”. Jutarnji poziv na molitvu s minareta, isto kao i prodorna zvonjava s kršćanskog zvonika, poziva, naprotiv, na unutarnju tišinu i introspekciju, “koncentraciju na vlastito unutarne biće”, no “nije li čudno da se ljudi tako rado bore za vjeru, a tako nerado žive po njezinim zakonima” (Lichtenberg). Grubićeva je audioinstalacija - glasan deus-ex-machinalan zvuk *ezana* koji se širi trgom - ušavši u svakodnevicu stanara okolnih zgrada, nakon pet izložbenih dana interventnim postupkom isključen, da bi se

arrangements and interspaces to write out a call for help, in a binary code (01010011-01001111-01010011; while in a dot-dash system of the Morse code S.O.S. is written out as three dots - three dashes - three dots). As the recipient of the encoded message should have technical foreknowledge in order to be able to read it out, in a same way the consumer of contemporary art must be acquainted with its information system to understand a *reason for creation* (*Kunstwollen*, as it was articulated by Alois Riegl) of contemporary artists, as well.

At the *Misfits* exhibition in Berlin (Kreuzberg) laid out in the former hospital Kunstraum Bethanien (within a framework of Croatian Cultural Week) Martinis installed an audio installation into a tree of a public park - passers-by would consider it as poetic and even (over)charming, for that what had been heard they thought to be a chant of a song-bird, but it 's again, another more “audio-anamorphosis”, a “camouflaged” binary code revealing itself only to a “trained” ear - the bird, namely, swears like a trooper (the installation's title is *A garden of the most obscure curses*; if there were a “body” of a Balkanic identity, it should be an inventive, succulent curse, indeed). Martinis's work revokes the old Alice-In-The-Wonderland truth that nothing is like it seems to be, and aesthetics is not necessarily (in a Croceanistic manner) connected with ethics. In other words, in contemporary art the ethical and ideological issues (even “aesthetic violence”, conflict in a place of pleasure) are taking precedence over the aesthetic issues of presentation and form. The curse is a symbolic abstraction recommended already by Cicero, who said “Once having done with arguments, insult the opponent”!

By placing a pair of loudspeakers onto a façade of House of Croatian Association of Artists, repeating the *ezan*, Islamic call for a prayer enduring three minutes, twice a day, Igor Grubić with his ecumenical work *Whenever I hear...* (36th Zagreb Salon, December 2001 - January 2002) deals with one of historical stratum of Meštrović's edifice which, as it is well known, was redesigned into a mosque during the Second World War, with three round minarets (torn down in 1948) annexed - Živko Kustić in a *Morning sermon* in “Jutarnji list” daily newspapers stated “that three very elegant verticals on a proper distance from Meštrović's pavilion did not reduce the

nekoliko dana prije kraja izložbe opet mogao čuti, ali sasvim tiho, i samo u neposrednoj blizini "Džamije".

Ako je publika nekad dolazila konzumirati umjetnost u izložbenim prostorima, "zabranima" umjetnosti, suvremena umjetnost izlazi u javni prostor posredno (u zapadnim zemljama oglašavana plakatima, *boomerang* razglednicama... prema "svetom trojstvu" umjetnosti, tržišta i publike) ili neposredno konfrontirana s ne-galerijskom publikom koja nema svijest o tome da je ono što "konzumira" umjetničko djelo (s druge strane, nedavno su samoubojstvo skokom s krova galerije u Berlinu slučajni prolaznici protumačili kao još jedan suvremeni umjetnički čin). *Public art* rehabilitira figurativnu umjetnost i portretni žanr - tako Andreja Kulunčić postavlja na city-lights oglasna mjesta tričetvrtinske portrete (kakve u povijest likovnosti uvodi Leonardo da Vinci naslikavši Giocondu s rukama prekrizhenim u krilu) u projektima *Nama -1908 zaposlenika*, *15 robnih kuća* i *Artist from...*, snažnima upravo zbog implementiranosti u dnevnu socijalnu tematiku. Umjetnički projekti u javnom prostoru su, s jedne strane, interdisciplinarni ili su kombinacija raznih umjetnosti (a umjetnik ima ulogu "medijskog kuhara"); s druge strane *medij* dobiva dignitetno značenje *teme*. Tako mađarski umjetnik Sugár János jednostavno ispisuje na billboard-u: "Razumjet ćete ovu rečenicu kad već bude prekasno." ▼

beauty of the square". Morning call for the prayer from minaret, as well as penetrating ringing the bell from a Christian church-tower, rather the contrary exhorts on an internal silence and introspection, "a focusing attention on one's own internal being", but "isn't it strange how people fight so gladly for their faith, and at the same time so reluctantly live in accordance to its lows" (Lichtenberg). Grubić's audio instalation, a loud, "deus-ex-machina" sound of *ezan* spreading across the square, once having entered everyday life of the people living in neighbourhood, was switched off after five days of exhibition, thanks to a quick intervention, and then a few days before the closure of the exhibition it could be heard again, but very quietly and only right in front of the "Mosque".

If an audience formerly used to come to consume arts in exhibition places - "enclosures" of art - contemporary art "steps out" into a public space indirectly (in western countries advertised by posters, *boomerang* postcards... according to "holly trinity" of art, market and audience), or directly confronted with non-gallery public, not being aware of actually "consuming" a work of art (on the other hand, a suicide committed recently by jumping from the roof of a gallery in Berlin was interpreted, by accidental passers-by, as just another act of contemporary art). *Public art* rehabilitates figurative art and a portrait *genre* - consequently, Andreja Kulunčić sets up three-quarter portraits (introduced to a history of fine arts by Da Vinci, when having painted Gioconda with her hands folded) onto the city-lights ad posts in her projects *Nama -1908 employees*, *15 department stores* and *Artist from...*, affecting the audience strongly just precisely for being implemented into daily social preoccupations. Artistic projects in public space are, on one hand, interdisciplinary or a combination of different kinds of art (and an artist has a role of "media cook"), on the other hand *medium* is gaining a dignity of an item - so Hungarian artist Sugár János simply writes out on a billboard: "You will understand this sentence when it is already too late". ●

prijevod / translation: Silva Kalčić



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sl.10: D. Martinis, *Vrt najprostijih psovki / Garden of Most Obscene Curses*, Berlin, 2002.

sl.11: A. Kulunčić, *Artist from...*, *Manifesta 4*, Frankfurt, 2002.

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