

ivo
maroević

big bang

▼ Kad sam krajem listopada 2005. bio na Godišnjoj konferenciji ICTOP-a (ICOM-ova međunarodnog komiteta za odgoj i obrazovanje muzejskog osoblja) u Parizu, u okviru programa obilazaka aktualnih muzejskih događaja posjetili smo izložbu *Veliki prasak/stvaralaštvo i razaranje u umjetnosti 20-og stoljeća* (*Big Bang/Creation and Destruction in 20th Century Art/Destruction et création dans l'art du 20^e siècle*) u Centru Pompidou / Nacional-

● In October 2005, as I participated at the Annual Congress of the ICTOP (ICOM's International Committee for the Training of Personnel) in Paris, our programme of visiting current museum events included the exhibition *Big Bang/Creation and Destruction in 20th Century Art/Destruction et création dans l'art du 20^e siècle* at the Centre Pompidou/National Museum of Modern Art and Industrial Design Centre. According to the programme organiser from



1. Centre Pompidou

nom muzeju moderne umjetnosti-Centru industrijskog stvaralaštva. Ona je, prema riječima organizatora iz Nacionalnog instituta za baštinu, ušla u program obilaska zato što je riječ o jednom od prvih pokušaja pariških umjetničkih muzeja da se izložbom tematski oblikuje i pokuša protumačiti višeznačnost, u najmanju ruku dvoznačnost fenomena onoga što zovemo umjetnošću 20. stoljeća. Višeznačnost se očituje već u naslovu, u kojem se metaforom *velikog praska*

the National Heritage Institute, it was included in the sightseeing because it is among the first attempts of Paris art museums to use an exhibition in order to formulate thematically and eventually interpret ambiguity in what we know as the 20th century art. This ambiguity is evident even in the title, where the metaphor of the *big bang* denotes '*destruction et création*' in French and '*creation and destruction*' in English. This French-English title code, an opposition in

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na francuskom jeziku određuje 'razaranje i stvaralaštvo', a na engleskom jeziku pak 'stvaralaštvo i razaranje' u umjetnosti 20. stoljeća. Taj, poretком riječi suprotni francusko-engleski kôd u naslovu tek je jedna od mogućih primjetnih odrednica izložbe. Da to ne bi izgledalo čudno, spomenuo bih i neke druge jezične suprostavljenosti tih dvaju dominantnih zapadnoeuropskih jezičnih idioma, barem na polju baštine. Tako će engleski *heritage* francuski značiti *patrimoine*, a engleski *patrimony* na francuskom će biti *heritage*.

Ne ulazeći u točnost tvrdnje da se radi o novosti u izložbenom predstavljanju umjetnosti, već je i ova verbalna neistovjetnost izričaja u naslovu znakovita. Uobičajeni redovi za ulazak na izložbu, kombinirani s hepeninzima na trgu pred Centrom Pompidou, govorili su o tome da izložba mami publiku. Samo izlaganje u Beaubouru, što je svojevremeno bio drugi naziv spomenutog centra, imalo je određeni značenjski predznak. Sam Centar, kompleks koji su početkom 70-ih godina 20. stoljeća projektirali Richard Rogers i Renzo Piano, na slavu i čast francuskog predsjednika Georges-a Pompidoua, u svoje je vrijeme bio znakoviti predznak novih kretanja u zapadnoeuropskoj arhitekturi, i to onda kad je funkcionalizam moderne polako odlazio u povijest. Taj je Centar, sagrađen u devetnaestostoljetnom povijesnom dijelu Pariza, predstavljao raskid s tradicijom. Interpolacija novog zatvorenog prostornog kubusa koji je svoju utrobu izložio na pročeljima, a u unutrašnjosti eliminirao

terms of word order, is only one among the possible conspicuous determinants of the exhibition. And if that seems strange, I would like to mention some other linguistic oppositions in these two dominant West-European idioms, at least in the field of heritage. Thus, the English 'heritage' will denote 'patrimoine' in French, while the English 'patrimony' will render 'heritage' in French.

Without wishing to discuss the veracity of the claim that this is an innovation in terms of presenting art in an exhibition, I think that even this verbal divergence in the title is significant. The usual queues for the tickets, combined with the happenings in front of Centre Pompidou, showed that the exhibition has been attracting attention. The very exposition at Beaubourg, which used to be the name of the centre, is equally significant. The Centre itself, a complex designed in the early 70s by Richard Rogers and Renzo Piano to the honour and glory of French president Georges Pompidou, was in its time a symbol of new currents in West-European architecture, at the time when modernist functionalism was slowly becoming history. The centre was built in the historical part of 19th-century Paris and meant breaking up with tradition. The interpolation of a new, closed spatial cube, which had exposed its entrails on its fronts and eliminated the concealed functional infrastructure from its interior, was a complete contrast to the orderly, front-oriented architecture of historicism, which was turning its face to the street and its

skrivenost funkcionalne infrastrukture, bila je puni kontrast uređenoj, pročeljima orijentiranoj arhitekturi historizma, koja je lice okretala ulici, a naličje dvorištu. Nova je zgrada ušla u unutrašnjost bloka i izmijenila odnose. Dvorište je odjednom postalo prostor novog lica, a trg pred Centrom nova ploha za događanja, na kojem nije bilo ni automobila, ni očekivane buke velegrada. Tek su ogromne cijevi, što su virile iz plohe trga, zaobljene s gornje strane, s okruglim otvorom okrenutim prema zgradi Centra, ukazivale na to da se nešto zbiva i ispod razine trga. Dvadesetak godina kasnije *Teletubbies* su u računalnim virtualnim serijama preuzeli taj model komunikacijskih cijevi kao igračku u svojem umjetnom svijetu.

Zašto je potrebno govoriti o Centru Pompidou u kojem je postavljena izložba? Baš zato što je na izložbi, u jednom segmentu uskog hodnika između dviju dvorana, bila izložena arhitektura 20. stoljeća, koja je po mišljenju autora izložbe odražavala nešto, što se moglo staviti u kontekst onog naslovnog suodnosa stvaralaštva i razaranja. Među izloženim arhitektonskim djelima nije

back to the yard. The new building had penetrated the inside of the bloc and changed the relations. The backyard was suddenly presenting a new face, while the square in front of the Centre became a new surface for events, void of cars or the expected noise of a metropolis. Only the huge tubes, sticking out from that surface, rounded on the top and turning a circular opening towards the building, that revealed that something was going on under the square level. Twenty years later, the computer-designed, virtual show of the 'teletubbies' would take over that model of communication tube for its artificial world.

Why is it necessary to speak about Centre Pompidou, in which the exhibition is currently taking place? Simply because the exhibition also features 20th-century architecture in a segment of the narrow corridor between the two halls, and that reflects, according to the author of the exhibition, something that should be viewed in the context of that relationship between creation and destruction from the title. The point is that Centre Pompidou is missing from the

2. Izložba / Exposition Big Bang,
Tema "Destrucija" / Section Destruction
Geometrijski prostor / Geometric space
Foto / photo: Georges Méguerditchian, Centre Pompidou, Paris, 2005
3. Tema "Destrucija" / Section Destruction
Foto / photo: Georges Méguerditchian, Centre Pompidou, Paris, 2005

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bilo Centra Pompidou. On, koji je u trenutku nastanka stvaralački razarao etablirani funkcionalizam dotadašnje arhitekture, nije bio dovoljno značajan da bi našao mjesto na izložbi. Kad sam stručnog vodiča koji nas je vodio upitao kako to da Centar Pompidou nije bio dostojan postati izložkom, nije me razumio, a na ponovljeno je pitanje odgovorio da Centar Pompidou ne može biti izložen na izložbi kad je izložba izložena u njemu. Drugim riječima, on ne može istovremeno biti i izložak i prostorni okvir za izložke. Da parafraziram i poigram se riječima iz naslova izložbe, on ne može biti istovremeno stvaralački i onaj koji razara. To je na neki način ispravno, zato što u usporedbi s Liebeskindovim Židovskim muzejom u Berlinu, za koji njegov autor govori da bi bilo najbolje kad u njemu ne bi bilo ni izložaka ni izložbi, Centar Pompidou je klasična arhitektura sedamdesetih. S vremenom, a posebice adaptacijom krajem stoljeća, on je izgubio transparentnost svoje utrobe. Negdašnji pomični zidovi/paravani na kojima se izlagalo, a iznad kojih su se protezale obojene klimatizacijske, vodovodne i kanalizacijske cijevi i drugi infrastrukturni sustavi koji su tražili koncentriranje na izložke, polako su se počeli pretvarati u klasične dvorane bijelih stropova, rasvjete i skrivene utrobe tog istovremeno živog i neživog prostornog bića. Unutrašnjost Centra vremenom je postala klasični muzej s ponekim naglaskom u prizemnim zonama gdje su veće visine omogućavale nešto neobičnije strukture prostora. Do tih je promjena došlo ne-

exhibited works of architecture. Although it creatively destroyed the established functionalism of architecture in the moment of its creation, the Centre seems not to have been important enough to find its place in the exhibition. When I asked the cicerone how he explained that the Centre had not been considered worthy of it, he did not understand me, and when I repeated my question, he answered that Centre Pompidou could not be exhibited in the exhibition because the exhibition was exhibited in the Centre. In other words, it could not be an exhibit and host exhibits at the same time. To paraphrase and play with words from the exhibition title, it could not be creative and destructive at the same time. In a way, that is correct, since unlike Liebeskind's Jewish Museum in Berlin, for which its author once said that it would be best if it hosted no exhibits or exhibitions, Centre Pompidou is a classical example of architecture from the 70s. With time, and especially with its adaptation at the turn of the century, it has lost the transparency of its entrails. Its former moving walls/screens, on which exhibits were placed and which stood under the colour-coded ducts of air-conditioning system, water supply system, sewage, and other infrastructure, which forced the visitors to concentrate on the exhibits, have gradually turned into classical halls with white ceilings and illumination, while the entrails of that living and at the same time dead spatial being were now hidden. Before long, the Centre's interior has become that of a classical museum, with some accent on the ground-level zones, where its height allowed somewhat more unusual spatial structuring. These changes took place within thirty years from the opening and did not affect the interest of the public for the events in the Centre.

What makes the *Big Bang* so special? Metaphorically speaking, it is the beginning of the world. And the big bang at the Centre Georges Pompidou is supposed to be the beginning of interpreting the past century in a way that will bring understanding into the processes of artistic happenings, not in the categories of chronology or stylistic definitions, but in terms of seeking the sense and the relationships between these happenings, which were indeed numerous in the past century, artistic expressions that were also a sort of reflection of events and changes in human life, and the notion of the sense of life in those times. If one views the

punih trideset godina nakon otvorenja, pri čemu je interes javnosti za ono što se zbiva u Centru ostao nepromijenjen.

U čemu je specifičnost *Velikog prasaka*? Metaforički rečeno, veliki je prasak početak svijeta. Veliki pak prasak u Centru Georges Pompidou trebao je značiti početak tumačenja prošlog stoljeća na način koji će unijeti razumijevanje u procese umjetničkih zbivanja, i to ne u kategorijama kronologije ili stilskih određenja, već u kontekstu traženja smisla i suodnosa između zbivanja kojima je to stoljeće obilovalo, kao i umjetničkih izraza koji su na određeni način bili odraz zbivanja i promjena u ljudskom životu i poimanju smisla života toga vremena. Sagledavajući izložbu u tom svjetlu, mora se naglasiti subjektivnost autora, kako u određivanju tematskih cjelina i odabiru umjetnina, tako i u novom suživotu između izloženog i napisanog. Katalog više nije klasični dokument izložbe, zato što se u njemu, primjerice, ne može naći popis radova prema tematskim cjelinama koje su tek u jednom njegovom dijelu označene na tlocrtnoj shemi Centra, već isključivo praćenjem abecednog poretka umjetnika čija su djela izložena. U katalogu su objavljeni tematski tekstovi 16 autora, uglavnom onih koji su radili na izložbi. Ti se prilozi dijelom odnose na tematske cjeline iskazane na izložbi, a dijelom otvaraju nova pitanja. Uza sve njih se nalaze reprodukcije odabranih djela, koje tako stvaraju jednu drugu izložbu, donekle različitu od one koja se mogla vidjeti na zidovima izloženih dvorana. Izložba koja se održavala u Centru nije zabilježena u katalogu tako da je ne možemo reproducirati, pa čak niti u svijesti ili prizivanju sjećanja s izložbe. To su dva usporedna tijeka istog koncepta. Jedan ostvaren i vizualiziran u prostoru, a drugi ostvaren i otisnut u knjizi. I tu je, dakle, opet nazočna ona prvotno spomenuta dvoznačnost. Riječ je o odabranom stvaralaštvu koje iskazuje dva smjera tumačenja - u materijalnom smislu na izložbi i u donekle nematerijalnom smislu na stranicama kataloga.

Pokušamo li slijediti tijek tematskih cjelina, začudit ćemo se redoslijedu, sporit ćemo se s njim ili ćemo ga prihvatiti kao spasonosni model razumijevanja proteklog stoljeća. Sve ovisi o sukladnosti našeg shvaćanja vremena i onoga što nam je na izložbi dano kao značajka vremena; naravno, sve to uz odabir pretežito vrhunskih umjetničkih ostvarenja. Pokušajmo slijediti navedeni scenarij.

exhibition in that light, one should emphasize the subjectivity of its author in defining thematic units and selecting artefacts, as well as in creating a new coexistence between the exhibited and the written. The catalogue is no longer a classical document of the exhibition, since one can not find there, for example, the list of exhibits according to thematic units, which are only partly marked on the ground plan of the Centre, but only an alphabetic list of artists whose work is exhibited. The catalogue includes thematic texts by 16 authors, mostly those who have worked on the exhibition. Their contributions partly refer to the thematic units presented at the exhibition and partly open up new issues. All of them include reproductions of selected exhibits, thus creating a sort of different exhibition, other than the one which can be seen on the walls of the exhibition halls. The exhibition held at the Centre is not documented in the catalogue in a way in which we can recall it, not even in our minds or by remembering the event. These are two parallel flows of the same concept. One is realized and visualized in space, the other realized and printed in a book. The afore-mentioned ambiguity is here again. The selected art expresses two directions of interpretation: in a material sense at the exhibition and in an immaterial one on the pages of the catalogue.

If we try to follow the flow of thematic units, we will be surprised at their order, rejecting or accepting it as a beneficial model of understanding the past century. It all de-

4. Tema "Konstrukcija/Dekonstrukcija" / Section Construction/Deconstruction, Bijela dvorana /White hall

Foto / photo: Georges Méguerditchian, Centre Pompidou, Paris, 2005

5. Tema "Dstrukcija" / Section Destruction Defiguracija / Defiguration

Foto / photo: Georges Méguerditchian, Centre Pompidou, Paris, 2005



Katalog započinje temom *destrukcije*, koja je vjerojatno zamišljena kao prekid s prethodnim radobljem i kao stvaranje temelja za gradnju nekog novog smisla. Podteme su također znakovite, iako dovoljno općenite da ih se ne može čvrsto vezati uz temeljnu temu: tijelo bez ushićenja (*le corps désenchanté*), defiguracija, kaos, apstraktni grad, destrukcija - prolaz u horizontali (*passage à l'horizontal*), geometrijski prostor, rešetka (*la grille*), monokromija. Razaranje je očito bila zanimljiva tema, što zaključujemo po tome što su joj u katalogu posvećena čak dva poglavlja. U njoj se javljaju i kubiizam i geometrijska apstrakcija, od Picassa do Mondriana, kao i niz kiparskih traganja od Giacomettija do T. Schüttea. Očito je to bila temeljna oznaka prekida s prošlošću.

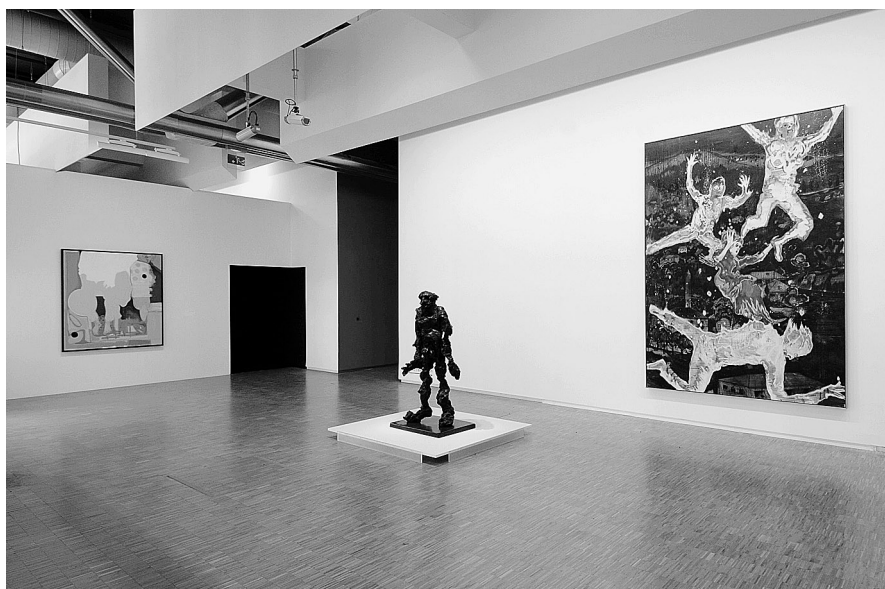
Slijedi odnos *konstrukcije/dekonstrukcije* s nizom podtema koje objašnjavaju fenomen novog nastanka i njegova poništenja: prozračnost/transparentnost, konceptualiziran (*conceptualiser*), bijela dvorana, netipično mjerilo (*échelle aberrante*), neizvjesnost (*aléatoire*), zrcalo-entropija, mekoća (*le mou*), nabor (*le pli*), nasilne procedure (*procédures violentes*) i bljesak (*éclat*). Označeni naslovi tek daju naslutiti o čemu se radi. Tu se uz slikarstvo nalaze arhitektura i skulptura, koncepti M. Duchampa i R. Morrisa, slučajnosti u rasporedu stvari, mekoće materijala i gubici u odrazima reflektirajućih ploha, čak i na Brancusijevu primjeru, i to zato da bi nasilne procedure ukazale na 'ljepotu' razorenog, poput Armanova *Chopinova Waterloa* iz 1961., gdje su u

pende on the congruence of our idea of time and what the exhibition offers us as the sign of the times: of course, largely by presenting top-quality artistic achievements. Let us try to follow the given scenario.

At the beginning, there is the theme of *destruction*, probably conceived as breaking with earlier times and creating foundations for constructing some new sense. The subtopics are likewise significant, although sufficiently general in order to avoid being necessarily linked with the basic theme: the disillusioned body (*le corps désenchanté*), disfiguration, chaos, the abstract city, destruction - passage to the horizontal (*passage à l'horizontal*), geometric space, bars (*Grille*), the monochrome. Obviously, destruction is an especially interesting topic, since two entire chapters have been dedicated to it in the catalogue. It includes cubism and geometric abstraction from Picasso to Mondrian, as well as a number of sculptural quests, from Giacometti to T. Schütte. It is evidently considered the basic feature of breaking with the past.

Then there is the *construction/deconstruction* relationship with a number of subtopics explaining the phenomenon of new existence and its elimination: lightness/transparency, conceptualizing (*conceptualiser*), the white hall, the deviating measure (*échelle aberrante*), uncertainty (*aléatoire*), mirror-entropy, softness (*le mou*), the fold (*le pli*), violent procedures (*procédures violentes*), and glow (*éclat*). The mentioned titles merely indicate what it is all about. Besides painting, there is architecture and sculpture, the concepts of M. Duchamp and R. Morris, accidentality in the order of things, the softness of materials and losses in the reflections of mirror surfaces, even with Brancusi, so that violent procedures can point to the 'beauty' of the destroyed, like Armano's 'Chopin's Waterloo' from 1961, which has incorporated pieces of a totally destroyed piano into something new. Mostly sense without any consistent sense, created after destruction has given way to a new construction.

The next theme of *archaism* has been defined more precisely in the catalogue as 'primitivism/archaism', while the author of the text even preferred to call it primitivism that has been strictly determined by archaism. It is not entirely clear why the following subtopics have been chosen to define this theme: regression (or setback), nature, collection/compulsion, the wild eye



novu cjelinu složeni potpuno razoreni dijelovi glasovira. Uglavnom, smisao bez konsistentnog smisla, nastao nakon što je razaranje prepustilo mjesto novom građenju.

Arhaizam je tema koja slijedi, a u katalogu je pobliže određena kao *primitivizam-arhaizam*, pri čemu autorica teksta čak daje prednost primitivizmu, koji arhaizam pobliže određuje. Nije sasvim jasno zašto su kao obilježja ove teme odabrane podteme: regresija (ili nazadovanje), priroda, zbirka/prinuda (*collection/compulsion*), divlje oko (*l'oeil sauvage*), spavanje razuma (*le sommeil de la raison*), djetinjstvo, hibrid. Pritom primitivno oko, uz ostala izložena djela obilježava J. Pollock iz 1943., Picassova skulptura djevojčice koja preskače užu iz 1950., bečka urbana formacija H. Holleina iz 1960. ili J. Dubuffet iz 1952., a, prinudu skupljanja, primjerice, čini rekonstrukcija zida iz Bretonova atelijera (1922.-1966.). Uspavanost razuma iskazuje se djelima D. Riverie iz 1938. i G. Brusa iz 1984., dok hibride predstavljaju Brancusijeva princeza iz 1915./1916. i Miróov *Personnage* iz 1934. Ostavimo otvorenim pitanje je li arhaizam oznaka velikog praska 20. stoljeća, a posebice je li to arhaizam kao primitivizam.

I tema *seksa* gotovo je univerzalna, samo s različitim predznacima. Dvadeseto joj je stoljeće dodalo niz novih odrednica, što se očituje i u naslovima podtema: transgresija, mladenka, obeščašćenje, obscenost, prostitucija i voajerstvo. Tipični akt uzmaknuo je pred nizom slojevitih značenja, što ih je, uvjetno rečeno, globalizacija unijela u tkivo čovječanstva vezano uz naslov teme. Zanimljivo je da je opscenost ispala iz kataloga, a da su voajerstvo, obeščašćenje i transgresija dobile više prostora od mladenke i prostitucije. Očito je da su voajerstvo i obeščašćenje znakovitije za 20. stoljeće. Djela odabrana za katalog, gotovo su isključivo iz druge polovice stoljeća, što isto tako postaje znakovito u odnosu na dvostruku ratnu zbilju prve polovice stoljeća.

Slijedi *rat*, tipična oznaka 20. st. u kojem su ratovi poprimili svjetsko značenje, čime postaje apsolutna oznaka stoljeća. Njegova podjela na 5 podtema izrazito je sadržajna: zaborav/pamćenje, taština, revolucija, rat, patos/smrt. Katalog kreće s revolucijom, koju obilježava model socijalističkog realizma, pretežito iz druge polovice stoljeća. Patos/smrt zanimljivo je ilustrirana djelom J. Beuysa iz 1966., u kojem je koncertni klavir obložen plišom s oznakom

(*l'oeil sauvage*), the sleeping reason (*le sommeil de la raison*), childhood, the hybrid. The primitive eye is, among other exhibits, represented by a J. Pollock from 1943, Picasso's sculpture of a little girl skipping rope from 1950, a Viennese urban formation of H. Hollein from 1960, and a J. Dubuffet from 1952, while compulsive collection is, for example, rendered by a reconstruction of the Berlin Wall from Breton's atelier (1922-66). The sleeping reason is suggested in the paintings by D. Rivera from 1938 and G. Brus from 1984, while the hybrids are rendered by Brancusi's princess from 1915/16 and Miró's 'Personnage' from 1934. The question whether archaism, especially archaism as primitivism, was a feature of the big bang of the 20th century must remain open.

The topic of sex has proved almost universal, only with various connotations. The 20th century gave it a number of new determinants, which is reflected in the following titles of subtopics: transgression, the bride, dishonouring, obscenity, prostitution, and voyeurism. The typical act has yielded before a number of multifaceted meanings, which globalisation has in a way introduced in the texture of humanity, in the sense expressed in the theme title. It is interesting that obscenity is missing from the catalogue, while voyeurism, dishonouring, and transgression have been granted more space than the bride or prostitution. Apparently, voyeurism and dishonouring have proved more significant for the 20th century. Artworks selected for the catalogue are almost exclusively from the second half of the century, a fact that gains additional significance in relation with the double reality of war in its first half.

Then there is *war*, a brand mark of the 20th century, in which wars gained a global significance and thus became the absolute mark of the century. The division of this theme into 5 subtopics is especially meaningful: oblivion/memory, vanity, revolution, war, pathos/death. The catalogue starts from the revolution, marked by the model of socialist realism, and pieces which mostly date from the second half of the century. The theme of pathos/death is grippingly illustrated with a piece by J. Beuys from 1966, a concert piano dressed in velvet and bearing the sign of the Red Cross, as well as Warhol's electric chair from 1967. The theme of war is also represented by the painting of an execution by

crvenoga križa, ali i Warholovom električnom stolicom iz 1967. Rat obilježava i slika egzekucije M. Lüperza iz 1992., a u katalogu je i Libeskindov Židovski muzej u Berlinu (1989./1998.). Je li holokaust posljedica rata ili je tek vremenski vezan uz rat? I napokon taština, vjerojatno kao mogući uzrok sukoba, u rasponu između Braqueove *Taštine* iz 1939. i gvaša E. Dietmana iz 2000./2002. Znakovito, ali nedovoljno.

Tema *subverzije* izrazito je zanimljivo strukturirana. Ona se odnosi na subverziju u umjetnosti, a ne u društvu. To potvrđuju podteme: pastiš i parodija, groteska i anti-muzej. U katalogu se antimuzeju pridružuje antiarhitektura i podnaslov *ubu*, koji označava konstruiranog čovjeka. Groteska je međutim univerzalna pojava, koja u 20. st. dobiva svoju posebnost u djelu G. Grosza 1919. ili G. Browna, koji 2004. pod naslovom *Arhitektura i moralnost* slika čovjeka čiju glavu zamjenjuju krizanteme. Pastiš i parodija sežu od Duchampove *L.H.O.O.Q.* iz 1930. do Ph. Starcka koji 2000. slika taburee u obliku patuljaka. Do koje je to mjere odraz prave subverzije, a ne samo one u svijetu umjetnosti, stvar je rasprave.

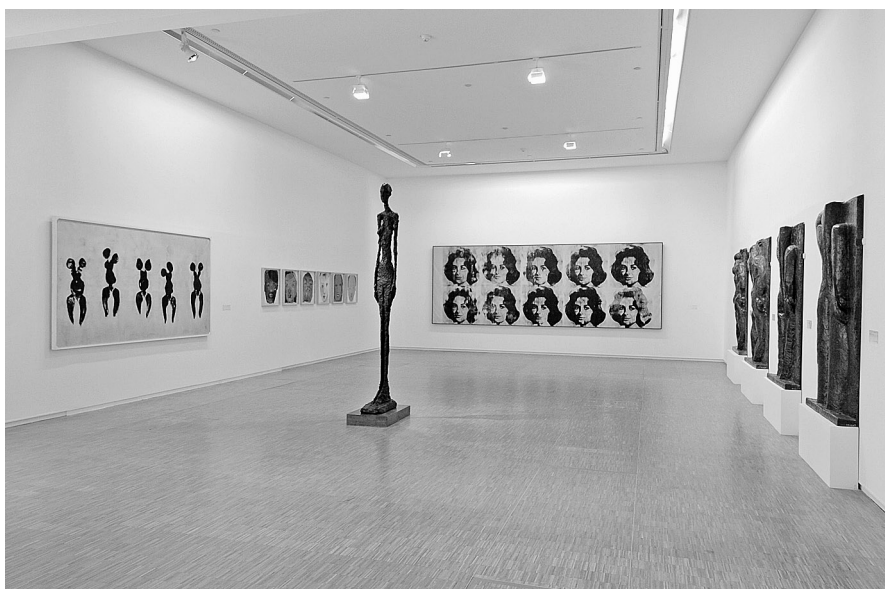
I *melankolija* je sasvim sigurno tipična za sinusoide 20. stoljeća, kao uostalom i za većinu razdoblja ljudskog djelovanja. Podijeljena je na četiri podteme: nostalgija, melankolični likovi, nestanak i uznemirujuća neobičnost (*inquiétante étrangeté*), čime prekriva složenost temeljnog značenja. Nemiri u Légerovim djelima iz 1933.,

M. Lüperz from 1992, while the catalogue also includes Liebeskind's Jewish Museum in Berlin (1989/98). Was the Holocaust a consequence of war or only temporally coinciding with it? And finally there is vanity as a possible cause of conflict, ranging from Braque's 'Vanity' from 1939 to the gouache of E. Dietman from 2000/2. Significant, but not enough.

The theme of *subversion* is structured in an especially interesting way. It refers to subversion in art rather than the society. This is made plain in the subtopics: pastiche and parody, grotesque, and anti-museum. In the catalogue, the anti-museum is joined with anti-architecture and there is the subtitle of 'ubu', which denotes a constructed man. However, grotesque is a universal notion, which in the 20th century acquired special features in the artwork of G. Grosz from 1919 or G. Brown, who in 2004 painted a man with chrysanthemums instead of a head and gave it the title of 'Architecture and Morality'. Pastiche and parody range from Duchamp's L.H.O.O.Q. from 1930 to Ph. Starck, who in 2000 painted tabourets in the shape of dwarfs. However, it is debatable to which extent it is a reflection of true subversion instead of subversion in the world of art.

Melancholy is likewise very typical of the 20th-century sinusoids; after all, it has been so in most periods of human activity. It has been divided into 4 subtopics: nostalgia, melancholic characters, disappearance, and disquieting strangeness (*inquiétante étrangeté*), which covers the entire complexity of its basic meaning. The disquiet in the works by Léger from 1933, Duchamp from 1959, or G. T. Stoll from 1997 is complemented by the melancholic characters of A. Derrain or G. de Chirico from 1914, in a figurative sense also those of Aldo Rossi from 1982, in his composition of the world theatre in Venice. Nostalgia ranges from Matisse (1952) to P. Doig (2001), who painted what he imagined would have occurred a hundred years earlier, while disappearance is marked by the loss of colour and figuration in the work of B. Newman from 1946 or G. Richter from 1973. The persisting question is whether melancholy will remain the man's eternal companion.

In the end, the theme of re-enchantment (*réenchantement*) links the beginning of the century with the period of post-modernism. Represented by two authors - B.



Duchampovim iz 1959. ili djelima G. T. Stolla iz 1997. dopunjuju se s melankoličnim likovima što ih slikaju A. Derrain ili G. de Chirico 1914., ali u prenesenom smislu i Aldo Rossi 1982. u svojoj kompoziciji svjetskog kazališta u Veneciji. Nostalgija ide od Matisa iz 1952. do P. Doiga (2001.) koji slika ono što zamišlja da je bilo stotinu godina ranije, dok nestanak označuje gubitak boje i figuracije u djelima B. Newmana iz 1946. ili G. Richtera iz 1973. Ostaje tek pitanje je li melankolija vječna pratilja čovjeka.

Na kraju izložbe tema *ponovno ushićenje (réenchantement)* vezuje početak stoljeća i vrijeme postmoderne. Predstavljena s dvoje autora, B. Viola i C. Iglesias, ona novo ushićenje vezuje uz novi milenij u kojem se kotač povijesti nanovo započinje okretati. Logičan slijed vremena u virtualno se doba pretvara u barijeru između dva milenija. Poput očekivanog sudnjeg dana na prijelazu prvog u drugi milenij. Iz mraka u kojem se projiciraju Violine vizije nanovo ulazimo u svijet stvarnosti. Vraćamo se na početak novog milenija.

Što reći na kraju? Hvale vrijedan pokušaj koji je uz to i zanimljivo ostvaren. Mogući pogled unatrag, opterećen vlastitim poznavanjem stvari, subjektiviziran odabirom tema, ali nekonvencionalan u odmaku od klasičnog poimanja umjetnosti kronologije ili sinkronije njezina pojavljivanja. Ponegdje nerealan odmak od stvarnosti, a ponegdje očekivan koncept umjetnosti koja stvarnost tumači vlastitim stvaralačkim poticajem. Muzeološki zanimljivo, problemski otvoreno, iako suviše skućeno. Stoljeće u kojem umjetnost ne reagira na poticaje globalizacije, informatizacije, stvaranja nove Europe, pucanja klasičnih ideoloških cars-tava, terorizma, bijede, pandemija, AIDS-a, ptičje gripe ili drugih pojava, očito traži i nova sagledavanja svojeg vremena. Ostavimo to nekim novim izložbama, koje će se u taštinama i melankolijama odmaknuti od Europe, ne u zemljopisnom, već u mentalnom smislu. Ovakve izložbe otvaraju nadu da se i to može dogoditi. ▼

Viola and C. Iglesias - it links the re-enchantment with the new millennium, in which the wheel of history resumes its turning. The logical continuation of time in time virtually turns into a barrier between the two millennia. Something like the expected apocalypse at the turn of the first into the second millennium. From the darkness in which Viola's visions are projected, we enter the real world. We return to the beginning of the new millennium.

What can we say in the end? It is a praiseworthy and interesting attempt. A possible way of looking back, burdened by its own knowledge of things, subjective in its selection of themes, but also unconventional in its detachment from the classical idea of art in the chronology or synchrony of its manifestations. In some cases an unrealistic detachment from the reality, in others an expected concept of art, interpreting reality through its own urge to create. Museologically interesting, thematically open, though somewhat too narrow. A century in which art does not react to the impacts of globalisation, informatization, the creation of new Europe, breaking of classical ideological empires, terrorism, misery, pandemics, AIDS, bird flu, and other phenomena, evidently requires new insights in its time. But that should be left to other exhibitions, which will achieve detachment from Europe through vanities and melancholies, not in a geographical, but in a mental sense. Exhibitions like this one give hope that such things may still happen. ●

prijevod / translation: Marina Miladinov

→ Ivo Maroević (1937, Stari Grad, Hvar), diplomirao (1960) i doktorirao (1971) povijest umjetnosti na Sveučilištu u Zagrebu. Radio je kao profesor, kustos i konzervator. Od 1983. predaje Zaštitu spomenika, Muzeologiju i Zaštitu muzejskih zbirki na Filozofskom fakultetu u Zagrebu, gdje je 1976. utemeljio Katedru za muzeologiju. Objavio je 12 knjiga, veliki broj znanstvenih i stručnih tekstova i sudjelovao na brojnim međunarodnim i domaćim skupovima iz područja povijesti arhitekture i gradogradnje, zaštite spomenika i muzeo-logije.

Ivo Maroević (1937, Stari Grad, Hvar), graduated Art History in 1960 and obtained PhD at the University of Zagreb in 1971. Worked as a teacher, curator and conservator. Since 1983 he has given lectures in Conservation, Museology and Preservation of Museum Collections at the Faculty of Philosophy, University of Zagreb, where he established the Chair of Museology in 1976. He published 12 books, numerous articles and participated at numerous international and national conferences in the field of the history of architecture, conservation and museology.