

# JOSIP VANIŠTA

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„Došao sam u Zagreb iz Karlovca 1945. godine. Miron Makanec me upoznao s obitelji koja je imala kuću na Goljaku u kojoj je bila slobodna jedna soba bez komfora. Vlasnici su se bojali da će im se netko useliti u taj stan, pa sam tako tamo ostao deset godina, od 1945. do 1955. godine.

Sve kao da je proizašlo iz tog prostora. Nakon mnogo godina prolazio sam Goljakom i ugledao istu kuću sada oronulu. Na jednom prozoru bio je muškarac koji je vidio kako je promatram i upitao „Što gledate?“. Objasnio sam mu da sam nekad stanovao u maloj sobi na zadnjem katu.

Kapitalni dio - ideja - je mali prozor kroz koji sam gledao u susjednu kuću u kojoj je stanovao August Cesarec, na broju 31. Postoji crtež telegrafskog stupa koji stoji između te dvije kuće i koji označava konstantu vertikalnog. Na kući sam našao stari kućni broj 7c koji je bio prekrižen. Poštar ga je prekrižio nakon što su izgrađene nove zgrade u ulici.“

INSERT IZ RAZGOVORA SANDRE KRIŽIĆ ROBAN I JOSIPA VANIŠTE, VELJAČA 2011.

GOLJAK 7C, 1945.-1955. / 2010.

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GOLJAK 7C, 1945-1955 / 2010

„I came to Zagreb from Karlovac in 1945. Miron Makanec introduced me to a family that had a house at Goljak in which they offered me a spare room without much comfort. The owners were afraid that someone might occupy the apartment and so I remained there for ten years, from 1945 until 1955.

Everything seems to have originated in that space. Many years later, I was passing through Goljak and saw the house, it seemed quite derelict. There was a man at the window and he saw me looking at the house. "What are you looking at?" he asked. I explained that I used to live in a small room on the top floor.

The main part - the idea - is the small window through which I used to look at the neighbouring house No. 31, where August Cesarec lived. There is a drawing of a telegraph pole standing between the two houses, which marks the constant vertical line. I found the old number plate at the house, it was No. 7c, crossed out. The postman did that after some new houses were built in the same street.“

EXCERPT FROM A CONVERSATION BETWEEN SANDRA KRIŽIĆ ROBAN  
AND JOSIP VANIŠTA IN FEBRUARY 2011

„Poštovana gospodo,

Gorgona br. 1. god. 1961. antičasopis, istih 9 je fotografija izloga trgovine rabljenom robom u Vlaškoj ulici, u kući nasuprot kina Studio, iz 1961 g. Do 1966 izašlo je 11 brojeva, svaki kao autorsko djelo. P.S. (Post Scriptum) nastavio je a Postgorgona je na neki način posljedica sličnih težnji: ostaviti formu, zamijeniti je riječju i umjesto crteža ili likovnog djela koristiti fotografiju. Na izložbi J. V. *Vrijeme Gorgone i Postgorgone*, sedamdesetak eksponata sačinjavale su fotografije kao dokumenti vremena, bez estetskih težnji, kao ev. nadopuna ponekoj rečenici, dakle riječi. Težnje koje iznosim nisu tada (prije 50 godina) bile kao takve prepoznate, i Gorgona je ležala u kliničkoj smrti više desetljeća. Njene su značajke bile uočene od nekoliko ljudi u svijetu: Piero

Manzoni, npr. svjedoče njegovi projekti i pisma, Rauchenberg (Rauschenberg) u Americi, Diter Rot (Dieter Roth) Island, Njemačka, Lucio Fontana, Italija. Kod nas Ješa Denegri, M. M. (Matko Meštrović), M. (Mihovil) Pansini, Ž. (Žarko) Vijatović, Sl. (Slobodan) Mašić, i drugi. G. (Gorgona) bila je brutalno napadana od G. Gamulina, Horvatića, Malekovića, Mavigniera i Novih tendencija, Radovana Ivšića.

S poštovanjem

J. Vaništa

Zgb 11. IV 2011.

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PISMO JOSIPA VANIŠTE UPUĆENO SANDRI KRIŽIĆ ROBAN,  
TRAVANJ 2011.

ANTI-MAGAZIN GORGONA BR. 1, 1961., IZLOG TRGOVINE RABLJENOM ROBOM  
U VLAŠKOJ ULICI IZ 1960., SNIMIO PAVAO CAJZEK



ANTI-MAGAZINE GORGONA NO. 1, 1961, THE SHOP WINDOW OF A SECOND-HAND SHOP  
IN VLAŠKA STREET, 1960, PHOTO BY PAVAO CAJZEK

Dear Madam,

Gorgona No. 1 from 1961, an anti-magazine, these nine photographs are showing the window of a second-hand shop in Vlaška Street, across the Studio cinema, in 1961. Eleven issues were published until 1966, each of them an original work of art. P.S. (Post Scriptum) continued it and Postgorgona is a result of the same tendency, in a way: to abandon all form, substitute it through word, and replace the drawing or any other form of visual arts with photography. At the exhibition of J. V. called *The Times of Gorgona and Postgorgona*, there were around seventy exhibits, all of them photographs and documents of the times, with no aesthetic pretensions, perhaps as a complement to some sentence, to the written word. Such tendencies were not acceptable at the time (fifty years ago) and Gorgona was in the state of clinical death

for several decades. Its features have meanwhile been recognized internationally by a number of people: Piero Manzoni, for example, which is attested in his projects and letters, Rauchenberg (Rauschenberg) in the USA, Diter Rot (Dieter Roth), Iceland, Germany, Lucio Fontana, Italy. Here it was Ješa Denegri, M. M. (Matko Meštrović), M. (Mihovil) Pansini, Ž. (Žarko) Vijatović, Sl. (Slobodan) Mašić, and others. G. (Gorgona) has been brutally attacked by G. Gamulin, Horvatić, Maleković, Mavignier, and the New Tendencies, as well as Radovan Ivšić.

Sincerely yours

J. Vaništa

Zagreb, 11 April 2011

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LETTER BY JOSIP VANIŠTA TO SANDRA KRIŽIĆ ROBAN, APRIL 2011