Inovacije u hrvatskoj umjetnosti sedamdesetih godina

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Galerija suvremene umjetnosti, Zagreb
ožujak 1982.

Muzej savremene umetnosti, Beograd
travanj 1982.

Dugogodišnja suradnja između Muzeja savremene umetnosti u Beogradu i Galerija grada Zagreba u Zagrebu sada se intenzivira neposrednom razmjenom izložbi koje će pokazati likovna nastojanja sedamdesetih godina našeg stoljeća Socijalističke Republike Hrvatske u Beogradu i Socijalističke Republike Srbije u Zagrebu. Prvenstvena je namjera ove razmjene izložbi da se javnost tih republičkih središta recipročno upozna s dostignućima i problemima vizuelnih umjetnosti koji su bili u žarištu svojih prostora, bez obzira na to što se to zbivalo jučer, što još nema nužnoga povijesnog odstojanja za konačnu ocjenu.

U povijesti umjetnosti osmo će desetljeće našeg stoljeća ostati kao vrijeme u kojemu avangarda postavlja sve nova pitanja na drukčijoj razini nego dotad, ostavljajući pri tom širok prostor za restauracijske tendencije. Takvim djelovanjem avangardne su tendencije toga vremena otvarale put novom osjećaju što ga otkrivamo u djelima nastalim potkraj sedmog desetljeća, put koji postoji i danas prije svega u mediju slikarstva. Upravo zato avangardna vizuelna ostvarenja sedamdesetih godina otvaraju prijeporna pitanja što je danas umjetnost, koji je to »novi duh« što sada prožima medij slikarstva i koliko je bio ili jest prisutan u aktualnim vizuelnim medijima. Drugim riječima, kojim je djelima naše vrijeme obilježeno i kako pojedina sredina reagira na zahtjeve svoga vremena.

Galerija suvremene umjetnosti, organizaciona jedinica Galerijâ grada Zagreba, odlučila je da na ta pitanja odgovori prikazom onog segmenta likovnog zbivanja u Hrvatskoj koji smatra za to vrijeme najznačajnijim: prikazom avangardnih nastojanja sedamdesetih godina u Hrvatskoj u interpretaciji četvorice stručnjaka. Zato mnogi autori, čija djela beogradska javnost više ili manje poznaje, nisu zastupljeni na ovoj problemskoj izložbi. Pažnja je koncentrirana prvenstveno na one autore koji su stasali u tom desetljeću i čiji je rad djelomično znan u Beogradu zahvaljujući prije svega aktivnosti njegovih avangardnih centara koji okupljaju mlade.

Već smo spomenuli nedostatak povijesnog odstojanja. On se svakako odražava u tančinama tumačenja vizuelnih pojava toga desetljeća, a to uvjetuje i individualne pristupe autora ove izložbe, koje treba kao takve uvažiti. Jednako tako otvoreno je i pitanje valorizacije, posebno stoga što upravo sedamdesete godine prevrednuju dotadašnje vrijednosti. Otvara se dakle pitanje kako vrednovati ono što je stvoreno »s onu stranu estetike«, pitanje koje nova estetika rješava na osnovi novonastale umjetničke prakse.

Tako ova izložba ima zadatak da ukazivanjem na vizuelne prilike sedamdesetih godina i njihove probleme pridonese razvijanju kritičke i kreativne svijesti i pomogne sagledavanju današnjeg trenutka s drugog aspekta od onoga na revijalnim prikazima koji obuhvaćaju svu širinu likovnog zbivanja.

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metima ili obredni činovi pojavljuju se u Trokuta transformirani u artističke objekte koje je nazvao *amuleti* (zapisi magijskog karaktera), *čini* (čaranja) i *arkane* (tajne). Trokut naziva sebe »kozmičkim alkemičarom«, i njega zanima kako stvari žive same po sebi: »sustav žive materije je poistovjećen odnos tvari s energijom«. Te stvari, koje žive same po sebi, imaju stoga i svoju »rezonancu«, a Trokut pokušava uspostaviti u odnosu na postojeće predmete jednu novu — svoju rezonancu. Konfrontiranje različitih tvari ili stvari dovodi do paradoksalnih situacija, te tako nastaje novi red stvari i njihovih energija, nova »psihomaterija predmeta«.[19] Po Trokutovu je mišljenju svaka stvar kulturološki fenomen na svoj način, a zbir predmeta jednog vremena pokazatelj je njegove »psihodinamike«. Izgled i sadržaj starog predmeta postaju danas za nas novi »emocionalno-ekspresivni« sadržaj.

U ovu grupu mogli bismo ubrojiti još i niz drugih autora. *Krivotvorine* Dalibora Martinisa iz 1974. godine sastoje se od 77 iskorištenih tramvajskih karata na kojima je autor intervenirao docrtavanjem, označivanjem, lijepljenjem, premještanjem pojedinih dijelova kako bi konceptualno uputio na mogući drukčiji razmještaj područja grada čiji je plan na karti ucrtan, na razmišljanja o prostoru i zbivanjima oko nas. Resemantizacijom tramvajske karte postigao je novu semantizaciju grada koju je moguće tek zamisliti. Znatan dio radova Mladena Stilinovića, o kojima govorim na drugom mjestu, mogao bi biti svrstan u ovo poglavlje. Sve njih karakterizira traženje sustvarnosti u predmetima, pojavama, zbivanjima, a u tome im pomaže princip resemantizacije i nove semantizacije znakova i simbola. Bio je to dio pokreta za razobličenje svega što je predstavljalo preku materijalnom i duhovnom kreiranju nove stvarnosti kojoj su težili.

video

Interes za video javio se u naših umjetnika relativno rano, i nastanak prvih umjetničkih video-vrpca odgovara trenutku kada je taj medij tek postajao šire sredstvo umjetničkog izražavanja. Javio se najprije u zagrebačkoj sredini, a Zagreb je i ostao sedamdesetih godina značajan po najbrojnijim umjetnicima koji su radili s video-vrpcom i po postignutim rezultatima. Pri tom treba imati na umu da umjetnici nisu raspolagali tom jednostavnom opremom, koja se sastoji od kamere i rekordera, osim ako bi je uspjeli posuditi. Ponekad loša tehnička kvaliteta snimaka i ograničen broj radova posljedica su nemogućnosti dužeg i ozbiljnijeg bavljenja tim medijem. Tako je propala velika nada koja se polagala u otkriće videa kao socijalno angažiranog umjetničkog medija. Video nikada nije uspio postati alternativa velikoj televiziji i izvršiti društveno-političku i kulturnu misiju kakva mu je proricana i kakva se od njega očekivala.[20] Umjetnici su se orijentirali na »komornija djela«: bavili su se tzv. personalnim videom, koji služi za bilježenje osobnih umjetničkih postupaka ili umjetničkih procesualnih akcija, i metajezičkim istraživanjima toga medija. Metajezička istraživanja ili tzv. analitički video nastojat će demistificirati taj medij i utvrđujući njegove mogućnosti i granice, i to je najvažnija karakteristika videa kod nas u osmom deceniju.

Najraniji video-radovi, za koje se više ne može sigurno reći postoje li još, djela su **Brace Dimitrijevića** i **Gorana Trbuljaka**. Braco Dimitrijević izvodi 1971. Stilske vježbe *»Metabolizam kao tjelesna skulptura«* i *»Proces mišljenja kao tjelesna skulptura«*. To su serije od po 5 sekvenci od kojih je svaka snimljena nakon jedne od radnji vezanih za metabolizam ili misaoni proces (jedenje kruha, pijenje vode ili čitanje Financial Timesa, Starta itd.). Godine 1973. Dimitrijević je snimio još *»Intervju«* (izdan i kao publikacija i audio-vrpca), *Potpis kao umjetničko djelo* i *Predavanje o geografiji umjetnosti,* a nakon toga se prestao baviti videom. Goran Trbuljak snima 1972. *Perimetarski test vidnog polja umjetnika* u jednoj od zagrebačkih bolnica. Taj rad treba zahvaliti dolasku u Zagreb Van Schlyja i Willoughbya Sharpa, koji su sa sobom donijeli video-opremu i oživili interes za video među zagrebačkim umjetnicima.[21] Video-radovi Dimitrijevića i Trbuljaka u slijedu su njihovih preokupacija — u Dimitrijevića to je ispitivanje što može biti umjetničko djelo i što određuje njegov status, a u Trbuljaka pitanje objektivnih mjerila nastanka umjetničkog djela.

Naredne godine održan je u Grazu Trigon '73 pod nazivom »Audio-visuelle Botschaften« sa sekcijama Govor, Stvarnost i Meta-akcija. Komesar jugoslavenske participacije na Trigonu Vera Horvat Pintarić pozvala je zagrebačke umjetnike Borisa Bućana, Sanju Iveković, Dalibora Martinisa i Gorana Trbuljaka da za održavanja manifestacije snimaju video-radove. To je bila jedna od prvih značajnih manifestacija koje su tih godina razmatrale fenomen video-medija i problem korištenja novom elektronskom tehnikom u umjetničke svrhe. Naši će autori nakon Trigona biti pozivani da sudjeluju, ili će se njihovi radovi prikazivati, na gotovo svim manifestacijama video-arta u tom deceniju. Godine 1974. Sanja Iveković i Dalibor Martinis sudjeluju na »Video-impact Video Art« manifestaciji u Lausanni, gdje također snimaju nove vrpce. Oni su ostali najduže vezani uz video, i zapravo se uz performance u drugoj polovici decenija najviše njime bavili. Zbog nemogućnosti da u Jugoslaviji dođu do opreme snimali su uglavnom u inozemstvu uz pomoć Galerie del Cavallino u Veneciji (na Arte Fiera u Bologni i Motovunskim susretima 1976), Art Tapesa 22 u Firenzi, a zatim na putovanju po Kanadi i SAD 1978. i 1979. Projekcije video-radova stranih i domaćih umjetnika održavale su se u Galeriji Studentskoga kulturnog centra u Beogradu i u Galeriji suvremene umjetnosti u Zagrebu, a od 1976. u Centru za multimedijalna istraživanja Studentskog centra u Zagrebu. Na tim projekcijama viđen je najbitniji dio svjetske proizvodnje video-arta u vlasništvu grupe Video Heads, Art Tapes 22, Garryija Schuma, Luciana Giaccaria i Galerie del Cavallino. Najznačajniji video-susret u Jugoslaviji održan je u Motovunu 1976. u okviru Motovunskih likovnih susreta na temu Identitet, a umjetnici su se služili opremom suorganizatora susreta Galerie del Cavallino. Tom prilikom nastao je najveći broj video-djela ne samo u hrvatskim nego i jugoslavenskim razmjerima. Povremeno su umjetnici radili s opremom Centra za multimedijalna istraživanja, ali zbog standarda opreme[22] nisu mogli izvesti kompliciranije zahvate nego samo manje akcije ili instalacije. Za **Sanju Iveković** i **Dalibora Martinisa** period od Trigona do Motovunskih susreta 1976. razdoblje je interesa za video kao medij koji svojim specifičnostima stavlja nove zadatke pred umjetnika. Video je medij kojim se može intervenirati u duhovnu okolinu; za njih je to sredstvo kojim je moguće razobličiti moć manipuliranja oficijelne televizije. U sklopu Meta-akcije na Trigonu izveli su zajednički rad *Tv Timer* koji se sastojao od dvadesetak jednominutnih intervencija video-slikom u redovni program austrijske televizije. Time su pokazali mogućnost konfrontacije dvaju oblika širenja elektronskih vizuelnih informacija — televizije i videa, dakle službene i privatne poruke. Ideja za takvu realizaciju proistekla je iz otkrića videa kao objektivnog medija kojim svaki pojedinac može stvarati kontrainformacije i otkrivati stvarnost samostalno nasuprot obrađenoj stvarnosti javne, službene televizije u kojoj grupa ili pojedinac djeluje kao selektor informacija i njima raspolaže do nivoa manipulacije. Drugi radovi Sanje Iveković, kao *Svitanje, Slatko nasilje, Gledanje u . . .,* ili Martinisova *Mrtva priroda* (koji se sastoje u intervencijama na tv-aparatu ili prepariranju tv-aparata) ironični su komentari kvalitete redovnog televizijskog programa. Od 1976. opada interes tih autora za posebnosti medija a raste interes za analizu svoje ličnosti s pomoću njega. Bit će to problem identiteta ličnosti samog umjetnika, ili će se općenito stavljati u pitanje mogućnost potpune identifikacije bilo koje osobe. Kod Sanje Iveković to je vidljivo u djelima *Rekonstrukcije,* a kod Martinisa u *Portretima od . . .* i *Triptihu.* Sanja Iveković počinje sve više pažnje posvećivati procesualnosti. Radnja se izvodi pred kamerom, pa proces zbivanja pratimo kao neku vrstu miniperformansa. Od problema svojeg identiteta autorica se tematski okreće problemu identiteta žene kao ličnosti. Radovi *Make up-make down, Instrukcije, Un jour violente* imaju feminističke oznake. Upućuju nas na razmatranje odnosa privatnog života žene prema općeprihvaćenim, kliširanim »životima« žena s reklamnih fotografija, kao i svih mogućih podsvjesnih utjecaja u kojima dolazi do izražaja erotski moment, posebno u oblicima kozmetičkih predmeta i načinu njihove upotrebe. Jedan od najboljih njezinih videa, *Inter nos,* snimak je video-akcije u kojoj interakcija između gledaoca i autorice posredstvom tv kamere i ekrana videa bez direktnog kontakta poprima erotski karakter. Poslije 1976. Sanja Iveković sve intenzivnije radi performanse, a nastaje i nekoliko video-performansa u kojima ona izvodi rad u interakciji s video-medijem. U toku akcije *Telal* u Studiju GSU 1979. umjetnica pokušava posredovati između medija i publike preuzimajući neku od njegovih funkcija (interpretira sliku ili ponavlja zvuk) kako bi ustanovila svoje mogućnosti nasuprot kapacitetu videa u interpretaciji informacija. Nakon radova vezanih uz temu identiteta Martinis također više ulazi u direktnu konfrontaciju s medijem. *Video imunitet* i *Otvoreni kolut* parodije su na video. U prvom slučaju video-zrake služe za Martinisovo »tuširanje«, a u drugom njegova glava služi umjesto koluta rekordera za namotavanje vrpce.

U dva navrata, 1978. i 1979, Sanja Iveković i Dalibor Martinis borave u Americi i Kanadi snimajući i prikazujući svoje vrpce.

Goran Trbuljak nije nikad napustio analitički pristup videu započet na Trigonu 1973. Metalingvistički aspekt radova izražen je u ispitivanju odnosa slike videa prema tehničkim uvjetima o kojima ona ovisi. U Grazu na Trigonu nekoliko radova (Trbuljak nikad nije davao naslove svojim video-vrpcama nego ih označuje »Bez naslova«) bilježi procesualne postupke koji se dobivaju osnovnim baratanjem video-opremom tako da se istaknu ograničenja koja ta oprema postavlja. Jedan od takvih tipičnih radova nastao je uz pomoć dviju kamera od kojih je prva snimala strop a druga prvu kameru. Kamera koja snima strop okreće se na stativu oko svoje osi sve dok joj kretanje ne onemogući kabel kojim je vezana uz rekorder. Druga kamera prati bilježi ponašanje prve kamere — namatanje oko kabela i ponavljanje radnje u suprotnom smjeru dok se ne oslobodi kabela. Trbuljak razmišlja o mediju, o mogućnosti iznošenja s pomoću njega specifičnosti samog toga medija. Razobličuje ga, i sadržaj video-vrpcâ nije drugo nego sam medij. Isti taj hladan postupak na strukturalističkoj razini razmišljanja o mediju videa primijenio je u motovunskom radu *Bez naslova.* Tu medij promatra sam sebe, vlastito trajanje i vlastiti kraj. Na način koji je nemoguće izvesti drugim medijem video-kamera snima svoj rekorder, svoj vitalni dio — memoriju, i intervenciju na njemu — rezanje škarama vrpce koja opet registrira dodir metala i njegovu posljedicu, demagnetizaciju, a ubrzo i prestanak rada kamere.

Kao istraživač videa pojavljuje se 1976. **Ladislav Galeta.** Njega prvenstveno zanima mogućnost video-slike koja se ne može ostvariti drugim sredstvima. TV ping-pong iz 1976. godine pokazuje učinak koji se postiže upotrebom dviju kamera od kojih svaka snima iz svoga kuta po jednog igrača ping-ponga. Dvije slike dobivene iz dva različita kuta, spojene po vertikali na sredini ekrana, daju neobične kutove ulaska i izlaska loptice na ekranu. Po istom principu spajanja dviju polovica slike nastao je rad *Medijska igra.* Iluzija cjelovitosti lika glave razbija se pojavom ruke na njezinu središtu. Drugi njegovi radovi — *TV snajper, TV konture, Intervencija na ekranu* iz 1976 — ispitivanja su zakonitosti, kojima se pokoravaju tv snimatelji, s obzirom na smještaj likova na ekranu ili tipova kadrova kojima se služe.

Takav pristup videu nastavljaju i neki mlađi autori, na primjer **Ivan Faktor.** Na 12. salonu mladih 1979. on prikazuje projekt koji ima za cilj ispitivanje tehničkih granica videa. Trajanje snimanja video-kamerom žarulje od 1000 W ograničeno je izdržljivošću ekrana odnosno video-uređaja pred tolikom količinom svjetlosti.

Osim tih tematski orijentiranih grupa video-radova u toku sedamdesetih godina nekoliko autora snima po jedan video-tejp vezan uz njihove opuse u drugim medijima i materijalima.

Boris Bućan na Trigonu 1973. radi »Lažno djelo«. On kaže: »Djelo, koje će biti prikazano na video-tejpu, svjesno sam napravio dokazujući da pravim lažno djelo. Video-tejp ne upotrebljavam u bilo kakve eksperimentalne svrhe, već želim tv medij iskoristiti kako bi što veći auditorij konzumirao moje lažno djelo.«[23] Na video-vrpcu trebalo je paralelno u Zagrebu i Grazu snimiti stavljanje velikog transparenta s natpisom »Laž« na fasadu neke kuće, a pri tom zabilježiti i reakciju publike.

Rad je imao nekoliko konotacija: Bućan je napravio djelo koje ne smatra umjetničkim ali ga stavlja u kontekst umjetnosti i u kontekst javnog mjesta. Djelo koje nije umjetničko predstavlja se kao umjetničko i provocira riječju laž. Što je laž: politika, umjetnost, medij videa ili televizije ili samo djelo s nazivom Laž — ostaje otvoreno pitanje. Niz sličnih provokativnih radova Bućan je izložio na svojoj samostalnoj izložbi u Galeriji suvremene umjetnosti 1975. Uvijek je u pitanju značenje i smisao nekog djela i njegove poruke.

Julije Knifer 1975. dokumentira videom radni proces postavljanja njegova golemog meandra u kamenolomu u Tübingenu. Procesualnost postupka pri izvedbi djela i procesualnost ponašanja meandra kad je bio završen i izvješen na stijene daje dokumentarni karakter nastanku meandra i dramatske vrijednosti ovom inače do tada statično prezentiranom radu.

Boris Demur 1976. snima video *Work* koji je u području njegova interesa za istraživanje odnosa materijala, procesa i završenog djela. Osnovna je zamisao pokazati, ispisivanjem riječi »work«

(djelo) na različitim materijalima i poštivanjem radnje, »bitnost izvršenog radnog procesa, irelevantnost samog materijalnog traga kao konstitucije umjetničkog djela i irelevantnost materijalnog traga kao posljedice umjetničkog djelovanja unutar upotrebe video-vrpce«.[24] Taj je video zasnovan na istim tautološkim premisama kao i njegovi radovi na temu »proces« i »činjenica«.

Iste godine **Mladen Stilinović** snima video *Cenzuriram se* koji pokazuje njegov stav prema problemu cenzure i autocenzure. Stilinović je najprije na video-vrpcu snimio tekst koji nijedna služ-bena televizija ne bi objavila, a za prikazivanje je nakon brisanja »problematičnih« djelova sastavio cenzuriranu vrpcu, dok je original izbrisao.

Željko Kipke primjenjuje video za dokumentiranje svojih intervencija na zidu, papiru i drugim materijalima. Godine 1979. snimio je vrpce koje su bilježile odnos fizičkog zamora i svjesne koncentracije ili sličnih radnji vezanih uz autorove intervencije. Video traje ovisno o dužini njegove sposobnosti interveniranja, npr. zamora ruke, mogućnosti ostajanja u određenom položaju itd.

Tomislav Gotovac snimio je 1979. u Amsterdamu video »Čitanje Daily Maila 20. decembra 1979«. Taj je rad dokumentacija procesa čitanja novina na videu, kao što su drugi njegovi performansi — slušanje radija, čitanje novina — snimani na film.

Video-produkcija u Hrvatskoj nije brojna ali je pokazala svu širinu mogućih pristupa mediju, što je najvažnije, prvenstveno ovisno o osobnim problemskim okvirima djelovanja samih autora.

Performanse

U toku sedamdesetih godina bilo je u hrvatskoj umjetnosti niz akcija procesualnog karaktera, ili djela koja je umjetnik izvodio pred publikom, ali ćemo se ovdje zadržati samo na specifičnim radovima tipa performanse koji podrazumijevaju istup umjetnika »u prvom licu«. Performanse su odraz umjetnikova odbacivanja tradicionalnih materijala i pokušaj pretvaranja vlastitog tijela u ekspresivni materijal ili u jedan od materijala u sklopu performanse, odnosno želje da se umjetničko djelo ne zatvori u statičan objekt. Umjetnici se služe oblikom performanse za prenošenje svojih poruka koje ne mogu komunicirati na drugi način nego uz pomoć vlastitog tijela u stvarnim prostorno-vremenskim odnosima i u direktnom kontaktu s publikom. U procesualnim performanskim situacijama umjetnik govori »u prvom licu«, što znači da su eksponirani njegov Ja i svi subjektivni psihološki pa i biološki momenti potrebni za prenošenje intimnih poruka u kojima se često prelamaju i veoma relevantne društveno-kritičke opaske. Razotkrivanje ili traženje svoga identiteta kao ličnosti ili pojedinca u sklopu društva česta je tema radova nastalih u procesualnim medijima, u videu i performansama. No problem identiteta ličnosti i pokušaj njegova sagledavanja unutar cjelovitoga životnog sistema svoga vremena imao je svoju najavu u statičnom obliku izložbom Željka Borčića, Psihokibernetički superautoportret održanom 1973. u Galeriji Studentskog centra, a zatim je 1976. ta tema bila razmatrana na Motovunskim susretima i posebno u nizu radova Sanje Iveković na samostalnoj izložbi potkraj iste godine pod nazivom Dokumenti 1949—1976.

Izložba **Željka Borčića** *Psihokibernetički superautoportret,* održana 1973, označuje u tom trenutku početka osmog decenija inverziju interesa od socijalno angažiranih intervencionističkih akcija prema vlastitoj ličnosti i privatnom svijetu. Izložba se sastojala od najšire obuhvaćene dokumentacije u vezi s Borčićem kao fizičkim, psihičkim i društvenim bićem. Uključivala je njegove fotografije s odjećom i bez nje, fotografije iz obiteljskog kruga i sve što se odnosilo na njegov privatni i društveni život uključujući primjerke izlučevina njegova tijela, kose, noktiju, igračaka iz djetinjstva, knjiga, osobnih iskaznica itd. Želio je dati totalitet egzistencije jedne osobe svjesne svoga postojanja i svoje ličnosti. Bila je to ekspresija na nivou body-artističkih gesta koja nije uključivala procesualno prezentiranje ili zbivanje pred publikom u određenom vremenu nego dokumentaciju fizičke prisutnosti tijela autora u stvarnosti, ali tijela kao moguće materije umjetničke interpretacije svoje osobe. Godine 1974. Borčić organizira akciju *Posljednja prilika da još ove godine postanete poznata ličnost* koja se sastojala u snimanju prolaznika s fotografijama lica slavnih osoba što su ih sami odabrali, stavljenih u obliku maske pred njihovo lice. Ta je akcija također u slijedu misli o vlastitom identitetu.

Na izložbi *Dokumenti 1949—1976.* **Sanja Iveković** je izložila niz radova kojima pokazuje kako se njezin identitet sučeljava s antiidentitetom koji joj nameću najrazličitiji masovni mediji. Prihvaćanje kliširanih tipova ličnosti sugeriranih reklamom postavlja pitanje pravog identiteta njezine ličnosti. Sanja Iveković odabire fotografije, pravi kolaže iz privatnog života i iz štampe te metodom jukstaponiranja materijala navodi gledaoca na zaključke. Ona neprestano iznosi svoj identitet — identitet svoga fizičkog izgleda, svoje okoline i svoga tipa života — nasuprot identitetu (ili antiidentitetu) osoba čijim se životnim situacijama bave štampa, televizija i film. Rad *Dvostruki život* traženje je podudarnosti lika žene u svijetu reklame s njezinim vlastitim svijetom. Ona razotkriva »lažne mitove i ideale« i utvrđuje kolika je bila njihova uloga u formiranju njezine ličnosti i stvaranju identiteta.

Problem identiteta i sukob identiteta ličnosti umjetnika s okolinom i društvom, u kojemu umjetnik kao slobodna ličnost »u prvom licu« iznosi svoj kritički stav, predmet je niza pojedinačnih radova drugih umjetnika, ali je bio centralno pitanje upravo performansi i akcija u kojima se i najpotpunije očitavao.

Jedna od najranijih procesualnih akcija zabilježenih u nas, vrsta mješavine happeninga i fluxusa, izvedena je 1967. godine pod nazivom »HAPP NAŠ«. Autor je bio **Tomislav Gotovac.** Happening je održan u »Podrumskoj sceni« u podrumu Ilice 12, a prema scenariju (koji su napisali Hrvoje Šercar, Ivo Lukas i Tomislav Gotovac) prostorija je bila aranžirana dimom tamjana, na stolcima su bile prazne puževe kućice a na zid su bile projicirane fotografije golih žena iz »Playboya«. Na pozornici je bio kredenc s mlijekom i kruhom, dva bata od po deset kila, lopte od novinskog papira, nekoliko kokoši u krletki, gitara, violina i harmonika. Uz te predmete sjedila je žena s rižom i bombonima u šuštavim omotima, koja je imala zadatak da baca rižu na publiku. Trojica performera bila su odjevena u crna odijela i bijele košulje s kravatama. Happening se sastojao od tri dijela — pijenje mlijeka, jedenja kruha i razbijanje kredenca; sviranje na instrumentima koje nisu poznavali; bacanja papirnatih lopti i kokoši na publiku koja je jednako uzvraćala. Happening nije dovršen prema zamisli (izostalo je uništavanje životinja).[25] To je ostao jedini happening koji je bio zamišljen s elementima destrukcije, i ostao je jedini happening uopće izveden kod nas. On je već tada nosio u sebi karakteristike daljnjih Gotovčevih akcija, koje su diverzija na sociokulturnu situaciju građanske sredine. Zbog takve osnove njegovih radova mogli bismo ih smatrati anarhoidnima, ali Gotovac nije defetist ni asocijalno orijentiran: na njegovoj su meti određena ponašanja proizišla iz malograđanskog mentaliteta, koja se pokazuju kao prepreka normalnom razvoju ponašanja i društva. Gotovac, također, svojim radovima signalizira rubne situacije frustracije, koje mogu dovesti do eksplozije ogorčenja ili nezadovoljstva.[26] Tomislav Gotovac djeluje u našoj umjetnosti od početka šezdesetih godina, kada nastaju njegovi prvi fotografski radovi, zatim filmski, kolaži i niz akcija, a u posljednje se vrijeme bavi izrazito procesualnim radovima. Posebno značenje u njegovu opusu ima strukturalistički film.

Njegovi radovi kreću se od krajnje intimnih akcija, u kojima se privatni svijet sukobljava s javnim i u kojima se umjetnički senzibilitet očituje u načinu života, stavu i ponašanju. Gotovčev izrazito subjektivan i donekle rezignirani stav prema životu dovodi ga u situaciju da pojedine periode svoga života sagledava kao svoju umjetničku akciju, kao čin umjetničkog opredjeljenja. *Zaposlenje, 1956—1967,* smatra on svojom životnom akcijom; slijede 1957. *Pilule,* 1962. *Udisanje zraka, Pokazivanje Ella,* 1970. *Šišanje,* 1971. *Trčanje gol u centru grada* (prvi stricking u Evropi), 1972—1976. *Kazališni glumac* itd. Već ti rani radovi, kao Pokazivanje Ella i Udisanje zraka, o kojima postoji fotografska dokumentacija, imaju oznake akcije s tautološkim pristupom — registriranje su običnog čina ili prizora s izrazitim siromaštvom vizuelnih informacija ili dodatnih podataka koji bi objašnjavali motive i razloge izvođenja akcije.

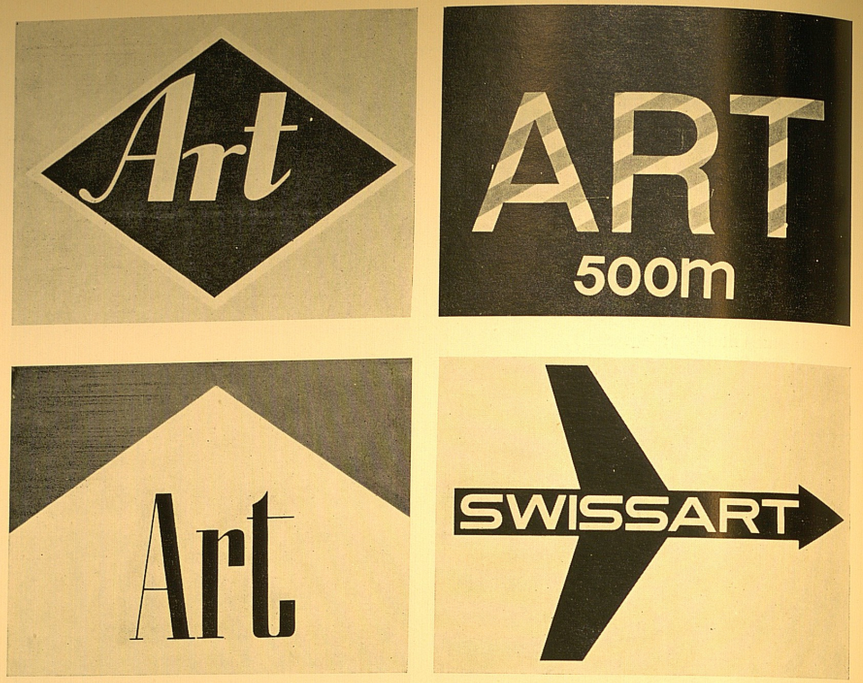
Gotovac za svoje akcije i performanse ne upotrebljava rekvizite nego sebe stavlja u situacije koje provociraju napetost između gledaoca i njega zbog konteksta koji je odabrao za izvođenje. Za vrijeme Urbofesta u sklopu 10. muzičkog bijenala 1979. Gotovac je na Trgu Republike u Zagrebu realizirao *Projekt 100* koji se u prvom dijelu sastojao od stotine studenata što su zviždali na Gotovčev znak prema »partiturama« ucrtanim u kvadrate na mjestu gdje su stajali, i tako su oblikovali »zvukovni objekt«; u drugom dijelu Gotovac se svukao i nag zviždeći počeo po određenom redoslijedu obilaziti na tlu ucrtane kvadrate. Ta je akcija izazvala reakcije publike, ali i sudske konzekvence.[27] Želim »stvoriti jednu neobičnu situaciju za sebe i druge, drastičan spoj intime i javnosti«, obašnjava Gotovac akcije u kojima se pojavljuje neodjeven.[28]

U toku 1980. i 1981. Gotovac izvodi akcije *Slušanje radija, Gledanje televizije, Čitanje novina, Prošenje, Čišćenje javnih prostora, Šišanje i brijanje u javnom prostoru* i *Kolportiranje Studentskog lista,* koje su se sastojale od javnog ponavljanja tih svakodnevnih banalnih radnji, dakle golih egzistencijalnih činjenica ili svakodnevnih činjenica izvedenih u normalnom vremenskom procesu trajanja.

Gotovac je i svojom pojavom (visok, krupan, dugačke kose i brade) i svojim akcijama provocirao građanski mentalitet na reagiranje, rušeći stereotipe i kršeći labilne zakone morala sredine koja se suprotstavlja svemu što nagoni na razmišljanje i revaloriziranje činjenica života. »Ja zapravo jako volim ljude i volim život, i volim sve, ali ne volim tu jednoobraznost, to me smeta, i ukalupljenost me smeta, i smetaju me sve te stvari koje su kanonizirane, premda nemaju svrhe da budu kanonizirane«, kaže Gotovac.

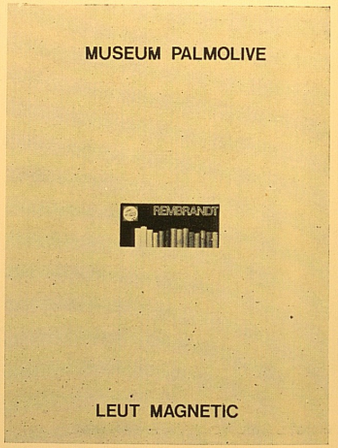
Performansama smatra **Braco Dimitrijević** svoje interviewe u Walraf-Richartz Museumu u Kölnu 1974. i Salonu Muzeja savremene umetnosti u Beogradu 1975, u kojima je pred publikom odgovarao na pitanja vezana uz konvencije djelovanja umjetnika. Isto tako performansom možemo smatrati *Koktele u čast slučajnog prolaznika* iz 1975. u Galeriji Studentskog kulturnog centra u Beogradu i u Richard Demarco Gallery u Edinburghu, a zatim 1976. u povodu 5. aprilskog susreta u Studentskom kulturnom centru u Beogradu priređeni *Ručak u čast slučajnog prolaznika.* Kokteli i ručkovi uobičajeni su oblici kolektivnog događanja kojima je Dimitrijević samo inicijator, a pozivnicom obavještava uzvanike da je prijem upriličen u povodu slučajno odabrane osobe.

Sanja Iveković počinje se baviti performansama 1976. Na Arte Fiera u Bologni izvodi te godine pred publikom performansu *Un jour violente,* a na otvorenju samostalne izložbe u GSU performansu *Otvorenje.* I performansa u Bologni i izložba u Zagrebu vezane su za isti tematiku — problem identiteta žene u okružju masovnih medija i persuasivnih reklamnih poruka kojima se njezina individualnost pokušava modificirati prema ponuđenim uzorcima. U središtu su uvijek njezin senzibilitet i zapažanja koja proizlaze iz njezine ženstvenosti i ženskih reakcija. Performansa *Otvorenje* uključivala je publiku koju je autorica dočekivala na ulazu ustiju zalijepljenih flasterom i s mikrofonom spojenim sa slušalicama za praćenje otkucaja srca. Njezine reakcije i brzina otkucaja srca ovisile su o osobi s kojom se susrela i rukovala. Slično na otvorenju izložbe u Galeriji Tommaseo u Trstu naredne godine izvodi performansu *Inaugurazzione alla Tommaseo* koja je uključivala bliskije kontakte, kao dodir s posjetiocima u posebnom prostoru. Reakcije na osobe koje se nalaze u njezinoj blizini kao i reakcije osoba na njezinu blizinu, ali u media-situaciji koja ne dopušta direktan kontakt nego samo prijenos lika i zvuka, pokazala je na video-performansi *Inter nos* u Studentskom centru 1978. Taj tip performanse, vezan za komunikaciju autora s pojedincima ili osobama unutar konteksta određenog zbivanja, najbolje je izveden u *Beogradskom performansu* u Galeriji Studentskog kulturnog centra na festivalu performansa 1978. godine. U toku te performanse Sanja Iveković je prilazila osobama koje su došle u galeriju i na način uobičajen na prijemima s njima se rukovala obilazeći prostor nekoliko puta i mijenjajući svaki put stupanj prisnosti u kontaktu i rukovanju, da bi na kraju performansa završila plesom sudionika. Zajedno s Daliborom Martinisom izvodi ona u Amsterdamu 1979. performansu *Vrijeme u Amsterdamu:* nekoliko dana njih su dvoje poput figura na barometrima stajali naizmjence pred vratima jedne od zgrada ovisno o vremenu. Radovi Sanje Iveković takvog procesualnog karaktera uvijek polaze od njezina profinjenog reagiranja na dane situacije. Sebe uzima kao senzor ili mjerilo reagiranja u zadanom trenutku ili na određeno zbivanje. Njezina performansa — izvođenje radnje ili ponašanje — ovisi o zadanim parametrima i mogućnostima da ih ona kao senzibilno ili uopće ljudsko biće svlada i prihvati. I obratno: njezine su reakcije pokazatelji njezinih subjektivnih osjećaja prema okolini u kojoj se upravo nalazi.

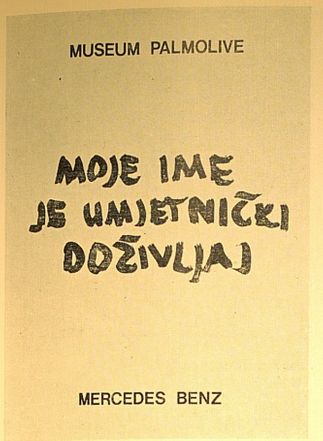


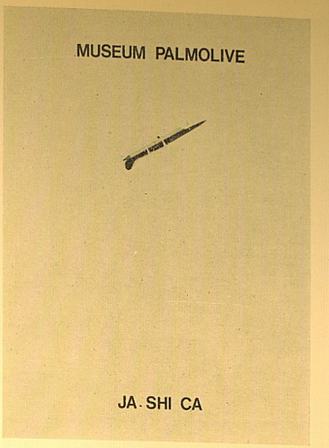
49. Boris Bućan, iz serije Bucan Art, acryl na platnu, 1973. (kat. br. 65—68)

50. Boris Bućan, Laž, 1973. svila, (kat. br. 72)



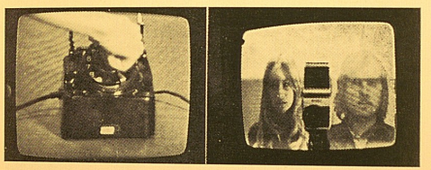
51. Boris Bućan, iz serije Museum Palmolive, kombinirana tehnika, 1975.



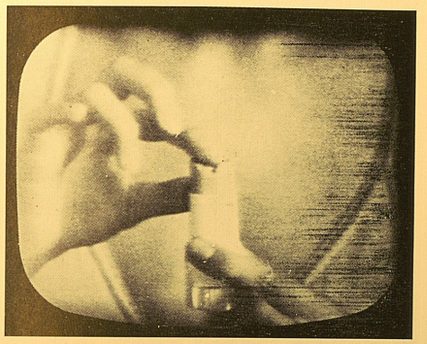


51. Boris Bućan, iz serije Museum Palmolive, kombinirana tehnika, 1975.

video



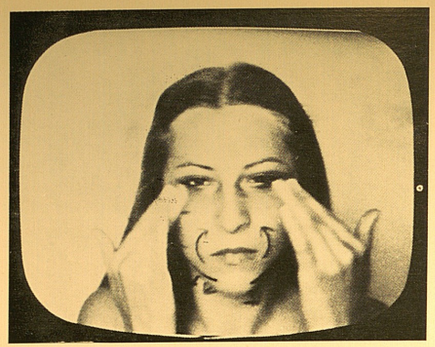
52. Sanja Iveković i Dalibor Martinis, TV timer, 1973.



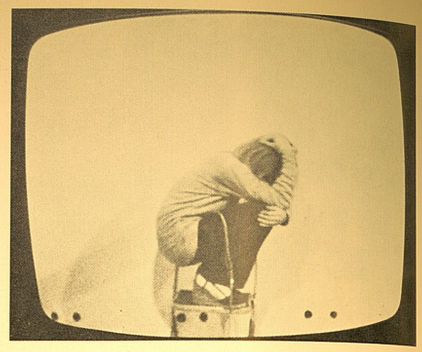
53. Sanja Iveković, Make up — Make down, 1976.

54. Sanja Iveković, Inter nos, 1978.

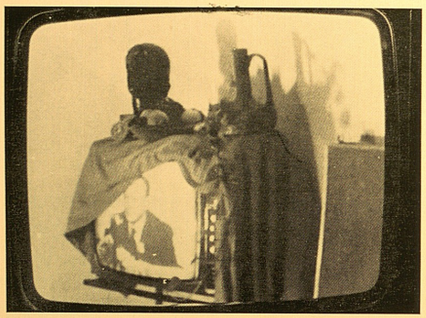
55. Sanja Iveković, Un jour violente, 1976.



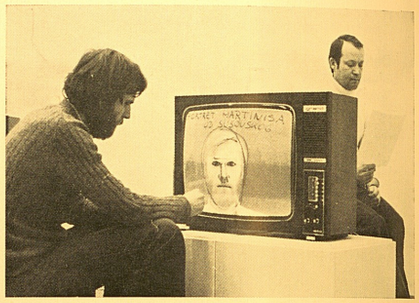
56. Sanja Iveković, Instrukcije, 1976.



57. Sanja Iveković, Melting pot, 1979.

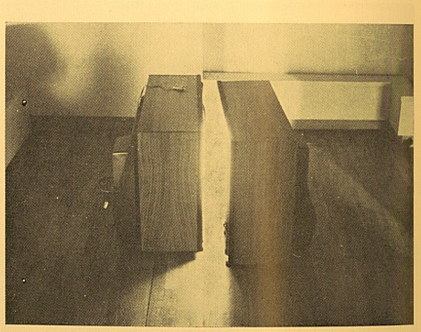


58. Dalibor Martinis, Mrtva priroda, 1974.

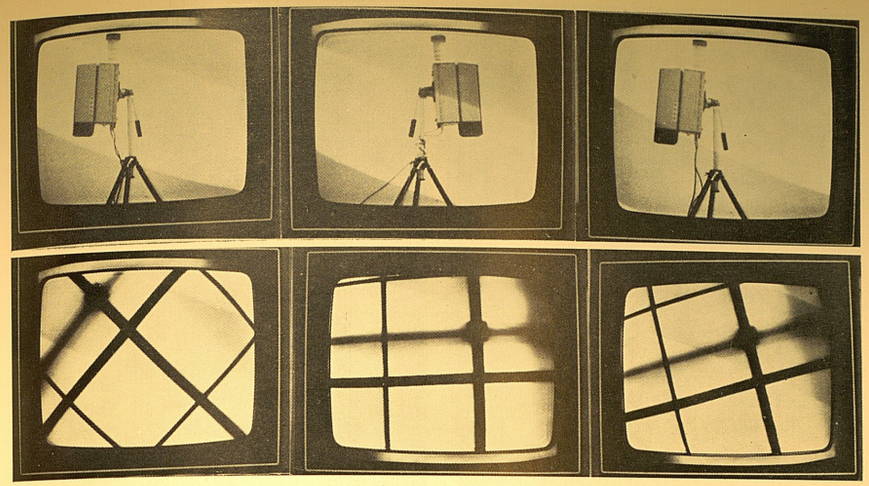


59. Dalibor Martinis, Portret D. M. od Susovskog, 1976.

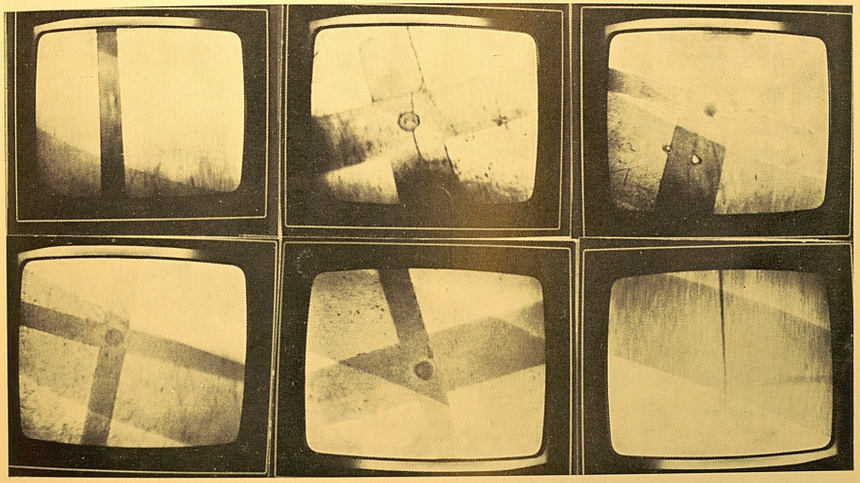
60. Dalibor Martinis, Video in — Video out, 1977.



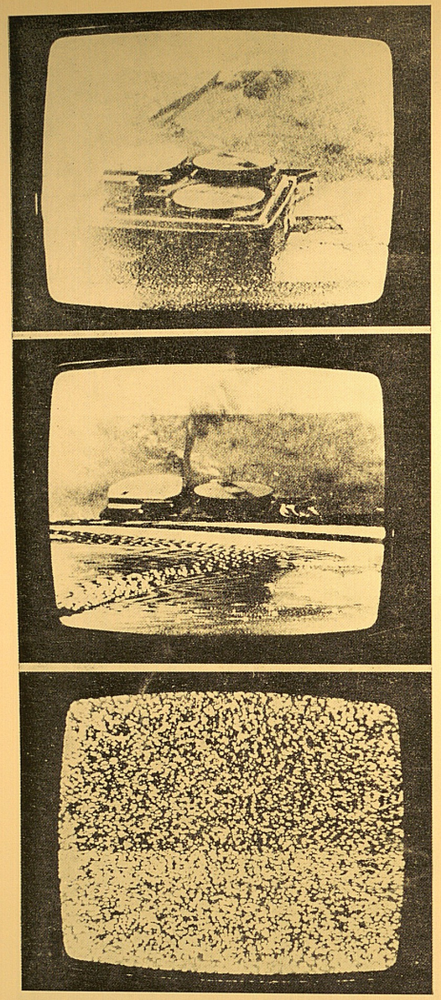
61. Dalibor Martinis, Hladan poljubac, 1977.



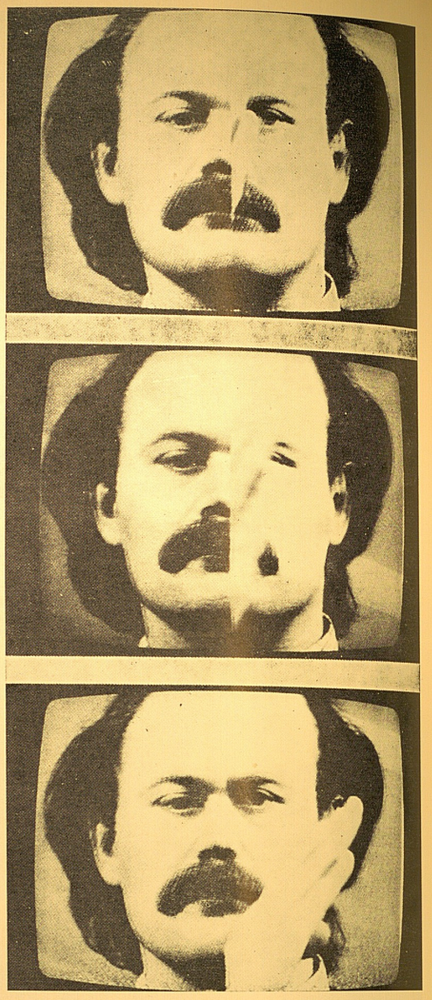
62. Goran Trbuljak, Bez naziva, 1973.
63. Goran Trbuljak, Bez naziva, 1973.



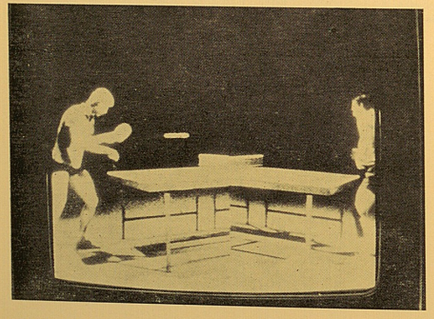
64. Goran Trbuljak, Bez naziva, 1973.



65. Goran Trbuljak, Bez naziva, 1976.

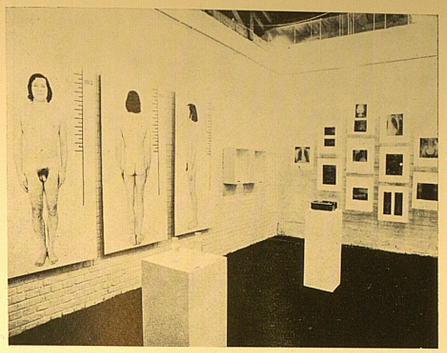


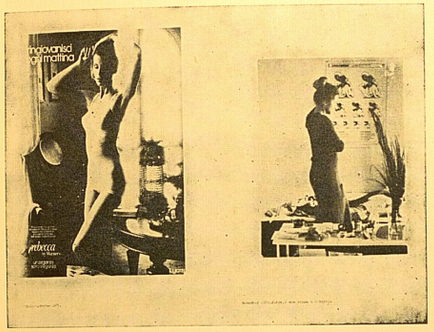
67. Ladislav Galeta, Medijska igra, 1979.



66. Ladislav Galeta, Tv ping-pong, 1976.

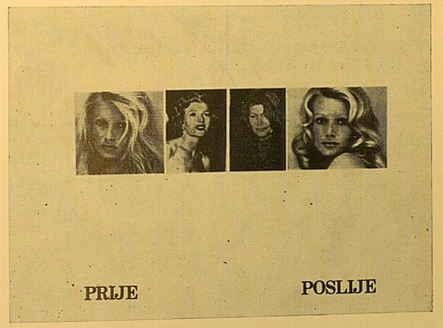
68. a, b, Željko Borčić, Prvi svjetski psihokibernetički superautoportret, Galerija Studentskog centra, Zagreb, 1973. (kat. br. 64)





69. Sanja Iveković, Dvostruki život, 1976. (kat. br. 115)

70. Sanja Iveković, Jutarnja slika, večernja slika, kombinirana tehnika, 1975—76. (kat. br. 113)



71. Sanja Iveković, Prije-poslije, kombinirana tehnika, 1976. (kat. br. 112)

Davor Matičević

Introduction

The art scene in Croatia, and most importantly in Zagreb, has been determined by two approaches to modern art, two conflicting views of the world: the emotional and the rational. The main purpose of this radical division is to make it easier for the reader to follow the developments, rather than to make a rigid categorization — the more so because a considerable number of works display the characteristics of both approaches. They can be found as early as the 1950's, at the moment when artists broke away from socialist realism and when the art scene in this town saw the emergence of lyrical and geometrical abstraction. In the 1960's — with the grouping of abstract expressionists on one side and neo-constructivists on the other — these two approaches can be more clearly differentiated. The former (Ivo Gattin, Eugen Feller, Gjuro Seder, Marian Jevšovar, Josip Vaništa, and to a large extent also Vlado Kristl, Julije Knifer and Ivan Kožarić) usually worked independently, without any declared programmatic principles. However, they were quite unambiguous about their creative opposition to the traditional concept of the picture. A less consistent group, but equally determined in their experiment, includes Božo Jelinić, Tomislav Gotovac, Vera Fischer and Miljenko Horvat.

The changes in their procedure began with the physical destruction and burning of the basic components of the picture, the paint and the ground, which they replaced with structures that were more suited to their individual artistic expression. Most of these artists and a number of theoreticians reached the peak in free expression within the group "Gorgon", in which they organized joint exhibitions and published a journal. Their discussion groups created a sort of intellectual refuge open to artists outside their circle.

They also explored the possibilities of group work and developed an awareness of the artist's personality. Many of their ideas could not be carried out and some of them looked like a total illusion; according to interpretations prevailing at that time, they were based on the absurd and neo-dadaism, but they are in fact more related to land art, arte povera nad conceptual art. The anti-journal they published already contained tautology as the basic principle of work. Artists who contributed to the journal include Manzoni, Rauchenberg and Duchamp.

After 1963 the group gradually disintegrated. Some of its former members continued working on their own, while others left the country for good or for a couple of years (Kristl, Horvat, Feller and Gattin). In the early seventies, Kožarić and Knifer established contact with a new generation of artists; in the meantime they produced some neoconstructivist work. Knifer participated in a number of exhibitions with his system of meandres, while Kožarić developed an individual approach to minimal art in a number of works.

In the 1960's the emotional approach was in a way continued — though the strict structuring of their works also has by two artists: some characteristics of the second approach: Josip Stošić developed his spatial systems within topographic poetry, and applied them to real-life situations, thus producing some of the best conceptualist works produced in Zagreb. Tomislav Gotovac, with his experience in experimental film, produced the first happenings and events for Zagreb audiences. He continued along similar lines in the 1970's, when his work was even more determined by his personality in conflict with the local socio-cultural context. The second line of work, which has been called rational and which is linked to neo-constructivist forms, can be seen in Vjenceslav Richter, Ivan Picelj, Aleksandar Srnec, Juraj Dobrović and, to a certain extent, Vojin Bakić and Vlado Kristl. They were more coherent as a group (in the early fifties some of them were adherents of the programme of the then radiacal group EXAT 51). In the early sixties they participated in the biennial event "New Tendencies" and produced significant work, in op-art and kinetic art in America and in Europe. Their works were a contribution to minimalization and their attitudes supported the dematerialization of art objects, democratizatization and even the anonymity of the artist. Starting from simply programmed pictures, they produced graphics and multiples; their followers continued with the production of environments and urban interventions. They used new, mostly machinemade materials, thus emphasising the irrelevance of the practical realization versus the relevance of ideas. At international meetings held in Zagreb at that time these ideas were widely discussed, co-ordinated or opposed, the result of which were a more rigorously researched approach and an awareness of the need for the artist to be socially committed. There also developed an awareness of the significance of the work and the dangers of the market. The "second generation" of artists (Miroslav Šutej, Ljerka Šibenik, Mladen Galić, Ante Kuduz) started from much more liberal principles and only partly continued along the lines of minimalist structures and interventions. Turning their interest to concrete space, they were the first to involve the audience in their work, offering a chance for greater participation in their transformable structures.

Thus they prepared the ground for the "third generation" — though that generation refused to be identified with the earlier trends. That new generation (Boris Bućan, Sanja Iveković, Dalibor Martinis, Gorki Žuvela, Jagoda Kaloper, Davor Tomičić) is characterized by sudden "nomadic" changes of interest and field of work, especially in their mature stage in the late seventies. However, at the beginning that generation followed in the footsteps of the previous one, working within the so-called rational framework, though in a new and more relaxed manner, with a growing awareness of the ephemeral nature and social relevance of the work of art. They worked with plastic materials and used strong colours, producing works of large dimensions and powerful effects.

Getting, closer to mental processes and works of a dematerialized type in the late sixties and early seventies, they retained their first emotional approach; however, they did not reject rational processes of cognition. Only some of them used radically conceptualistic forms (Braco Dimitrijević and Goran Trbuljak), but later they too turned to plastic forms of expression. The same applies to Martinis and Iveković, who used the picture and video, while Bućan and Žuvela never lost that link. Without abandoning surprise and experience, they were much less radical in their procedures than artists elsewhere. Their work shows descriptive, ephemeral, decorative and imaginative elements — alongside a sensitivity bordering on sensuality.

In their comments and explanations, these artists defined their works as post-conceptualist. So from a relatively rational approach we have a turn to the imaginative one; imaginary spaces and relations replaced real ones — though the rational components were retained in the declarative titles, additional explanations and starting points. Younger generations of artists also began to explore the problem of transition, of the realistically possible merging into the unreal, of the rational turning into the emotional. Their major theme was the artist's consciousness, which determines the production and understanding of the art work. This characteristic can be recognized in the activity of the members of the group Gorgon, in Tomislav Gotovac and other artists who used their own person in performances and video actions as well as in artists belonging to the "Artists' Association", who appeared before the audience as performers of their own work. All these artists included social and ethical questions in the shaping of their work, unlike the followers of "New Tendencies", who tackled them only in their theoretical comments.

The generation that started work in the mid-70's grew up surrounded by this type of work. Their reaction was a need to use traditional materials and procedures of painting and sculpture in their search for specific characteristics — passing the road of analytical and primary relations.

With a general return to the painting of ironies, as the most obvious characteristic of the young generation, former abstract expressionists and members of the Gorgon show in their work a disappointment in life and a loss of illusions.

It should be noted that the generation of artists who belong to the so-called New Practice of Art show an authentic and original blend of characteristics of plastic expression and the concept of the work as a mental message. In this respect their work is unequalled both in Croatia and in Yugoslavia. What is more, they combine the characteristics of both the early 1960's and the late 1970's. Though their work looks restrained, their range of interests is wide and their individual characteristics produced results that transcend regional boundaries. Neither of the two approaches of that period can be said to the only right one, because they both offered the public the illusion of enthusiasm — though one based on optimism and the other on pessimism. The two principles, the emotional and the rational, that interact here are united in one characteristic: the awareness of the artistic act and the intention and clarity of the individual artistic programme. Individual achievements and attitudes are probably the exception that makes this environment so different from others. And here I must stress the term "different" and not "better" — in order not to fall prey to the danger of glorification which always threatens the art historian or chronicler when he writes about his national art scene.

Davor Matičević

Marijan Susovski

The Seventies in Croatia

The new forms of art characteristic of the 1970's in Croatia emerged immediately after 1968, which is considered a turning point in the world of art in general. 1969 saw the first Environmental Art, a dematerialization of the art object and a preoccupation with ethical problems. Groups of artists whose interest was directed to ecological problems, new forms of exhibiting and an alternative artistic activity all made their appearance in 1971 and 1973. Several artist who had hitherto been involved in Environmental Art turned in 1973 to new media, such as video, and later on to performances, a form of expression that was attracting the interest of an increasing number of artists. Conceptualist analyses and semantic problems also entered the art scene. New alternative groups appeared in 1975, Primary Painting and other analytical approaches to materials in 1976 and 1977. After 1977 artists became increasingly interested in painting and the construction of materialized art objects. Conceptual Art and its interpretation of the idea and status of the artwork opened up an infinite range of media; it initiated a strictly analytical treatment of the art object and opened the door to metamedial explorations, whose scope in the post-conceptualist stage was extended to traditional media. In this context we should bear in mind that the developments in Croatia form part of that broader notion of Conceptua Art which is characterised by the use of a wide variety of media and not only by the strictly linguistic concerns of the early Conceptualists. Thus on one hand we find works that operate on the mental level of message transmission and on the other a number of individual approaches that depend on the artist's selection of problem, subject and meduim and require an understadning of the artist's own art language. However, the most important heritage of Conceptual Art in that period is its analytical aspect and its social concerns, both of which are the most salient features of Croatian visual art in the 1970's.

Objects and Environments

The interest in the construction of environments lasted from 1969 until 1975. The search for new materials, an idea shared by the then young generation of artists (Boris Bućan, Dalibor Martinis, Sanja Iveković, Braco Dimitrijević, Goran Trbuljak, Gorki Žuvela, Jagoda Kaloper and Davor Tomičić) went hand in hand with their application outside the conventional gallery system and the wish to change the appearance of the environment. The artist was to have a social role. Because of the objectives they set themselves, these artists were named "the new generation of Zagreb plastic artists". Other groups and individual actions appeared on the scene. Their works, which can be categorised as Minimal Art, Poor Art or Ambient Art, represent a break with the aesthetics and ethics of the preceding decade.

The Ethical Attitude — A Guiding Principle

At about that time two artists, Goran Trbuljak and Braco Dimitrijević, were trying to show that an artist can work with non-visual elements in an activity that centers on the ethical rather than the aestetic. Their objective was to demystify the system of uncritical and irresponsible art production which is irrelevant for the development of art and culture. In their view, the artist's activity must reflect his social responsibility. While their approach to problems may be defined as conceptualistic, their works cannot be defined within any single medium.

Metasemiotic Exploration of Reality

In the early seventies, and to a lesser degree throughout that decade, several artists explored the links between the visual elements of the object, its attributed meaning and the possible new meaning it acquires through the work of the artist. The purpose of such activity is to lead to a new understanding of art, to destroy the signs established by convention and thus lead to a new understanding of art. The artist's message is usually not formulated by visual means but takes shape durinng the cognitive process.

A particular phenomenon is singled out from reality by means of a concrete object that is most characteristic of it and a physical or mental intervention proposed. The content and expression of the sign (object) become the content of a new expression or a new content, that is, they become the expression of a new emotional-expressive-evaluative content. This approach is most prominent in the works of Josip Stošić, Vladimir Gudac, Boris Bućan, Gorki Žuvela, Ladislav Galeta and Vladimir Trokut, and can be observed to a lesser degree in some other artists.

Video

Croatian artists were quick to accept the new medium and the first video-tapes were produced as early as 1972, the time when video was gaining recognition as a medium of artistic expression. Their equipment being rather limited, artists turned out mostly smallscale works, in which they recorded their own artistic procedure such as performances or other process actions. A frequent theme is the problem of identity (Sanja Iveković and Dalibor Martinis). Some artists explored the possibilities and limits determined by the technical characteristics of video. Goran Trbuljak was especially interested in its analytical side, while Ladislav Galeta turned his interest to its linguistic possibilities, trying to use the specific features of the video picture that cannot be produced by any other medium.

Performances

Performances form part of the Croatian art scene during the seventies. The works of Tomislav Gotovac, Sanja Iveković, Dalibor Martinis, Vlasta Delimar and Željko Jerman are all aimed at challenging the petit-bourgeois mentality and provoke a reaction, to destroying stereotypes and questioning established moral principles. Sanja Iveković's performances often deal with the problem of identity in women. Her great sensibility and her accurate observations are the result of her femininity and her reactions as a woman. Tomislav Gotovac's performances consist of the most intimate actions in which the private world clashes with the public and in which the artist's sensibility is reflected in the way of life, attitude and behaviour. Delimar and Jerman produce performances based on an analysis of their ego in the context of the environment in which they live — the action and reaction established in the behaviour of both sides when they confront each other.

Alternative Forms of Art

A number of artists and groups of artists in the seventies chose to present their works outside the gallery system. They did it for two reasons: firstly, they believed that the language and media of communication they had chosen were not suited for Galleries and were more effective in unconventional places where contact could be established with viewers who were not burdened with conventional criteria in evaluating works of art. Secondly, they *a priori* rejected the museum and gallery system which, being dependent on the broader cultural and socio-political context, tends restrict artistic freedom, imposes its own restrictions and bureaucracy on art and manipulates artists. In 1969 Braco Dimitrijević and Goran Trbuljak founded the "Pensioner Tihomir Simčić Group" with the purpose of making the public a participant in the creation and evaluation of art. They mounted the first exhibition of Conceptual Art in Zagreb in a lobby in 1970. TOK, another group of artists, became an exponent of Ecological Art, while the Red Peristile, who presented their work in the streets and squares of Split, postulated that every-day objects are works of art. The critic Ida Biard started in 1972 the French Window I Galerie des Locataires in Paris, in which she exhibited works sent to her by mail. Mladen Stilinović, Željko Jerman, Sven Stilinović, Boris Demur, Vlado Martek and Fedor Vučemilović, known as the Six Artists, started work as a group in 1975 and organized open-air exhibitions in Zagreb. In 1978 they founded an artists' working community in Sanja Iveković's and Dalibor Martinis's cellar studio. Naming it Podroom, they used is for exhibitions of their own work as well as that of other artists. Their production is characterised by a search for elementary procedures in making art, a rejection of clichés, an emphasis of tautological principles and procedural aspects, as well as a strong social note. Jerman was interested in elementary photography. Stilinović in the decoding of visual and verbal clichés, Demur in tautology in work, Martek in elementary processes in poetry. Art critics considered their production marginal. The group published a journal, *Maj 75,* every number of which was an art object because it contained the original works of the artists.

Primary and Analytical Painting and Sculpture

The second half of the seventies brought along a new interest in painting and sculpture resulting from a careful consideration of the material and spiritual presuppositions of the realization of art objects, i. e. the relations artist — medium — procedure — reason — result. The concern with the formulation of art works in traditional materials or the creation with a material result in general as opposed to the beginning of the decade, when dematerialization was the object of art production, started with primary painting and then spread on to all forms of analytical exploration of other media. Demur is the most obvious example of Primary Painting. Others, for instance Goran Percol, Marijan Molnar, Antun Maračić, Željko Kipke and Dean

Jokanović Toumin use primary procedures in handling materials, their premise being that art should be treated as work which implies concrete operative procedures carried out by the artist in or with a given material. The materials they use are classical: paper, usually format A4, pencils, felt-tip pens, brush, paint, etc. In the course of 1977 and 1978 a new generation of artists emerged, whose interest centered on the physical properties of a material used to make the work in this elementary form. The basic colours and elementary materials — wood, stone, iron and plaster — were used in their structural simplicity with the purpose of stressing them as possible plastic facts. This approach can be observed in Milivoj Bijelić, Ante Rašić and Damir Sokić. A renewed interest in the painting is characteristics of Nina Ivančić and Zvonimir Santrač, for whom the canvas becomes a field for the exploration of brush strokes, traces and colour patterns. In sculpture, artists also engage in a basic examination of materials and their properties, which are discovered by bending it etc. Mass, volume, space and tectonic elements again assume a prominent role (Slavomir Drinković). Darivoj Čada's metal sculptures should establish a psychophysical relation with the viewer. A new sensuality and sensibility for the properties of the material characterises the work of Edita Schubert, Vesna Popržan and Zlatan Vrkljan. In the work of the last mentioned artists we can see the return of the figural world in a subjective interpretation, a crossroads between the art of the past decade and a development towards new forms still in the making.

Dimitrije Bašičević

The Consequences of Photography

The art of the 1970's is still so close to us in time as to seem inseparable from the present. And yet, we can distinguish in it various movements and ideas, some of which started in the late 1960's. In the meantime critical opinions and evaluations of that period in art have ranged from views that it was relatively insignificant to claims that it was the most important part of modern art and art in general including prehistoric art. This astonishing variety of reactions is probably the results of the fact that in the seventies there still exists an enormous number of painting models, derived, each in its own way, from models of the entire past. This fact, in turn, indicates that throughout history art models have hardly changed all deriving from painting.

If the seventies brought the notion of the avant-garde to an end, then they are certainly a relevant period in contemporary art; if they did away with the painting and the "work" of art, then that decade is of great importance not only for painting models but as a turning point in the history of world culture.

A parallel process that has to be mentioned in this context is the discovery of the photograph both as a picture and as a technology whose properties are a novelty for a civilization dominated by painting.

The author discusses the emergence of photography from a somewhat unorthodox aspect, treating it not so much as a phenomenon of artistic origin than as a result of extra-artistic technology; the product and result of a new technology of work (mechanized work) and a new mode of thinking, photography and its consequences will prepare the ground for the development of a new working mode and especially a mode of new (instrumental) thinking.

The author first discusses a striking social phenomenon that manifested itself as conflict between art and society and became known as the theme of two centuries. Of course, such an interpretation could arise only under the assumption that art is autonomous. A sociological approach which does not separate art from other social phenomena cannot accept such an assumption and therefore rejects the idea of conflict between art and society as an unthinkable constellation of two different categories: society cannot be in conflict with its own product, provided art is treated as a social product; neither can it be in conflict with its culture — if art treated as culture — because that would be nonsensical.

The sociological approach interprets the problem as that of conflict within society itself, which disintegrates under the pressure of the instruments of the new civilization: of the mechanised technology and a mechanical mode of thinking.

Thus the new civilization jeopardizes the very existence of the age-long culture, which is no longer regarded as culture but as a certain type of culture, a historical stage, i. e. as civilization. The predominance of the intellect among the values of the old civilization is certainly one of its relevant characteristics. In other words, that culture developed as a culture of the mind. Accepting the fact that it was a product of the intellect, it failed to define the entity which it recognized as its creator and thus found itself in a weaker position wis-à-vis the new type of culture, which showed no symptoms of doubt as to its origins or contradictions that could stem from such an uncertainty. The contradictions within the model of spiritual culture were augmented by a neglect of the obvious values of material values, i. e. by a reduction of the model to spiritual values only. The pre-Spenglerian theories made no distinction between culture and civilization and Spengler was the first to try to differentiate between the two: civilization, says Spengler, is the last stage of a culture that is withering away, while the term culture refers to closed and separate segments of human history. Spengler, then, contended that there exist several separate cultures of human communities; according to that view, Europe and America of our time belong to the Western culture or the culture of the "West", which has entered the stage of withering away, i. e. of decadence.

Bašićević then presents his own concept of culture as an undivided progressive-linear process of the species; the evolution line contains many different patterns: work, social behaviour, religion, art, communication systems, etc, all of which can be reduced to two basic patterns — work and thinking. A differentiation of technologies in the two patterns points to two stages of cultural development: the civilization of manual work technology with a parallel technology of metaphorical thinking and the civilization of mechanical work technology with a parallel technology of instrumentalized thinking. In other words, Spengler's withering away of the Western culture is here the "birth" of an entirely different type of culture; both are called "civilization".

In Spengler's system, photography is one of the discoveries of a decadent spirit which, while trying to halt the process of the general decline of the Western culture, only accelerate it, acting as "dissolvents" of culture. In the evolutionary system, photography is seen as one of the constitutive elements of the new civilization; its mechanical technology of producing pictures is a counterbalance to the concept of spirit, the only producer of pictures until the advent of photography. By producing new pictures, photography has become the producer of a new consciousness for which the notions of spiritual values and the very notion of spirit have become useless relics of an archived past. The emergence of photography, then, marks the boundary between two civilizations and that is the basic significance of the medium.

Breaking away from tradition, the picture ceased to be the product of manual labour. It underwent a process identical to the technology of work in general: having become mechanized, it lost the properties it had in the former civilization.

Photography as a technological procedure and its consequences became the focal point of the new technology of work and thinking, which were regarded by the old civilization, i. e. its mode of thinking, as a negligible fact of the development of technology; however, technology is only a part of the changes in the process of the civilizational diferentiation of culture in general. Therefore the instruments of the old civilization did not register the real dimensions of the cultural process and regarded technology as some kind of social "evil". The basic dimension of the new cultural process, became obvious with the advent of photography: it is the re-evaluation of all cultural values.

Želimir Koščević

Art Criticism in Croatia 1970—1980

In his retrospect of art criticism in the 1870's the author introduces the nader to the many interesting developments on the art scene that took place during that period.

In the early 1970's some art critics in Croatia rejected the legitimacy of value judgement when talking about pictures. They identified themselves with the life of art, their criticism becoming in a sense "acritical" (G. Celant). This is especially typical of those critics who followed experimental art developments. By adopting the "eye in action" principle, first established by critic Zvonko Maković, they inaugurated new processes and applauded innovations, but at the same time they showed a profound understanding of the historical development of art. Maković's "eye in action" therefore identified in the works of the younger generation of artists qualities that transcended the traditions of Exat and of the New Tendencies. Zvonko Maković and Željka Čorak characterized works and environments of the artists active in Zagreb's Student Centre Gallery (1968—1970) as "pictures settled in the memory".

The different views on the socialization of art held by conceptual artists and the artists whose work was later defined as "social expressionism" divided the critics too. Some of them accepted the expressionism of the group "Biafra" as a serious counter-balance to all abstract and conceptual tendencies; they presented the whole problem, however, as the traditional dilemma of figurative versus non-figurative art. This interpretation resulted in an off-hand dismissal of conceptual art in a language smacking of the already forgotten texts from the time of socialist realism.

It is certainly surprising that the basic approach to the socialization of art did not raise a more heated controversy despite the critics' differing attitudes to the meaning and direction of social commitment in art. A part of the critics made a sharp distinction between artistic commitment and any kind of political pragmatism. Those who advocated the new figurative art started to use with increasing frequency the already forgotten phrases such as "the human meaning", "the human dimension" or "deeply humane art", pointing unambiguously to the moralizing function of art. In short: the art production and criticism of the early seventies was a reproduction of the classical historical schism between the so-called "committed art" and "art for art's sake". To the problem that had produced the most heated discussions in modern art a whole generation of Croatian art critics remained almost indifferent. Viewed as a whole, the art criticism maintained a "balance of power" until 1972, which was not particularly stimulative.

Some critics, however, expanded considerably their devices for art interpretation. The principles of normative aesthetics proved to be antiquated. They re-examined their criteria and introduced process and action aesthetics. The evaluation of the aesthetic elements of the work graduall became irrelevant. Younger critics showed a growing interest in avant-garde movements of the more recent past: in Exat (1951—1953), the early forms of Abstract Expressionism (1959—60), the Gorgon (1959—66) and the New Tendencies of the early sixties. Although Vladimir Gudac, who sees in the new figuration a revival of the mimetic function of the picture, is an example a more rigorous approach, critics again failed to engage in a confrontation of principles. Other critics saw in the new figuration arguments for the view that the time had come to get even with the socalled "anti--artistic" tendencies. Vladimir Maleković, Zdenko Rus, Vlado Bužančić and Zrnka Novak, among others, again began to describe avant-garde art as a symptom of spiritual confusion, sado--masochism, destruction, pathological drives and dehumanization. A much more moderate and criticall more profound approach to Conceptualism and experimental forms of art in the past decade came from Igor Zidić. He confronts the tradition of European avant-garde with the "new tradition" which unites the whole metaphysical and métier tradition of European art.

In conclusion the author tries to give a general evaluation of art criticism in Croatia in the past decade and states that although it followed closely all the developments on the art scene, it failed to engage in a polemic dialogue. Extreme situations only widened the gap between antagonistic critical approaches. The new picture that appeared at the end of the decade took off some of its edge, althougn in its essence it lacked "metaphor and expression (and was) ... merely a fact that affirms the process of painting". It would require a greater distance in time to see the extent to which the new picture marked the end of a ten-year period in art and the beginning of a new one.

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Jadranka Rakoci

266. *»O«, 1978.*
film, S-8, 3 min.

Mladen Stilinović

267. *Vrijeme, 1977.*
film, 16 mm, 7 min.

Sven Stilinović

268. *Početak, 1972.*
film, 8 mm, 6 min.

Fedor Vučemilović

269. *»Grupa šestorice«, 1980.*
film, 16 mm, 18 min.

Video-vrpce/televizijski projekti

Boris Bućan

Laž
Graz 1973, c/b, 30 min., 3/4 inch, PAL, zvuk

Boris Demur

Work
Brda kraj Buja 1976, c/b, 8 min., 3/4 inch, PAL, zvuk

Slobodan Braco Dimitrijević

Metabolizam kao tjelesna skulptura (Stilske vježbe)
London 1971, c/b, 5 min., 1/2 inch, PAL
Proces mišljenja kao tjelesna skulptura (Stilske vježbe)
London 1971, c/b, 5 min., 1/2 inch, PAL
Interview
Köln, c/b, 1/2 inch, PAL
Potpis kao umjetničko djelo
Beograd 1973, c/b, 1/2 inch, PAL
Predavanje o geografiji umjetnosti
Zagreb, c/b, 1/2 inch, PAL

Ivan Ladislav Galeta

Video 1: TV ping-pong
1975—1979, c/b, 2 min., 3/4 inch, PAL, zvuk
Intervencija na ekranu, televizijska izvedba-izložba 1976.
TV snajper, televizijska izvedba 1976.
TV konture, televizijska izvedba 1976.
Video radovi
1977—1978, 20 min., VCR PAL, neozvučeni
Video 2: Media Game
1978, boja, 45 sek., 3/4 inch, PAL, neozvučen
Video 3: Drop
1979, c/b, 10 min., 3/4 inch, PAL, zvuk
Video 4: Five Drops
1979, c/b, 2 min., 3/4 inch, PAL, zvuk
Video 5: Railway Station Amsterdam 25. 9. 1979.
Amsterdam 1979, c/b, 3 min., 3/4 inch, PAL, zvuk
Video 6: Lijnbaangracht Centrum — Amsterdam 29. 9. 1979.
Amsterdam 1979, c/b, 3 min., 3/4 inch, PAL, zvuk
Video 7: No. 1
1979, c/b, 3 min., 3/4 inch, PAL, neozvučen
Video 8: No. 2
1979, c/b, 3 min., 3/4 inch, PAL, neozvučen
Video 9: No. 3
1979, c/b, 2 min., 3/4 inch, PAL, neozvučen
Video 10: No. 4
1979, c/b, 2 min., 3/4 inch, PAL, neozvučen

Tomislav Gotovac

Čitanje Daily Maila 20. decembra 1979.
Amsterdam 1979, c/b, 3 × 1 h, 3/4 inch, PAL, zvuk

Julije Knifer

Radni proces
Tübingen 1975, c/b, 20 min., 3/4 inch, PAL, zvuk

Sanja Iveković

TV timer realizirano s Daliborom Martinisom)
Graz 1973, c/b, 20 min., 3/4 inch, PAL, zvuk
Svitanje
Zagreb 1974, c/b, 25 min., 3/4 inch, PAL, zvuk
Slatko nasilje
Zagreb 1974, c/b, 12 min., 3/4 inch, PAL, zvuk
GLEDANJE U . . .
Zagreb 1974, c/b, 14 min., 3/4 inch, PAL, zvuk
Rekonstrukcije 1952—1976.
Motovun 1976, c/b, 10 min., 3/4 inch, PAL, zvuk
Monument
Motovun 1976, c/b, 6 min., 3/4 inch, PAL, zvuk
Make Up — Make Down
Motovun 1976, c/b, 9 min,. 3/4 inch, PAL, zvuk
Instrukcije br. 1
Motovun 1976, c/b, 6 min., 3/4 inch, PAL, zvuk
Un Jour Violent
Venezia 1976, c/b, 13 min., 3/4 inch, PAL, zvuk
Inter Nos
Zagreb 1977, c/b, 60 min., 3/4 inch, PAL, zvuk
1. beogradski performance
Beograd 1978, c/b, 30 min., 1/2 inch, PAL, zvuk
Meeting Point
Venezia 1978, c/b, 6 min., 3/4 inch, PAL, zvuk
Make Up — Make Down (II verzija)
Venezia 1978, boja, 8 min., 3/4 inch, PAL, zvuk
Meeting Points
Vancouver 1978, boja, 23 min., 3/4 inch, NTSC, zvuk .
I/Ja
Vancouver 1978, boja, 3 min., 3/4 inch, NTSC, zvuk
Melting Pot
Montreal 1979, c/b, 20 min., 3/4 inch, NTSC, zvuk
Gallery Guide
Montreal 1979, boja, 10 min., 3/4 inch, NTSC, zvuk
MADE IN PRISON (realizirano s Daliborom Martinisom)
Amsterdam 1979, c/b, 13 min., 3/4 inch, NTSC, zvuk
Zagreb video (realizirano s Daliborom Martinisom)
New York 1980, boja, 2 × 28 min., 3/4 inch, NTSC, zvuk

Dalibor Martinis

TV timer (realizirano sa Sanjom Iveković)
Graz 1973, c/b, 20 min., 3/4 inch, PAL, zvuk
Mrtva priroda
1974, c/b, 20 min., 3/4 inch, PAL, zvuk
Portret Dalibora Martinisa od Susovskog
Zagreb 1976, c/b, 10 min., 3/4 inch, PAL, zvuk
Triptych
Motovun 1976, c/b, 12 min., 3/4 inch, PAL, zvuk
Video-imunitet
Motovun 1976, c/b, 9 min., 3/4 inch, PAL, zvuk
Otvoreni kolut
Motovun 1976, c/b, 5 min., 3/4 inch, PAL, zvuk
Portret Dalibora Martinisa od Sanje Iveković
Beograd 1977, boja, 5 min., 3/4 inch, PAL, zvuk
Manual
Venezia 1978, c/b, 5 min., 3/4 inch, PAL, zvuk
Red Tape
Venezia 1978, boja, 4 min., 3/4 inch, PAL, zvuk
Work for Pumps Gallery
Vancouver 1978, boja, 25 min., 3/4 inch, NTSC, zvuk
Jumbo Joke/Diagram
Vancouver 1978, boja, 4 min., 3/4 inch, NTSC, zvuk
Walking Together
Montreal 1979, c/b, 25 min., 3/4 inch, NTSC, zvuk
Made in Prison (realizirano sa Sanjom Iveković)
Amsterdam 1979, c/b, 13 min., 3/4 inch, NTSC, zvuk
Zagreb Video (realizirano sa Sanjom Iveković)
New York 1980, boja, 2 × 28 min., 3/4 inch, NTSC, zvuk

Mladen Stilinović

Cenzuriram se
Brdo u Istri 1976, c/b, 15 min., 3/4 inch, PAL, zvuk

Goran Trbuljak

Bez naziva
Graz 1973, c/b, 5 min., 1/2 inch, PAL, zvuk
Bez naziva
Graz 1973, c/b, 5 min., 1/2 inch, PAL, zvuk
Wall-Canvas
Graz 1973, c/b, 2 min., 1/2 inch, PAL, zvuk
Hot and Cool
Graz 1973, c/b, 5 min., 1/2 inch, PAL, zvuk
Bez naziva
Graz 1973, c/b, 3 min., 1/2 inch, PAL, zvuk
Bez naziva
Gdanjsk/Zagreb 1975, c/b, 1 min., 1/2 inch, PAL, zvuk
Bez naziva
Zagreb 1976, c/b, 1 min., 1/2 inch, PAL, zvuk
Bez naziva
Motovun 1976, c/b, 1 min., 1/2 inch + 3/4 inch, PAL, zvuk
Bez naziva
Motovun 1976, c/b, 3 min., 3/4 inch, PAL, zvuk
Bez naziva
Motovun 1976, c/b, 8 min., 3/4 inch, PAL, zvuk
Bez naziva
Motovun 1976, c/b, 2 min., 3/4 inch, PAL, zvuk
Bez naziva
Brda kraj Buja 1977, c/b, 8 min., 1/2 inch, PAL, zvuk

Filmovi umjetnika (autorski i dokumentarni)

Željko Borčić / Vladimir Petek

Prvi svjetski psihokibernetički superautoportret, 16 mm, c/b, 24 min., Zagreb 1973.

Boris Demur

Vrijeme, prostor, svjetlo, 8 mm, c/b, 8 min., 1977.

Braco Dimitrijević

Film slučajnog prolaznika: Mario Barišić, Popodne ljetnog dana, 8 mm, 1970.
Ljetni projekti, 8 mm, Zagreb 1970.
Nekoliko promjena (Aktionsraum, München), 8 mm, 1970.
Film slučajnog prolaznika, Roger Dujardin, Souvenirs de Cannes, 8 mm, 1971.

Ivan Faktor

Papirnata gozba, Super 8 mm, boja, 6 min., 1975.
Zlatno tele, 16 mm, c/b i boja, 8 min., 1975.
Kirway Sv. Antuna Padovanskog, Super 8 mm, boja, 6 min., 1977.
I program, 16 mm, boja, 12 min., 1978.
Svodići od grilaža, Super 8 mm, boja, 2,5 min., 1978.
Ivan Faktor, Vlastimir Kusik, Marijan Sušac, Josip Alebić, Super 8 mm, c/b, 3 min., 1979.
Ravnoteža na tavanu OZ-a, Super 8 mm, c/b, 2,5 min., 1979.
Juke-box, Super 8 mm, c/b, 12,5 min., 1979.
Lopte, Super 8 mm, c/b 13,5 min., 1979.
Autoportret, Super 8 mm, boja, 10 min., 1980.
Eumig S-905, Super 8 mm, boja, 18 min., 1980.

Ivan Ladislav Galeta

Prst, Super 8 mm, c/b, zvuk, 8 min., 1969.
Sjećanje na Odiseju u svemiru 2001, 16 mm, c/b, 5 min., 1971.
Dva toka u projekciji, 16 mm, c/b, 10 min., 1975. (filmska izvedba)
Lijevo-desno: pješaci, 16 mm, boja, 10 min., 1975—1979.
Filmovi 1—10, Super 8 mm, boja, 25 min., 1975—1980.
Kut, 16 mm, boja, 10 min., 1976—1979.
Dva vremena u jednom prostoru, 16 mm, c/b, zvuk, 12 min., 1976. (filmska izvedba)
Trodimenzionalni ekran, 16 mm, c/b, zvuk, 10 min., 1976. (filmska izvedba)
Projekcija u svemir, 16 mm, c/b, 10 min., 1976—1979. (filmska izvedba)
Naprijed-natrag: klavir, 16 mm, boja, zvuk, 18 min., 1977.
Fokus, bez filma, 10 min., 1980. (filmska izvedba)

Tomislav Gotovac

T, 8 mm, c/b, 20 min., 1969.
Alamo, 8 mm, boja, 10 min., 1969.
Wilem II, c/b, 15 min., 1969.
Zdrav podmladak, 35 mm, c/b, 10 min., 1969.
M, 8 mm, c/b, 8 min., 1970.
Happening, 16 mm, boja, 20 min., 1970.
No. 1, 16 mm, c/b, 45 min., 1970.
Nr. 187, 8 mm, boja, 12 min., 1970.
Obiteljski film I, 8 mm, c/b, 8 min., 1971.
Slani kikiriki, 16 mm, c/b, 28 min., 1971.
Obiteljski film II, 16 mm, c/b, 25 min., 1973.
Presuda, 16 mm, boja, 20 min., 1976.
Glenn Miller I (Srednjoškolsko igralište I), 16 mm, c/b, 45 min., 1977.

Grupa šestorice autora

Jezuitski trg, 8 mm, c/b, Zagreb 1975.
Trg Republike, 16 mm, c/b, Zagreb 1975.
Šetnja, 8 mm, c/b, Zagreb 1976.
Moščenička Draga, 8 mm, c/b, 1976.
Studentski centar, 8 mm, c/b, Zagreb 1977.

Željko Kipke

Ritam, Super 8 mm, boja, 12 min., 1980.