



IGOR GRUBIĆ

366 RITUALA OSLOBĐANJA

366 liberation rituals



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366 rituala oslobođanja
366 liberation rituals

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Dotjerajte se. Ostavite lažno ime. Budite legendarni. Najbolji poetski terorizam je protuzakonit, ali ne dozvolite da vas uhvate na djelu. Umjetnost kao zločin; zločin kao umjetnost.
(Hakim Bey: "Poetic Terrorism"¹)

U prošlosti, Igor Grubić imao je svojih 15 minuta anonimnosti. Pozivanjem na Banskyjevu ironičnu parafrazu slavnog proročanstva Andyja Warhol-a² mogao bi, dakako, započeti tekst o bilo kojem umjetniku, no čini se da je isticanje anonimnosti u Grubićevom slučaju osobito opravdano s obzirom da se on na hrvatskoj umjetničkoj sceni, koncem 90-ih, pojavljuje kao autonoman, samo-kreirani protagonist, bez legitimacije akademskog zaleda i sigurnosti – ali često i unificiranosti i sljedbeništva – koju ono podrazumijeva.³ O radikalnosti otklona od onodobnih institucionalno podržavanih umjetničkih praksi svjedoči snažan medijski odjek i recepcija jednog od njegovih prvih radova, akcije *Crni Peristil* koja je, svojom kritičkom izravnošću, javnost zatekla nespremnom. Indikativna je i činjenica da je taj rad (koji predstavlja nezaobilazno mjesto u povijesti recentne hrvatske suvremene umjetnosti) u povijest istočno-europske umjetnosti ušao potpisom imenom "anonimnog umjetnika i njegovog menadžera"⁴, unatoč činjenici da je Grubićevo autorstvo nedugo nakon izvedbe akcije bilo poznato. Premda itekako problematičan kao povjesničarsko-umjetnički postupak, činjenica da na taj način Igor Grubić ulazi u pisanu povijest umjetnosti – ako projekt i internacionalnu reputaciju *East Art Map*-a iščitamo kao svojevrstan "Novi Zavjet" istočnoeuropeanske umjetnosti – nije nezanimljiva. Prije više od deset godina on je, tim projektom, na scenu suvremene umjetnosti doista stupio kao anonimni umjetnik, potom kao predstavnik fiktivne grupe umjetnika te, na posljeku, kao umjetnik s afirmiranim imenom na domaćoj i međunarodnoj umjetničkoj sceni.

Crni Peristil u svakom je smislu izlazak, coming out, istupanje iz pojedinačnog u opće, iz nevidljivog građanina u političkog, govorećeg i djelujućeg subjekta; iz sfere privatnosti u sferu javnog i to kroz javni prostor kao fizičku, društvenu i političku činjenicu kasnih devedesetih godina u Hrvatskoj. U čast akciji *Crveni Peristil*, kojom je antički splitski trg Peristil u siječnju 1968. godine osvanuo obojan u crveno, istog datuma 1998. godine Grubić boji trg u crno, odnosno oslikava crni kružni oblik čija simbolika, u poruci koju je ostavio na trgu, "poput čarobnog ogledala odražava stanje društvene svijesti". Iako se u to vrijeme već bliži kraj dugogodišnjoj vladavini HDZ-a (tijekom koje je, između ostalog, javni i medijski prostor gotovo potpuno homogeniziran, kontroliran i kontaminiran nerijetko ekstremnim nacionalističkim zanosom i privatizacijsko-korupcijskim mrakom), u tom je trenutku još

uvijek daleko period koji je uslijedio tek nakon izbora 2000. kada na hrvatskoj kulturnoj i političkoj sceni dolazi do određene pluralizacije u javnoj sferi te značajnijeg zamaha civilnog društva, nezavisne, alternativne, kulturne i društvene scene.⁶

Premda se radi o posveti akciji *Crveni Peristil* i grupi umjetnika koja ju je izvela, simptomatično je da akciju *Crni Peristil* u Splitu ovoga puta izvodi Igor Grubić – pojedinačno. U tom smislu, njegova radikalna gesta nije nagovještaj perioda grupnih dinamika nove kreativne scene koji će uslijediti koncem devedesetih i početkom dvadesetih i koji će se, jednim dijelom, nadovezati i premostiti prekinute veze s konceptualističkim praksama iz povijesti jugoslavenske umjetnosti – a za koju su upravo kolektivnost i grupni identitet nerijetko bili jedna od temeljnih karakteristika. U samom početku Grubić fingira postojanje grupe, no kroz njegove javne i medijske istupe ubrzo postaje jasno da on iza sebe nema skupni program, manifest, ili "partnera u zločinu" i da se ne može sakriti iza krine kolektivne odgovornosti. On u ostvarenje ove snažne cijatne akcije ide posve sam, trideset godina kasnije, kada je njegova generacija, umjesto snivanja mladalačkog sna o boemštinici i disidentstvu, bila suočena s preuzimanjem ili uloge ratnika ili subjekta društva koje se raspalo a zatim iznova sastavljalio. Svoj glas kao glas subjekta takvog društva, čiji moral i savjest *Crnim Peristilom* dijagnosticira kroz veliku "crnu mrlju"⁷, izriče kao sam-svoj-umjetnik i znakovito – sam-svoj-menadžer. Ovakav narativ može se činiti suviše mitologizirajućim i romantiziranim⁸, no iz današnje se perspektive ovaj podvig ukazuje kao jedinstveni istup anonimnog, nezadovoljnog građanina-umjetnika koji se koristi jezikom vizualne umjetnosti u javnom prostoru i koji se takvom metodom – bliskom upravo onome što Hakim Bey naziva poetskim terorizmom – suprotstavlja mraku statusa quo onodobnog jednodimenzionalnog društva, zakoračivši tako ujedno na nepoznati put društvenog i umjetničkog imenovanja.⁹

Zanimljivo je da je upravo sljedeći projekt kojega je Grubić izveo akcija *Knjiga i društvo*, imala naoko potpuno suprotnu formu: postavši dijelom svijeta umjetnosti, Grubić ne nastavlja svoju karijeru još jednim samostalnim istupom umjetnika-menadžera, nego svoje menadžerske sposobnosti koristi za pokretanje skupine umjetnika u zajedničku akciju, kojoj je cilj ovoga puta bio protestirati protiv novouvedenog dodanog poreza na knjige. Na neki način, ovom grupnom akcijom, Grubić "umnaža" sebe, pojedinca, odnosno testira zakon velikih brojeva: ima li umnažanje gesti neposluha i otpora nužno i veći transformativni potencijal?¹⁰ Snaga jedinstvene akcije *Crnog Peristila* koja je medije i javnost ostavila zatečenima, u akciji *Knjiga i društvo* konstruira se drukčijom vrstom vidljivosti, kao snažan skup 'manjih', molekularnih umjetničkih gesti koje se akumuliraju oko zajedničkog cilja, čija je srž opet neposluh, beskompromisnost i otvoreno suprotstavljanje hegemonijskoj, jednosmjernej artikulaciji društvenog prostora.



Druge akcije koje Grubić izvodi u istom periodu također se kreiraju kroz oblike agitacije i infiltracije u javni prostor, poput primjerice akcije *No-ki-teka* ili akcije *Poziv na smjenu uprave SC-a*. Oba projekta uključuju distribuiranje letaka s porukama koje, za razliku od općenite poruke *Crnog Peristila*, "crnu mrlju" lociraju unutar specifičnih kulturnih institucija grada Zagreba: Kinoteke i Studentskog centra, koji su nekoć bili među središtem alternativne kulture, da bi zatim postale potpuno pasivne ili, u slučaju SC-a, institucije koje cenzuriraju i guše već postojeće, kao i svaki nagovještaj novih, kritičkih kulturnih projekata i ideja. Grubićevi letci koji pozivaju na smjenu uprave SC-a iniciraju promjenu, ili barem ideju o promjeni, ali istovremeno sadrže i važan autorefleksivni element. Poput anketnog listića, "da, ne i možda" ponuđeni su kao odgovori na pitanje može li ovakva akcija utjecati na bilo kakvu promjenu. Osim što preispituje vlastitu umjetničku gestu i sam transformativni potencijal umjetnosti, "anketni listić"



je i sredstvo preispitivanja indiferentnosti i neaktivnosti novih generacija studenata koji, za razliku od generacije kasnih šezdesetih i ranih sedamdesetih (kada je žarište studentskih rasprava i protesta bio upravo SC), ne samo da ne vjeruju u mogućnost promjene, nego su je možda zaboravili i priželjkivati. Upravo ovakav pristup, kroz upitnik kao sastavni dio agitacije koja poziva na smjenu uprave jedne institucije (neposredno povezane s vladajućim političkim strukturama), onemoguće pasivnoj, "postpolitičnoj" mlađeži da olako odbace letak kao tek još jedan zalutali fosil obmanjujuće i anakrone vjere u društvenu promjenu, već ih neposredno suočava s preispitivanjem vlastitih uvjerenja i vlastite (ne)odgovornosti kao subjekata društva.¹⁰

Bilo da ostavlja "crnu mrlju" u reprezentativnom javnom prostoru kao prijeteći trag nevidljivog počinitelja/terorista¹², okuplja zajednicu u kolektivnu akciju ili se pak, putem dijeljenja letaka, obraća svakom građaninu/gradanki pojedinačno, Grubić je uvijek u funkciji onoga koji donosi jasno oblikovanu i društveno relevantnu poruku. Njegovo djelovanje je na neki način mesijansko: on "propovijeda" (kao umjetnik) simbolima i gestama, te navješćuje novo vrijeme ili potrebu za njim. Osim toga, ove su umjetničke geste gotovo šamanske, iscjepljiteljske: ritualno upisivanje "crne mrlje" u javni prostor, "umnožavanje" umjetničkih iskaza nezadovoljstva, distribucija letaka, itd. ne samo da ukazuju na problem, već nastoje biti barem dijelom njegova rješenja, odnosno njegov prvi korak: ukaživanje na mogućnost ali i nužnost promjene.

Ritualistički i "iscjeljiteljski" pristup (koji proizlazi kako iz umjetnikovog osobnog interesa za psihologiju i duhovnost kao i iz referiranja na njihovu relevantnost u radovima i manifestima ključnih umjetničkih ličnosti 20. stoljeća - Maljevića, Duchampa, Kleina, Beuysa, itd.) prisutan je i u Grubićevim fotografskim radovima. Riječ je redovito o serija-

ma fotografija koje nikad nisu samo dokument, već su uvijek i integralni dio same "akcije" ili rituala kojemu su pridružene. Jednako tako, one uvijek imaju funkciju povezivanja ili premosticanja raskinutih ili proizvodnju novih veza, kao što je eksplicitno primjerice u naslovu jedne od Grubićevih prvih serija fotografija *Premošćivanje međuprostora*. U njoj umjetnik snima praznu roditeljsku spavaću sobu, pri čemu način kadriranja i rasvjeta stvaraju nelagodnu atmosferu koja ne samo da evocira raskinute veze između roditelja, nego i potrebu za vraćanjem na vlastite početke ali i neuvhvatljivost veza s vlastitim djetinjstvom. Ovaj proces prizivanja (izgubljenih) ideala djetinjstva doslovno je proveden u seriji fotografija *Velvet Underground* čiji protagonist više nije on sam, već nekolicina štićenika zatvora Lepoglava. U razgovoru sa zatvorenicima umjetnik (ponovno kroz paradigmu umjetnosti kao iscijeljenja) sakuplja priče o njihovu djetinjstvu, o vizijama budućnosti koje su priželjkivali kao djeca, kao i o junacima iz svijeta popularne kulture

NESTAO IZLOŽAK KOJI POZIVA NA SMJENU UPRAVE SC-a

KRAĐA NA
IZLOŽBI 'NOVI
POČETAK' U
STUDEN-
TSKOM
CENTRU

S izložbe »Novi početak«, otvorene prije nekoliko dana u Studentskom centru, tajanstveno je nestao izloženi tekst Igora Grubića u kojem autor poziva Studentski centar zbog nezaljepljivosti za studente. Nestanak rada s izložbe, čiji naziv simbolizira ponovno otvaranje Studentskog centra za suradnju s mladima, uočili su mlađi iz »Atakova« kad su došli snimiti fotografije za novi katalog. Suradnik voditelja sektora kulture Nikola Perišić tvrdi da o nestanku izloška ne zna ništa te da je ključ od izložbenog prostora (otvorenog za posjetitelje tek jučer nakon službenog otvorenja održanog prošli petak) imala samo čistilač!

Od tridesetak radova, koliko ih je u petak izloženo, nestao je samo tekst I. Grubića u kojem on traži smjenu uprave Studentskog centra. U tekstu je pisalo da članovi uprave

ne pružaju podršku niti zastupaju interese studenata, znatan dio prostora zjapi prazan i nelskoršten, a komunikacije između studenata i uprave uopće nema.

- Znam o kojem je izlošku riječ jer sam ga zajedno s kolegama gledao i u šali komentirao. Mlađi umjetnik u njemu izravno poziva na smjenu uprave Studentskog centra, a o njegovom nestanku ne znam ništa - komentirao je Nikola Perišić sumnjuvnu kradu, za koju je prvi put saznao tek u razgovoru s novinarima.

»Atakovci su, kažu, čak pozvani i na informativni razgovor u Studentski centar nakon otvaranja izložbe i objašnjenja njezina naziva na stranicama dnevnih novina. Stoga 'atakovci' kažu da im se, nakon svega, čini da je istinski novi početak još jako daleko. (mvk)

kojima su se divili. Sakupljene iskaze povezuje s fotografijama u kojima sam pozira unutar i ispred zatvorskih celija odjeven u kostime likova iz animiranih filmova. Ovdje uloga glasnika, umjetnika koji donosi poruku, svoga recipijenta ne nalazi u zamišljenom općem društvenom i javnom tijelu kao u ranijim akcijama u javnom prostoru (u kojima su javni mediji iskorišteni kao nesvesni sudionici u pronošenju poruke) već u tijelu poje-



dinačne ljudske subbine, koja je, na koncu, jednako tako prefiguracija mogućeg scenarija svakog od nas i odraz "crnih mrlja" samoga društva. Vrhunac ove taktike Grubić ostvaruje u seriji fotografija i videu *Andeli garavog lica*, kada se umjetnik-iscjelitelj doslovno pojavljuje u liku anđela koji, 'naoružan' srebrnim krilima, dolazi među rudare rudnika Kolubara u Srbiji da bi, kasnije i njih same portretirao kao anđele, ispred pozadine na kojoj su kredom iscrtana krila. Ovakav scenarij rad je opet zadobio kroz razgovore sa samim rudarima, u kojima se kao jedna od tema našao film Wima Wendersa *Nebo nad Berlinom*. Umjetniku je ovaj film poslužio kao snažna referenca za ulogu koju su kolubarski rudari odigrali u rušenju Miloševićeva režima u Srbiji, kada su 2000. godine organizirali masovni štrajk. Kao i plišane igračke, krila su ovdje 'rekvizit', znak koji upućuje na nevinost, odnosno duhovnu snagu naoko minornih pojedinaca na dnu društvene ljestvice, naspram korumpiranosti vladajućih elita i opresivnih društvenih režima koje opslužuju.

U posljednjih je pak godinu dana Igor Grubić načinio tri znaka na vlastitom tijelu: izbjriao oblik zvijezde na glavi, tetovirao riječ "neposlušan" na rame te urezao žiletom oblik srca na prsima. Ne radi se, naravno, o radikalnom zaokretu prema ekstravagantnom *body art*-u čije se akcije ispunjavaju u samom činu tjelesne intervencije, vizualnoj gesti ili postizanju

šoka. Upravo suprotno, Grubićeve intervencije na tijelu (izvedene kao privatni rituali, promatračima dostupni tek kao gotov čin, u vidu insceniranih fotografija) ritualne su akcije pročišćenja, markiranja samog sebe kao onog koji ne pristaje na kompromise, na društvenu i političku pasivizaciju. Riječ je o fragmentima cjelogodišnje mantre koju Igor Grubić upućuje svom unutarnjem poetskom teroristu koji se s jedne strane bori protiv vlastite letargije a time i protiv letargije društva u kojem živi.

Neposlušni umjetnik/glasnik/iscjelitelj tako se - nakon desetogodišnjeg neposrednog obraćanja javnosti (na ulici, kroz medije) ili rada s pojedincima unutar specifičnog konteksta - okreće ovdje samome sebi, susrećući se prije svega s vlastitim demonima. Ovo suočavanje odvija se propitivanjem vlastite ideoološke podloge, vraćanjem na vlastita benigna krija iščitavanja u mладости (kao mladić umjetnik je komet kojega je Marcel Duchamp izbjriao na glavi iščitao kao komunističku zvijezdu petokraku), priznavanjem vlastite sentimentalnosti i potrebe za odmakom od svakog intelektualiziranja (urezivanjem srca) te konačno - provodeći legitimaciju na prvoj razini, vlastitim imenovanjem kroz samo-attribuiranje u gesti svjesne srednjoškolske naivnosti - deklaracijom vjere u vlastitu društvenu neposlušnost. Gotovo da bi oko trojstva ovih inkrustacija na vlastitom tijelu mogli ispreplesti cjelokupni iskaz o ovom umjetniku koji se kroz svoj posljednji projekt *366 rituala oslobađanja* (a čiji su navedene akcije sastavni dio), upustio u radikalno suočavanje i obračunavanje sa samim sobom, a time i društvenim bolestima oko sebe. Projekt obuhvaća seriju "mantri" oslobađanja, mikro-političkih akcija i intervencija koje Grubić učestalo provodi tijekom godine dana i koje, na više razina objedinjuju sve taktike korištene u njegovim ranijim projektima: citatnost, utjecaj pop kulture, bliskost sentimentu historijske konceptuale, šamanistički pristup umjetnosti, gerilske/ilegalne akcije, izravnost susreta s ulicom, performativnost, građanski neposluh, poetski terorizam. Rituali, kako ih naziva, u javnosti djeluju kao skup opozicijskih signala i usko su povezani u svom pokušaju da isprovociraju i konfrontiraju suvremeno neutralizirano društveno i političko stanje građanske (i umjetničke) pasivnosti, infiltracijom virusa u postojeći poredak stvari. Grubić u njima, baš kao i u "inicijacijskoj" akciji Crnog Peristila, preuzima ulogu "usamljenog revolucionara" koji se, u prvom redu, bori protiv svog vlastitog potencijalnog utišavanja i defetizma i stoga samog sebe tetovažom podsjeća da je on taj, izabran - neposlušan, ali i onaj koji je opet, umjetnošću kao stalnim vježbanjem neposluda, nositelj poruke i za druge. Riječ je o borbi protiv sebe i za sebe: krenuvši od sebe Grubić ulazi u bojno polje na kojem se, oboružan vjerom u transformativni potencijal umjetnosti, bori protiv letargije, političke pasivizacije kasnog kapitalizma, konzumerističkih strasti i drugih stanja sadašnjosti. Odlučivši, nakon razdoblja kada se iz egzistencijalnih razloga posvetio materijalno isplativijim načinima

djelovanja, najmanje godinu dana posvetiti intenzivnom, ritu-alnom i za širu javnost često nevidljivom bavljenju umjetnošću, Grubić, paradoksalno, svojim akcijama izlazi iz povlaštenog svijeta umjetnosti i ulazi u sferu javnog i političkog. Uz već spomenute, 'nevidljive' akcije kojima osnažuje prije svega svoj poriv za neposluhom, *366 rituala oslobođanja* obuhvaćaju raspon od malih, nepretencioznih intervencija u javnom prostoru poput: 'korigiranja' uličnih grafita s fašističkim i nacionalističkim elementima, lijepljenja naljepnica s agitacijskim sadržajima na tramvajske stanice i druge javne prostore¹³, postavljanja crvene zvjezde petokrake na odbačene borove nakon božićnih blagdana kojim nostalgično priziva ikonografiju socijalizma, ritualnim ispisivanjem rečenice "Odupiri se epidemiji pohle-pe" na novčanice i njihovim odašiljanjem u sustav cirkulacije novca do mnogo vidljivijih, konfrontirajućih, ilegalnih akcija poput postavljanja transparenta političko-poetičnog sadržaja na spomenike u javnom prostoru, bojanja u crveno vode u fontani pred Hrvatskom narodnom bankom u kontekstu ekstremnih mjera sigurnosti nametnutih građanima tijekom posjeta Georgea Busha Zagrebu. Ovakvom praksom malih gesti, svakodnevnih rituala oslobođanja, Grubić skreće pažnju na različite aspekte društvenih i političkih pitanja, kao što su korumpirani privatizacijski proces ili sudbina radničke klase nakon pada socijalizma, prozivajući istovremeno stanje građanske pasivnosti u odnosu na društvene probleme ili pak nagovješćujući globalno relevantne političke procese koji utječu na sve nas. U ovim akcijama, često odjeven u prepoznatljivo plavo radničko odijelo, umjetnik sije



klice dijaloga poput proroka iz sjene koji upozorava na uvjete određene urgentnosti. Upravo stoga Grubić je *Crnim Peristilom* i postao umjetnik: on počinje djelovati upravo u trenutku političke i društvene urgentnosti, u trenutku kada društvo treba u najmanju ruku ogledalo koje će razotkriti njegove "crne mrlje". Grubić tako djeluje kao glasnik, prosvjetitelj, ukazatelj, ali i kao iscijeljitelj, guru – netko tko, kako je sam to formuliраo u obrazloženju akcije *Crni Peristil*, unosi određenu mantru u sistem s nakanom da ona što duže ostane u opticaju i tako uđe u svijest društva mijenjajući individualno i kolektivno psihološko stanje.

Interpretacije Grubićeva rada koje redovito (i s pravom) naglasak stavljuju na njegov društveni angažman često zapostavljaju upravo ovaj element psihologije, tj. umjetnosti kao svojevrsne kolektivne ili individualne psihoterapije, koja je zapravo srž njegova djelovanja – on dijagnosticira i upućuje na društvene bolesti vjerujući u osobnu evoluciju i u postavku da je jedina revolucija duhovna evolucija. U tom smislu, kada radi s određenim društvenim skupinama, kao što su zatvorenici ili rudari, on ne koristi strategije (česte u sličnim participatornim projektima i *community art-u*) udruživanja s tim skupinama s ciljem unaprijeđenja njihovih socijalnih prava ili egzistencije, već s ciljem unaprijeđenja njihove svijesti i vjere u vlastitu vrijednost i mogućnost duhovne revolucije.

Što je međutim potrebno da bi se vjerovalo? Za *366 rituala oslobođanja* Grubić se svjesno promeće u figuru 'jurđodivog' – onog koji odbacuje sve norme i pretvara se svjesno u ludu, ponekad i naivnu, donkihotovsku figuru posvećenu isključivo umjetnosti, i to onoj koja ne donosi financijsku dobit već ukazuje na probleme društva. U ovakovom individualnom otporu, revolucionarno-romantični subjekt mora vjerovati, mora biti otporan na kritiku, prihvatići vlastitu poetičnost i lišiti se i najmanje natruhe cinizma. Radi se na neki način o testiranju stvarnosti u kojoj akter postaje svjestan i samog sebe i svijeta oko sebe. U tom dijaligu između umjetnosti i 'stvarnosti' – životu, reflektira sam o sebi, konfrontira se s vlastitim mogućnostima, strahovima, traumama.

Riječ je o procesu katarze u kojem "rituali oslobođanja" oslobođaju, između ostalog, i naučenu ili prihvatljivu koncepciju o sebi kao umjetničkom subjektu, kao i oslobođanju od modela umjetnosti propisanih dominantnim kritičkim diskursima. Pozivanje na crvenu zvjezdu petokraku i bivši socijalistički režim lako bi se moglo osuditi kao nekritično i nostalgično, urezivanje srca kao djetinje i naivno, možda čak i patetično. Grubić je potpuno svjestan mogućnosti takve recepcije i upravo zbog te svijesti, nije ga briga. Uostalom, jedan od ciljeva rituala je oslobođanje od te 'brige', od očekivanja, od nametnutih diktata koji se često svode na traženje okrilja u ironiji i cinizmu, uslijed nedostatka vjere u vlastitu umjetničku snagu, odnosno – snagu same umjetnosti.

Ako bismo, na trenutak, skrenuli pozornost od 'dijagnosticiranja' stanja društva na dijagnosticiranje stanja same umjetnosti, jednakim, oslobođenim stilom, mogli bismo zaključiti da je suvremena umjetnost vrlo često u stanju duboke 'iskompleksiranosti', nelagode oko vlastitog značaja, mogućnosti, misije i određenja. Nemali broj kritičkih tekstova započinje ili u nekom trenutku postavlja pitanje koje čitatelje stavlja u poziciju da se odluče jesu li 'vjernici' ili 'nevjernici', postavljajući dilemu o tome može li suvremena umjetnost danas imati transformativni društveni učinak ili se topi, zajedno s ostalim 'smrnicima' u loncu globaliziranog marketinga, kapitala, spektakla itd. Takva pitanja još su jedna sigurnosna mreža od nesigurnosti ali i način da se preduhitre i nadmudre oni koji bi nas mogli osuditi da smo naivni, nerealni i 'zabludejeli'.

Kroz 366 rituala oslobađanja, pored samog umjetnika i svijet umjetnosti se (činom 'legitimacije' njegovog projekta) oslobađa od cinizma. Iako, dakle, nema potrebu postavljati pitanje o relevantnosti umjetničkog djelovanja, akcijama i gestama (koje se vrlo često pozivaju na umjetničke strategije šezdesetih i sedamdesetih), Grubić ipak daje odgovor: umjetnost ima nadu u povratku u (vlastito) djetinjstvo, u vrijeme povjerenja u vlastite mogućnosti u smislu preobrazbe individualnog i kolektivnog imaginarnog te konačno – u vrijeme preuzimanja rizika.

Može li se na trenutak učiniti mogućim da upravo ovim, malim koracima krećemo u smjeru poticanja kritike *status quo*, bez obzira koliko obespravljene? Poetski terorizam Igora Grubića proizlazi iz doba post-kritike i vraća se poetičnom jeziku konceptualne umjetnosti. Kako nas upućuje Julija Kristeva, poetski jezik uz nemiruje, frakturira značenja i time prekida inerciju (jezičnih) navika. Poezija je kritika jezika, svojevrsni zločin u odnosu na postavljene jezične norme, jednakao kao što je poetski terorizam intervencija u *status quo* – oblik djelovanja svjestan transgresije postojećih konvencija. Međutim, što se događa kada takva transgresija – umjetnost kao zločin, zločin kao umjetnost – ne prođe, kao što Hakim Bey savjetuje na početku ovog teksta, nekažnjeno? Grubić se nekoliko puta, tijekom svog djelovanja, našao u sukobu s policijom, a u slučaju Crnog Peristila upravo na Odjelu za terorizam. Uz pomoć intervencije i podrške od strane stručne javnosti nije osuđen, te je policija uvidjela da je navodni terorizam, ustvari, tek poetski terorizam, odnosno – umjetnost. Upravo je ova mogućnost umjetnosti da poetizira društveno sankcionirani čin istovremeno njezina najjača i najslabija točka. Umjetnost je mjesto u kojem su, inače manje ili više neprihvatljive, pa čak i ilegalne, stvari dozvoljene i opravdane te joj ta pozicija šekspirijanske lude nerijetko omogućuje da kritizira autoritete i postojeće stanje. Istovremeno, ovaj 'alibi lude' ubada u bolno mjesto u kojem se umjetnost sama proglašava nedužnom, odnosno benignom i beznačajnom. Međutim, u opresivnom svijetu u kojem su mogućnosti opozicijskog djelovanja sve suženije i u kojem paranoič-

ni sigurnosni režimi terorizam vide i sankcioniraju gdje i kako požele, pozivanje na nedužnost umjetnosti je laž čije izricanje ne mora značiti slabost. Upravo suprotno, riječ je o još jednoj opozicijskoj taktici koja čuva i nadgrađuje, tijekom povijesti umjetnosti stvarani, skup osnažujućih strategija za one koji vjeruju u njezinu važnost i transformacijski potencijal, a među kojima je Igor Grubić bez sumnje nepokolebljiv.

¹ Hakim Bey: *The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism*, Autonomedia Anti-copyright, 1985, 1991.

² Britanski slavno-anonimni umjetnik Bansky na dosjetljiv je način ilustrirao ispunjenje Warholove teze o 15 minuta slave za svakoga – koja se, u vremenu reality TV-ja, Faceooka, Youtubea, nadzornih sustava, itd. pretvorila u noćnu moru – ispisavši na prazan televizijski ekran novo obećanje: "U budućosti, svatko će imati svojih 15 minuta anonimnosti".

³ Grubić je neslužbeno pohađao pojedine kolegije na ALU, a kasnije i na ADU u Zagrebu, uključujući obrazovanje na još nekoliko institucija i u području raznolikih disciplina poput filozofije, religije, psihoterapije, što opet ukazuje na takav, samo-konstruirajući pristup, kao i sklonost anarhističkom shvaćanju obrazovanja, neovisnom od institucija.

⁴ Izlazak iz anonimnosti građanina u anonimnost umjetnika događa se početkom 1998. godine, kada nastaje spomenuta akcija čiji odjeci i posljedice nadilaze granice svijeta umjetnosti te se, najprije kroz odaziv medija, intervenciju pravnog sustava a zatim i reakcije stručne javnosti, protežu mjesecima nakon same izvedbe.

⁵ Riječ je o fragmentu teksta Ane Peraice "Anonymous Authors, Nameless Heroes, Unknown Histories (A Local Historical Overview of the Strategies and Motifs of the Variable" u publikaciji *East Art Map - Contemporary Art and Eastern Europe*, ur. Irwin, Afterall books, Central Saint Martin College of Art and Design, University of Arts London, 2006.

⁶ U Zagrebu, primjerice, 1998. godine kada Grubić izvodi svoju akciju Crni Peristil te nešto kasnije i akciju Knjiga i društvo, od danas brojnih kulturno-aktivističkih udruga, djeluje samo Attack, a u drugim hrvatskim gradovima javljaju se prve, ali usamljene, umjetničke i kulturne inicijative.

⁷ Već dan nakon izvedbe akcije umjetnik daje anonimni intervju na Radiju 101 u kojem izjavljuje da je "crna točka poput mrlje na duši svakog pojedinca koji bi mogao doprinijeti da stvarnost bude drugačija a to ne čini".

⁸ Uostalom, to i nije prvi Grubićev nastup u umjetničkom kontekstu: već prije Crnog Peristila sudjelovao je na nekolicini izložbenih dogadanja u Hrvatskoj, no ti su se nastupi, nakon Crnog Peristila, dakako našli u sjeni.

⁹ Legitimacija imena u društvenom i umjetničkom kontekstu uslijedila je ubrzo nakon postignute medijske eksponiranosti akcije a potom i priznanja na 33. Zagrebačkom Salonu koje je iste godine uslijedilo.

¹⁰ Akcija je bila jedna od prvih inicijativa koja je javno izrazila nezadovoljstvo gradana novouvedenim porezom. Tek nakon toga uslijedila je i reakcija književnika i struke što rezultira povlačenjem poreza na knjige.

¹¹ Nakon skandala kojega je izazvalo izlaganje letka na izložbi u SC-u i njegovog uklanjanja s izložbe koje je uslijedilo, u SC-u su studenti zaista organizirali peticiju, javnu tribinu a kasnije i prosvjede protiv uprave SC-a i zabrane određenih, 'nepodobnih' projekata što je u konačnici dovelo do smjene upravitelja i radikalne promjene kulturne politike.

¹² Nakon što je, preuzimanjem nagrade Zagrebačkog Salona, kao i brojnim intervjuima, 'preuzeo odgovornost' za akciju, Grubić je bio priveden na policijsko ispitivanje na Odjel za terorizam i ratne zločine.

¹³ Naljepnice na jednostavnim post-it papirićima poručuju:

"Isto kao i vi čekam promjernu. Kad se dogodi, javite. Pasivni građanin."

Ivana Bago | Antonia Majača

Dress up. Leave a false name. Be legendary. The best poetic terrorism is against the law, but don't get caught. Art as crime; crime as art. (Hakim Bey: „Poetic Terrorism“¹)



In the past, Igor Grubić had his 15 minutes of anonymity. One could, of course, begin a text on any artist with a reference to Banksy's ironic paraphrase of Andy Warhol's famous prophecy², but it seems that in Grubić's case emphasizing anonymity is particularly justified, as he appeared on the Croatian art scene at the end of the 1990s as an autonomous, self-created protagonist, without the legitimacy of an academic background and the security – but often the uniformity and epigonism – it entails.³ The way in which one of his first works, the action *Black Peristyle* – whose critical directness caught the public off guard⁴ – was received and the strong response it met with in the media bear witness to the radical nature of his divergence from the institutionally supported artistic practices of the time. It is also symptomatic that this work (which

holds an indispensable place in the history of recent Croatian contemporary art) – entered the history of Eastern European art as attributed to "an anonymous artist and his manager"⁵, in spite of the fact that Grubić's authorship was known not long after the action was performed. Although indeed problematic as an art-historical procedure, the fact that Igor Grubić entered written art history in this way – if we understand the project and the international reputation of *East Art Map* as a "New Testament" of sorts for Eastern European art – is not in itself uninteresting. More than ten years ago, with *Black Peristyle*, he really appeared on the contemporary art scene as an anonymous artist, then as the representative of a fictitious artist group and finally, as an artist with an established name on the local and international art scenes.

Black Peristyle is therefore in every sense a coming out – a stepping out of the particular into the general, out of the invisible citizen into the political, speaking and acting subject, from the sphere of privacy into the public sphere, a stepping out through public space as a physical, social, and political fact of the late nineties in Croatia. In honor of the action *Red Peristyle*, when the ancient Roman Peristyle square in Split appeared painted in red in January 1968, Grubić painted the square black on the same date in 1998. More precisely, he painted a black circular shape whose symbolism, in the message he left on the square, "[reflected] like a magic mirror the state of social consciousness". Although the end of the long period with the HDZ (Croatian Democratic Party) as ruling party was already approaching (during which time, among other things, public and media space was almost completely homogenized, controlled, and contaminated by an often extreme nationalist rapture and the murk of privatization and corruption), the time which ensued only after the 2000 elections was still far away, when a certain pluralization of the public sphere came about on the Croatian cultural and political scenes, as well as a more significant momentum in civil society and the independent, alternative cultural and social scenes.⁶

Although it is an homage to *Red Peristyle* and the group of artists who realized it, it is symptomatic that *Black Peristyle* in Split was performed this time by Igor Grubić – an individual. In this sense his radical gesture is not an inkling of the period of group dynamics in a new creative scene, which will ensue towards the end of the nineties and the start of the 2000s, and which will, partially, take up the cue and bridge severed links with conceptualist practices from the history of Yugoslav art, in which collectivity and group identity were often among the fundamental characteristics. In the very beginning, Grubić feigned the existence of a group but it quickly became clear, in his public and media appearances, that Grubić isn't backed by a group program, manifesto, or "partner in crime", and that he could not hide behind the mask of col-

lective responsibility. He ventured into the realization of this strong citational action, completely on his own, thirty years after the original action, when his generation, instead of dreaming the youthful dream of bohemianism and dissidence, was faced with assuming either the role of warrior or of the subject of a society which fell apart and was then in the process of being put together again. He enunciated his voice, as the voice of a subject of such a society, whose morality and conscience he diagnosed in *Black Peristyle* with a big "black stain", as a DIY artist and significantly – a DIY manager.



Such a narrative may seem overly mythologizing and romanticizing, but from the point of view of the present time an exploit such as this appears as the unique coming forward of an anonymous, dissatisfied citizen-artist using the language of visual art in public space and opposing with this method – close to what Hakim Bey calls poetic terrorism – the gloomy status quo of the one-dimensional society of the time, thus taking the first step on the unknown voyage of social and artistic naming.⁹

It is interesting that the very next project that Grubić realized, the action *The Book and Society*, apparently had a completely opposite form: having become a part of the art world, Grubić didn't continue his career with another independent appearance of the artist-manager, but used instead his managerial abilities to mobilize a group of artists for a collective action, the goal of which was this time to protest against the newly introduced VAT on books. In a way, through a group action like this, Grubić 'multiplied' himself, the individual, testing the law of large numbers: does multiplying gestures of disobedience and resistance necessarily have a larger

transformative potential? The force of the unique *Black Peristyle* action, which caught the media and the public by surprise, was constructed through a different kind of visibility in *The Book and Society*, as a strong cluster of 'smaller', molecular artistic gestures accumulating around a common goal – the core of which is again disobedience, an uncompromising attitude, and open opposition to a hegemonic, one-directional articulation of social space.

Other actions that Grubić performed in the same period were also created through forms of agitation and infiltration into public space, for example the action *NO KI TEKA* or *Call for the withdrawal of the Zagreb Student Center management*. Both projects include the distribution of leaflets bearing messages which, as opposed to the broad message of *Black Peristyle*, locate the "black stain" within specific cultural institutions of the City of Zagreb: the Cinematheque and the Student Center, which were once among the centers of alternative culture, only to become completely passive institutions or, in the case of the SC, institutions which censor and stifle the existing, as well as any inklings of new, critical cultural projects and ideas. Grubić's leaflets which call for the withdrawal of the management of the SC initiate a change, or at least the idea of a change, but at the same time they include an important self-reflexive moment: as in an opinion poll questionnaire, "yes, no, and maybe" were offered as answers to the question of whether this type of action could influence any kind of change. Apart from questioning his own artistic gesture and the very transformative potential of art, the 'poll questionnaire' was also a means of questioning the indifference and inactivity of new generations of students who, as opposed to the generation of the late sixties and early seventies (when the hub of student discussions and protests was precisely the SC), not only do not believe in the possibility of change, but have maybe forgotten to even wish for it. It was precisely such an approach which, by using a questionnaire as the integral part of an agitation calling for the withdrawal of the management of an institution (directly linked to the political structures in power), made it impossible for the passive, "postpolitical" youth to carelessly discard the leaflet as just another stray fossil of a deluding and anachronistic faith in social change. Instead, it directly confronted them with a questioning of their own convictions and their own (ir)responsibility as subjects of society.¹¹ Be it by leaving a "black stain" in a representative public space as the threatening trace of an invisible perpetrator/terrorist¹², by assembling a community for collective action, or by addressing each citizen individually through the distribution of leaflets, Grubić always performs the function of one who carries a clearly formulated and socially relevant message. His activity is messianic in a way: he "preaches" (as an artist) using symbols and gestures, heralding a new time or the need for it. Apart from

this, these artistic gestures are almost shamanic, healing: the ritualistic inscription of a "black stain" into public space, the "multiplication" of artistic expressions of disapproval, the distribution of leaflets, etc. – they not only indicate the problem, but also try to be part of the solution or its first step: indicating the possibility, but also the necessity of change.



The ritualistic and messianic approach (which derives from the artist's personal interest in psychology and spirituality, as well as from a reference to their relevance in the works and manifestoes of key artistic personalities of the 20th century – Malevich, Duchamp, Klein, Beuys, etc.) is also present in Grubić's photographic works. They are typically series of photographs which are never merely a document, but always an integral part of the 'action' itself or the ritual with which they are associated. Equally so, they always have the function of connecting or bridging severed, or producing new, links, as was explicit, for example, in the title of one of Grubić's first photographic series *Bridging the Interspace*. In it the artist photographs an empty bedroom of his parents, with the framing and lighting creating an uneasy ambience which not only evokes the severed relations between the parents, but also a need to return to one's own beginnings, as well as the elusiveness of the links with one's own childhood. This process of invoking (lost) childhood ideals is literally carried out in the photographic series *Velvet Underground*, whose protagonist was no longer the artist himself, but a number of prisoners from Lepoglava prison. In conversation with the prisoners, the artist (again through the paradigm of art as healing) collected stories of their childhood, of the visions of the future that they wished for as children, as well as of heroes whom they admired from the world of popular culture. He linked the collected statements to photographs in which he himself posed in front of prison cells dressed in costumes of cartoon characters. Here the role of the messenger, the artist who carries a message, did not find its recipient in the imagined general social and public body, as in the earlier actions in public space (where public media were used as unconscious participants in transmitting the message), but in the body of the individual human destiny, which, ultimately, is equally a prefiguration of a possible scenario for anyone of us, as well as a reflection of the "black stains" of society itself.

The peak of such tactics was realized in the photographic series and video *Angels With Dirty Faces*, where the artist-healer literally appeared in the form of an angel who, 'armed' with silver wings, arrived in the midst of the miners in Kolubara mine in Serbia. Later on, the miners were portrayed as angels, in front of a background on which wings were drawn in chalk. The work acquired this scenario again through conversations with the miners themselves, where one of the subjects that came up was Wim Wenders' film *Wings of Desire*, which served the artist as a powerful reference to the role of the Kolubara miners in overthrowing the Milošević regime in Serbia, when they organized a mass strike in 2000. Like the stuffed toys, the wings were a 'prop', a sign indicating the innocence or the spiritual strength of seemingly minor individuals at the bottom of the social scale, opposite the corruption of the ruling elites and the oppressive social regimes which they served.



In the course of the last year, Igor Grubić made three marks on his own body: he shaved his hair in the shape of a star, tattooed the word "disobedient" on his shoulder, and carved the shape of a heart on his chest with a razor. It is, of course, not a matter of a radical turn towards extravagant body-art, whose actions are fulfilled in the act itself of bodily intervention, visual gesture, or achieving a shocking effect. Precisely the opposite: Grubić's body interventions (performed as private rituals, accessible to viewers only as a completed act, in the form of staged photographs) are ritual actions of purification, of marking oneself as one who doesn't accept compromise or social and political passivization. These are fragments of a year-long mantra that Igor Grubić has addresses to his inner poetic terrorist, who is fighting, on the one hand, against his own lethargy and thereby also against the lethargy of the society he lives in.

The disobedient artist/messenger/healer thus – after ten years of directly addressing the public (on the street, through the media) or working with individuals within a specific context – turns towards himself, meeting, above all, his own demons. This confrontation takes place through a questioning of one's own ideological background by returning to one's own benign youthful misreadings (as a young man, the artist interpreted the comet shape in which Marcel Duchamp shaved his hair as the communist five-pointed star), by acknowledging one's own sentimentality and the need to distance oneself from any intellectualization (by carving a heart into the chest), and finally – by carrying out a legitimization on the first level, by naming oneself in a self-attribution through a gesture of conscious high-school naiveté – a declaration of faith in one's own social disobedience. We could almost weave around the triad of these incrustations on his own body the whole narrative about this artist, who in his last project *366 liberation rituals* (which the described actions are an integral part of) ventured into a radical confrontation and settling of scores with himself and thereby also with the social diseases around him. The project comprises a series of 'mantras' of liberation, micropolitical actions and interventions that Grubić has repeatedly carried out during one year and which unite, on several levels, all of the tactics used in his earlier projects: citation, the influence of pop culture, a closeness to the sentiment of historical conceptualism, a shamanistic approach to art, guerilla/illegal actions, the directness of the encounter with the street, performativity, civil disobedience, poetic terrorism. The rituals, as he calls them, function publicly as a group of oppositional signals and are closely linked in their attempt to provoke and confront the contemporary neutralized social and political condition of civil (and artistic) passivity, by infiltrating a virus into the existing order of things. In them, as in the "initiation" action *Black Peristyle*, Grubić assumes the role of the "lone revolutionary", fighting, in the front ranks, against his own potential silencing and defeatism and thus reminding himself with a tattoo that he is the one, the chosen – disobedient, but also the one who is again, through art as a constant exercise of disobedience, the bearer of a message for others as well. It is a struggle against oneself and for oneself: starting from himself, Grubić enters a battle field where he, armed with a faith in the transformative potential of art, fights against lethargy, the political passivization of late capitalism, consumerist passions, and other conditions of the present time. Having decided, after a period when he was for existential reasons dedicated to more materially profitable activities, to dedicate at least a year to intense, ritualistic, and for the broader public often invisible artistic activity, Grubić, paradoxically, leaves with his actions the privileged world of art and enters the sphere of the public and the political.

Apart from the already mentioned, 'invisible' actions with which he reinforces above all his impulse towards disobedience, 366 *liberation rituals* range from small, unpretentious interventions in public space, such as: 'correcting' street graffiti with fascist or nationalist elements, applying stickers with agitational content to tram stops and other public spaces¹³, placing a red five-pointed star on Christmas trees discarded after the holidays, which nostalgically invokes the iconography of socialism, ritually writing the sentence "Resist the epidemics of greed" on bills and releasing them into the system of circulation of money, to much more visible, confrontational, illegal actions, like putting up banners with political-poetic content on monuments in public space, coloring the water in the fountain in front of the Croatian National Bank red in the context of extreme security measures imposed on citizens during George Bush's visit to Zagreb. With this practice of small gestures, everyday liberation rituals, Grubić draws attention to various aspects of social and political issues, such as corruption in the process of privatization or the fate of the working class after the fall of socialism, criticizing at the same time the condition of civil passivity with regard to social problems or heralding globally relevant political processes which affect us all. In these actions, dressed in recognizable blue working clothes, the artist plants germs of dialogue like a shadow prophet, warning of conditions of a certain urgency. This is precisely why Grubić became an artist when he made *Black Peristyle*: he began his activity precisely in the moment of political and social urgency, in the moment when society needed, if anything, a mirror to reveal its 'black stains'. Grubić thus acts as a messenger, an enlightener, a revelator, but also a healer, a guru - someone who, as he himself formulated it in the explanation of *Black Peristyle*, introduces a certain mantra into the system, intending for it to stay in circulation as long as possible and so enter the consciousness of society, changing the individual and the collective psychological condition.

Interpretations of Grubić's work which regularly (and rightly) place an emphasis on his social commitment, often neglect precisely this element of psychology, that is to say of art as a collective or individual psychotherapy of sorts, which is actually the core of his activity: he diagnoses and indicates social diseases, believing in personal evolution and in the tenet that the only revolution is spiritual evolution. In this sense, when he works with certain social groups, such as prisoners or miners, he doesn't use strategies (common in similar participatory projects and in community art) of joining forces with those groups with the goal of advancing their social rights or existence, but with the goal of advancing their consciousness and belief in their own worth and in the possibility of spiritual revolution.

But what is needed in order to believe? For 366 *liberation rituals*, Grubić consciously transforms into the figure of a 'yurodivy' - one who dismisses all social norms and consciously accepts the role of a crazy, sometimes naive, quixotic figure devoted exclusively to art, an art which does not bring financial gain, but indicates the problems of society. In this kind of individual resistance, the revolutionary-romantic subject must believe, must be resistant to criticism, must accept his own poetic quality, and part with even the slightest hint of cynicism. It is, in a way, a matter of testing reality, in which the agent becomes conscious of himself, as well as of the world around him. In this dialogue between art and 'reality' (life), he reflects on himself, confronts his own possibilities, fears, traumas.

It is a process of catharsis, in which the "liberation rituals" deliver one from, among other things, the learned or acceptable conception of oneself as an artistic subject, as well as from models of art approved by dominant critical discourses. Referring to the red five-pointed star and the former socialist regime could easily be denounced as uncritical and nostalgic, carving a heart into the chest as childish and naive, maybe even pathetic. Grubić is fully aware of the possibility of such a reception and precisely because of this awareness, he doesn't care. After all, one of the goals of the rituals is liberation from this 'care', from expectations, from imposed dictates which often come down to a search for shelter in irony and cynicism, as the result of a lack of faith in one's own artistic strength, that is to say - in the strength of art itself.

If we would, for a moment, turn our attention from 'diagnosing' the condition of society to diagnosing the condition of art itself, in the same, liberated style, we could conclude that contemporary art is very often ridden with 'complexes', with unease about its own significance, possibility, mission, and definition. A considerable number of critical texts begin with or at some point pose a question which places readers in the position of deciding whether they are 'believers' or 'non-believers', raising the dilemma of whether contemporary art today can have a transformative social effect or whether it is melting, along with other 'mortals', in the pot of globalized marketing, capital, spectacle, etc. Such questions are another safety net to protect from insecurity, but also a way of fore-stalling those who might denounce us as naive, unrealistic, and 'straying'.

Through 366 *liberation rituals*, apart from the artist himself, the art world as well is (in the act of "legitimizing" his project) liberated from cynicism. Although he, therefore, doesn't feel the need to pose the question of the relevance of artistic activity, in his actions and gestures (which very often refer to artistic strategies of the sixties and seventies), Grubić still provides the answer: there is a hope for art in the return to (its own) childhood, to a time of

trust in its own possibilities, in the sense of a transformation of the individual and collective imaginary, and finally – to a time of taking risks.

Can it seem possible for a moment that, precisely with these small steps, we are perhaps headed in the direction of stimulating a critique of the status quo, regardless of the extent to which this critique is deprived of its rights? The poetic terrorism of Igor Grubić takes rise from the age of post-critique and returns to the poetic language of conceptual art.

As Julija Kristeva tells us, poetic language disturbs, fractures meanings, suspending the inertia of (language) habits. Poetry is a critique of language, a crime of sorts in relation to established language norms, the same way that poetic terrorism is an intervention into the status quo – a form of action conscious of the transgression of existing conventions. What happens, however, when such a transgression – art as crime, crime as art – doesn't go, as Hakim Bey advises at the beginning of this text, unpunished? A couple of times in his career Igor Grubić has found himself in conflict with the police and in the case of *Black Peristyle* he was summoned exactly by the Terrorism Department. Thanks to an intervention and support from his colleagues and intellectuals, he wasn't convicted and the police realized that the alleged terrorism was, in fact, only poetic terrorism, that is to say – art. Is it this ability of art to render poetic a socially penalized act that is at the same time its strongest and its weakest point. Art is a place where otherwise more or less unacceptable, even illegal acts are allowed and justified and it is precisely this position of a Shakespearean jester which often enables it to criticize authority and the existing condition. At the same time, this 'jester's alibi' hits the sore spot where art declares itself innocent, that is to say benign and insignificant. However, in an oppressive world where the possibilities of oppositional action are becoming more and more restricted and where paranoid security regimes see and penalize terrorism wherever they wish, to refer to the innocence of art is a lie, the uttering of which needn't necessarily indicate weakness, but another oppositional tactics, which safeguards and builds upon an assembly of strategies created throughout the history of art. These strategies strengthen those who believe in its importance and transformative potential, among whom Igor Grubić is, no doubt, unyielding.

¹ Hakim Bey: *The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism*, Autonomedia Anti-copyright, 1985, 1991.

² The famous-anonymous British artist Banksy illustrated in an inventive way the fulfillment of Warhol's thesis about 15 minutes of fame for everyone – which has, in the time of reality TV, Facebook, YouTube, surveillance systems, etc., turned into a nightmare – by writing a new promise onto a blank television screen: „In the future, everyone will have their 15 minutes of anonymity.”

³ Grubić unofficially attended certain courses at the Academy of Fine Arts and later at the Academy of Drama Arts in Zagreb, also acquiring an education at a number of other institutions and in various disciplines such as philosophy, religion, and psychotherapy, which again indicates a self-constructive approach, as well as an inclination towards an anarchist understanding of education, independent of institutions.

⁴ The stepping out of the anonymity of the citizen into the anonymity of the artist happened in early 1998, when the mentioned action was performed, whose resonances and consequences surpassed the boundaries of the art world and went on for months after the performance itself, first in the response of the media and the intervention of the legal system, followed by reactions of the professional public.

⁵ The place referred to is a fragment of Ana Peraica's text "Anonymous Authors, Nameless Heroes, Unknown Histories (A Local Historical Overview of the Strategies and Motifs of the Variable)" from the publication *East Art Map – Contemporary Art and Eastern Europe*, ed. Irwin, Afterall books, Central Saint Martin College of Art and Design, University of Arts London, 2006.

⁶ In Zagreb, for instance, in 1998 when Grubić performed *Black Peristyle* and some time later the action titled *The Book and Society*, the only cultural-activist organization, of which there are many today, was Attack, while in other Croatian cities the first, but isolated artistic and cultural initiatives were emerging.

⁷ Only one day after the performance, the artist gave an anonymous interview on Radio 101, in which he proclaimed that „the black spot is like a stain on the soul of every individual who could contribute to making reality different, but doesn't do it”.

⁸ For that matter, this was not Grubić's first appearance in the art context: before *Black Peristyle* he participated in a few exhibition events in Croatia, but these appearances were, of course, overshadowed by *Black Peristyle*.

⁹ His name gained legitimacy in the social and art context soon after the action received great visibility in the media and then additionally after the acknowledgement at the 33rd Zagreb Salon, which ensued in the same year.

¹⁰ The action was one of the first initiatives to publicly express the citizens' disapproval of the newly introduced tax. Only after that did the reaction of the writers and the professional public ensue, resulting in a repeal of the tax.

¹¹ After the scandal caused by exhibiting the leaflets as part of the exhibition at the SC and their ensuing removal from the exhibition, students actually organized a petition at the SC, as well as a public discussion and protests against the management of the SC and the forbidding of certain, „unsuitable” projects, which led in the end to the withdrawal of the director and to radical changes in cultural politics.

¹² After he, by accepting the award of the Zagreb Salon, as in numerous interviews, „assumed responsibility” for the action, Grubić was brought in for questioning by the police in the Terrorism and War Crimes Department.

¹³ The stickers on simple post-it slips read: „Just like you I am waiting for a change. When it happens, let me know. Passive citizen”.

Sezgin Boynik

Jedan od najindikativnijih slogana Situacionističke internacionale koji je grupa najčešće upotrebljavala tijekom demonstracija u svibnju 1968. glasio je: "Naše ideje su u svačijoj glavi". Time se nije htjelo, kao što puno komentatora tvrdi, zastupati elitizam i ekskluzivnost ideje situacionista. Naprotiv, radi se o kontinuitetu utopističke ideje umjetnosti: prava emancipacija mora biti (i jest) anonimna i kolektivna.

S druge strane, ovaj slogan je u velikom mjeri poznat po svojoj manipulativnoj strani. Pored toga što zagovara anonimnost i kolektivnost kao jedine moguće načine političkog prakticiranja umjetnosti, on također približava strogo kontolirane ideje situacionista narodu. Drugim riječima, čini ih prihvatljivima. Odnosno, slogan "naše ideje su u svačijoj glavi" jest popularizacija ultimativnog alata situacionista koji su oni nazvali "détournement". Ali tamo gdje se otvara mogućnost popularizacije, stvara se i novi oblik manipulacije koji odmah zatvara svaku emancipatorsku mogućnost. Ovaj fenomen su situacionisti, kao i Lenjin, nazvali rekuperacijom i često su ga upotrebljavali. Proces rekuperacije gore navedenog slogana ulazi u najmaštovitije izume buržujske povijesti umjetnosti. 1989. godine u tri velika svjetska muzeja suvremene umjetnosti izložene su retrospektive Situacionističke internacionale, što je samo po sebi oksimoronska sintagma. Jedna od kustosica izložbe je objašnjenje ove mukotrpne i nemoguće misije (pored toga što je svaka umjetnost anti-situacionistička, vrijedi također i obratno: svako situacionističko izlaganje mora poštivati striktne definicije grupe koja ga je postavila) našla je u izjavi da su "situacionističke ideje u svačijoj glavi", pa tako i u glavama umjetnika, čak štoviše i u glavama lažno-kritičkih i dekorativno-konceptualističkih umjetnika poput Daniela Burena, Cindy Sherman itd. Ovako Elisabeth Sussman piše u katalogu izložbe Situacionističke internacionale u Boston ICA-u 1989. godine.¹

Znači, diskreditiranje svake političke emancipacije i anonimnosti plus rehabilitacija radikalne negacije, to je formula manipulacije koju Sussman vrlo vješto izvodi. Njena vještina je zapravo u tome što je détournirala détournement. Kao što je poznato, definicija détournementa glasi: "skraćenica za 'détournement postojećih estetskih elemenata'. Integracija sadašnjih ili prošlih umjetničkih produkcija u izvanredne konstrukcije konteksta. U tom smislu, situacionističko slikarstvo ili glazba ne mogu postojati, već jedino situacionistička upotreba tih medija. U nešto elementarnijem smislu, détournement zastarjelih sfera kulture je metoda propagande, metoda koja razotkriva istrošenost i gubitak važnosti tih sfera".² Sussman nije u kontradikciji s ovom definicijom, ali usporedba je moguća jedino ako prihvatomo da su situacionističke ideje u svačijoj glavi – kapitalističke! Ovdje i leži greška svih povjesničara umjetnosti i kulturologa. Budući da su oni u osnovi produkt

buržujskog formalizma i njegova klasnog opravdanja, vrlo im je teško prihvatići najočitije ideje kritike kapitalizma. Intelektualcima i umjetnicima anonimnost, kolektivnost i klasna borba nisu samorazumljive stvari, kao proleterijatu koji ih gotovo instinkтивno prihvaca. Suvremenu umjetnost nije teško približiti narodu zbog njene zamršenosti, razlog je buržujsko-individualističko poimanje umjetnosti kao genijalne estetske tvorevine umjetnika. Nažalost, ove tendencije, koje još nisu izgubile na aktualnosti, teško mogu prihvatići svaku anonimnu ili kolektivnu afirmaciju umjetnosti. Emancipacija se još uvijek ostvaruje kao individualistički akt, čak i ako se radi o političkoj umjetnosti koja se odvija u institucijama suvremene umjetnosti. Jedan od razloga ove konzervativnosti jest i eliminacija svake klasne svijesti i borbe iz sfere suvremene umjetnosti i reduciranje suvremene političke umjetnosti na bezbrižnu kritiku nusprodukata kapitalizma, od ekologije do feminizma, od nacionalizma do urbanizma.

Anonimnost i klasna borba, dvije važne osnove proleterske emancipacije, najrjeđe se primjećuju upravo u suvremenoj političkoj umjetnosti. Rekuperacija se odvija konstantno i neprimjetno, shizofrenost ove situacije vodi do toga da velik broj teoretičara umjetnosti i kustosa odbacuje ovu terminologiju iz svojih kritičkih repertoara.

Igor Grubić, 40 godina, iz Zagreba, stvara političku umjetnost i jedan je od rijetkih umjetnika svjesnih emancipatorske vrijednosti anonimnosti. Njegova anonimnost je od samog početka raskrinkana, ili rekuperirana, od strane samog autora. Grubićevi radovi su poznati. Iako su gotovo svi radovi koje Grubić smisli, sprema i realizira nastali u svojevrsnoj tajanstvenoj atmosferi anonimnosti, razlog nije u taktičkom stavu njegove politike umjetničke produkcije. Anonimnost je prije emancipatorska vrijednost njegove umjetnosti. To ga odmah razlikuje od menadžerske anonimnosti Banksyja na primjer, čija su anonimnost i kritičnost koju ta anonimnost nosi sa sobom samo medijska manipulacija jedne posve kapitalističke i neinteresantne produkcije. Banksyjeva anonimnost služi ušutkavanju velike tradicije subverzivne i kolektivne (grafiti!) umjetnosti – koja je nužno anonimna – tako što autorizira i mistificira ovu produkciju u maglovitu spektakularnu situaciju. Banksyjev vaninstitucionalizam je paravan koji anonimnosti više oduzima nego pridaje: on oduzima najvrjedniju stranu anonimne umjetnosti, njenu kolektivnost, tako što je predaje jednoj neizvjesnoj (ispostavilo se apsolutno kapitalističkoj) spektakularnoj predstavi. Grubićeva anonimnost je tako produktivnija i puno više emancipatorska od bilo kojeg 'subverzivnog menadžerskog aktivizma', to je anonimnost apsolutno svjesna kolektivne 'upotrebe' vrijednosti svog čina.

Zbog čega je Grubićeva anonimnost više emancipatorska i kolektivna, kad su njegovi činovi od samog početka prezentirani kao radovi jednog umjetnika? Ta prezentacija po-

tječe od samog umjetnika koji svoj rad najavljuje kao 'autorski' i koji tako olakšava neminovnu nedoumicu buržujskog ljubitelja umjetnosti, kustosa i konfuznih umjetničkih kritičara. Njegova autorizacija [vlastite] anonimnosti je emancipacija koja od početka olakšava stvar, tako što bez zamagljivanja situacije kreće od uvida da anonimnost nije stvar neke vješte taktike jammenga (jedan od najodvratnijih prijevoda detournementa) kapitalizma ili još gore sistema. On prihvata anonimnost kao fundament svoje produkcije.

O kakvoj vrsti anonimnosti se ovdje radi? Za razliku od gore navedene 'etiketirane' ili 'brendirane' anonimnosti 'nevidljivog genija', ovdje nailazimo na jednu vrstu anonimnosti koja je prije svega kolektivna.

Ona je kolektivna u svom kvantitetu (gomili) i kvalitetu (lakoći). Odnosno, zbog količine lako izvodivih rada Igora Grubića shvaćamo kao umjetnika koji politizira anonimnost. Ta politizacija potječe od uvjerenja da prava emancipacija jest anonimna.

U vezi s ovom emancipacijom najprije valja istaknuti njenu svakodnevnost. Ciklus radova koje je Igor Grubić realizirao tijekom čitave godine, svakog dana, predstavlja serijsku proizvodnju anonimnosti punom parom, anonimnosti koja onemogućava buržujsku definiciju umjetnosti kao nečeg posebnog, autentičnog, originalnog ili – još gore – kao transcendentalnog čina individue. Umjetnost kao anonimna i svakodnevna produkcija je noćna mračna buržoazije, on to karakterizira vrlo familijarnim riječnikom koji prema potrebi varira od sofisticiranog antidemokratskog do krućeg totalitarno-diktatorskog ili komunističkog. Sad smo u stanju pojasniti logiku ove teze. Kao što je vidljivo i na primjeru rekuperacije situacionističke ideje, najveći razlog otpora prema ovoj emancipatorskoj i demokratskoj ideji jest prepostavka anonimnosti koju buržoaski mentalitet prihvata kao prijetnju samoj svojoj osnovi. Ta osnova, kao što je poznato, zove se individualum, ili jedinka, a ona je najsvetija stvar buržujske ideologije.³

Ovaj otpor prema anonimnosti, koji je aktiviran više nego ikad, nalazimo u svim institucijama. Naročito u kulturno-umjetničkim institucijama koje su, nažalost, nastale i sazrele pod buržujskim pokrićem logike pravdanja prava pojedinca. Upravo stoga su važni umjetnički radovi poput Grubićevih, oni prazne i obezvrijedaju umjetnost kao čin neke apstraktne genijalne konstrukcije estetskog genija. Oni su, kao i sve ostale svakodnevne stvari, profani, efemerni, jednostavni, direktni, važni, potrebni i neminovni ("Umjetnost nema alternative", Vlado Martek!).

Formalna strana Grubićevog pristupa umjetnosti je među najosnažujućim pristupima današnje umjetničke prakse; ona bez imalo pretencioznosti vraća umjetnost na njeno pravu mjesto, to jest narodnom i kolektivnom vlasništvu estetske produkcije.⁴

¹ *On the Passage of the Few People through a Rather Brief Moment in Time: The Situationist International 1957-1972*, organized by Elisabeth Sussman and Mark Francis, Institute of Contemporary Art, Boston, 1989

² Definitions, Internationale Situationniste #1 (June, 1958)

³ Naravno, ova svetinja važi dokle god profitira, u protivnom vrlo lakom manipulacijom može samu sebe pretvoriti u svoj vlastiti karcinom koji se zove fašizam.

⁴ Jedan od nedavnih rijetkih uspjelih pokušaja politizacije narodnog stvaralaštva je zbornik *Zagrcnuti u tranziciji: zbirka socijalno angažovanih radova*, Centar za liberterske studije, Beograd, 2009.

Sezgin Boynik

One of the most revealing slogans of the Situationist International and one that the group used the most during the May '68 demonstrations read: „Our ideas are in everybody's minds.“ This was not meant to advocate, as many comments claim, the elitism and exclusiveness of the Situationists' idea. On the contrary, it represented a continuity of the utopian idea of art, the idea that real emancipation must be (and is) anonymous and collective.

On the other hand, that which also to a considerable extent makes this slogan famous is its manipulated aspect. Besides advocating anonymity and collectivity as the only politically possible ways of practicing art, the slogan also brings the strictly controlled ideas of the Situationists closer to the people. In other words, it makes them acceptable. „Our ideas are in everybody's minds“ is thus a popularization of the Situationists' ultimate tool, which they called *détournement*. But by opening up the possibility of popularization, one creates a new form of manipulation, instantly closing up every emancipatory possibility. The Situationists, like Lenin, called this phenomenon recuperation and used it frequently. The process through which the above mentioned slogan was recuperated ranks among the most imaginative inventions of bourgeois art history. In 1989, three large world-class contemporary art museums exhibited retrospectives of the Situationist International, which is in itself an oxymoron. In order to account for this painstaking and impossible mission (besides the fact that every art is anti-Situationist, conversely, every Situationist exhibit must follow the strict definitions of the group which conceived it), one of the curators found an explanation in the statement that "Situationist ideas are in everybody's minds", therefore also in the minds of artists and, what's more, in the minds of pseudo-critical and decorative-conceptual artists like Daniel Buren, Cindy Sherman, etc. This is how Elisabeth D. Susmann explains it in the catalogue of the Situationist International exhibition at the Boston ICA in 1989.¹

Therefore, discrediting any political emancipation and anonymity plus rehabilitating radical negation – this is the formula for the manipulation that Susmann performed very skillfully. Her skill lies actually in detouring *détournement*. The well-known definition of *détournement* runs: "Short for 'détournement of preexisting aesthetic elements.' The integration of present or past artistic productions into a superior construction of a milieu. In this sense there can be no situationist painting or music, but only a situationist use of those means. In a more elementary sense, *détournement* within the old cultural spheres is a method of propaganda, a method which reveals the wearing out and loss of importance of those spheres."² Susmann does not contradict this definition; but the compari-

son is only possible if we accept that the Situationist ideas in everybody's heads are capitalist! This is where the mistake of all the art historians and culturologists lies. Since they are essentially a product of bourgeois formalism and its class-based justification, it is very hard for them to accept the most obvious ideas of the critique of capitalism. For intellectuals and artists, anonymity, collectivity, and class struggle are not self-evident, as for the proletariat, where these things are almost instinctively accepted. Bringing contemporary art closer to the people is not difficult because of its complexity; the reason is the bourgeois-individualist concept of art as an esthetic creation of a genius artist. Unfortunately, these tendencies, which have still not lost their currency, find it hard to accept any anonymous or collective affirmation of art. Emancipation is still achieved as an individualist act, even in the case of some sort of political art taking place in contemporary art institutions. One of the reasons for this conservatism is the elimination of any kind of class consciousness and struggle from the sphere of contemporary art and the reduction of political contemporary art to a careless critique of the by-products of capitalism, from ecology to feminism and from nationalism to urbanism. Anonymity and class struggle are the two important constituents of proletarian emancipation that are most rarely noticed precisely in contemporary political art. Recuperation takes place constantly, remaining unnoticed; so much so that this schizophrenic situation has led to a large number of art theoreticians and curators excluding this terminology from their critical repertoires.

The artist Igor Grubić from Zagreb, 40 years old, who makes political art, is a rare example of an artist who is aware of the emancipatory value of anonymity. His anonymity has been unmasked, or recuperated, from the very beginning by the author himself. Grubić's works are well-known to everybody. Even though almost all of the works that Grubić conceives, prepares, and realizes were created in a mysterious atmosphere of anonymity, the reason for this is not a tactical attitude of his political artistic production. Anonymity is more like the emancipatory value of his art. This differs plainly from the managerial anonymity of Banksy, for instance, where anonymity and the critical attitude which this anonymity brings with it are merely the media manipulation of a completely capitalist and uninteresting production. Banksy's anonymity serves to silence a great tradition of subversive and collective (graffiti!) art, which is in itself anonymous, by authorizing and mystifying this production into a vague spectacular situation. Banksy's non-institutional attitude is a front which takes more from anonymity than it gives: it takes away the most valuable aspect of anonymous art, its collectivity, by giving it over to a dubious (as it turned out, strictly capitalist) spectacular show. For these reasons, Grubić's anonymity is more productive and emancipatory

than any "subversive managerial activism"; it is an anonymity which is absolutely aware of the collective 'use value' of its act. Why is Grubić's anonymity more emancipatory and collective, considering that his acts are presented from the very beginning as part of the works of one artist? This presentation comes from the artist himself, who announces his art as the art of an "author", thereby settling the unavoidable dilemma of the bourgeois art lover, curator, and confused art critic. His authorization of [his own] anonymity is an emancipation which makes things easier from the beginning, by starting, without blurring the situation, from the point that anonymity isn't a matter of a skillful tactics of jamming (one of the most disgusting translations of *détournement*) capitalism or, even worse, the system. He accepts anonymity as a foundation of his production.

What kind of anonymity are we dealing with here? As opposed to the above mentioned 'labeled' or 'branded' anonymity of the 'invisible genius', here we are met with a form of anonymity which is above all collective.

It is collective in its quantity (a cluster) and its quality (easiness). That is to say that because of his clusters of works easy to perform, we interpret Igor Grubić as an artist who politicizes anonymity. This politicization results from the belief that real emancipation is anonymous.

The first point concerning this emancipation is its everyday nature. Igor Grubić's series of works, realized every day during a whole year, represents a full-blown serial production of anonymity, disabling the bourgeois definition of art as something special, authentic, original, or, even worse, as the transcendental act of individuals. Art as an anonymous and everyday production is the nightmare of the bourgeoisie; he characterizes this through a very familiar vocabulary, which varies according to need from a sophisticated anti-democratic one to a more rigid totalitarian-dictatorship or communist vocabulary. Now we can explain the logic of this thesis. As we can see from the example of the recuperation of the Situationist idea, the strongest reason for resistance to this emancipatory and democratic idea is the premise of anonymity, which the bourgeois mentality sees as a threat to its very foundation. This foundation, as is well-known, is called the individual, the most holy thing in all of bourgeois ideology.³

This resistance to anonymity, now more active than ever, can be found in all institutions, especially in cultural-artistic ones, which were unfortunately created, raised, and have matured backed by the bourgeois logic of justifying rights on the basis of the individual. This is why art works such as Grubić's are important; they render art, as the act of an abstract construction of esthetic genius, empty and worthless. They are, like all other everyday things, profane, ephemeral, simple, direct, important, necessary, and imminent ("Art has no alternative", Vlado Martek!).

The formal aspect of Grubić's approach to art is one of the most emancipatory approaches in recent artistic practice; with no pretentiousness whatsoever, it puts art back in its real place, that is to say it hands it over to the people's collective property of esthetic production.⁴

¹ *On the Passage of the Few People through a Rather Brief Moment in Time: The Situationist International 1957-1972*, organized by Elisabeth Sussman and Mark Francis, Institute of Contemporary Art, Boston, 1989

² Definitions, Internationale Situationniste #1 (June 1958)

³ Surely, this holiness is guaranteed as long as it makes profit; otherwise it can, by a very easy manipulation, transform itself into its cancer called fascism.

⁴ Among the recent successful attempts to politicize the people's creativity is the reader: *Stuck in transition: a collection of socially engaged works*, Center for libertarian studies, Belgrade, 2009.

Igor Grubić

366 rituala oslobođanja, čije je jedno od polazišta četrdeseta obljetnica 1968-e, odvija se kao niz svakodnevnih, malih rituala koji se dotiču problema društva u kojem živim. Akcijama sugeriram entuzijazam mladalaštva, bunt, idealizam, nostalгију. Bez obzira što ponekad djeluju utopiski, naivno ili čak patetično, rituali ukazuju na osnovnu ljudsku potrebu za propitivanjem svijeta oko sebe, kao i potrebu za promjenom.

Istovremeno, s obzirom da ove godine i sam navršavam četrdeset godina i prolazim kroz 'krizu srednjih godina', ovim činom na neki se način borim i protiv društveno nametnute percepcije vlastitih godina koje bi, prema konvencionalnom shvaćanju, trebale odražavati 'ozbiljnost', profesionalnu ostvarenost, materijalnu sigurnost. Malim ritualima pokušavam postići neku vrstu oslobođenja od ustaljenih navika, od potrebe za sigurnošću i konformizmom koji, što sam stariji, sve više dolaze do izražaja. Rituali predstavljaju otpor tim unutarnjim pritiscima, automatizmima ali i vlastitom osjećaju srama i potrebi za prihvaćanjem.

Proživiljavajući tragediju za tragedijom, tijekom 2007. godine donosim radikalnu odluku da se prestanem baviti dotadašnjim poslom filmskog producenta. Odlučio sam čitavu 2008. godinu posvetiti intenzivnom bavljenju umjetnošću, ali bez paralelnog obavljanja drugih poslova koji su mi dotad omogućavali zaradu. Bila je to neka vrsta odluke o borbi protiv vlastitog malodušja, letargije, potencijalnog utišavanja.

Uvidjevši odavno da se u umjetničkom svijetu konstantno kreće isti krug ljudi, počeo sam se pitati kome se zapravo želim i trebam obraćati. Razmišljao sam o povratku ranijim strategijama koje sam koristio u svom radu i ponovnom izlasku na ulice među slučajne prolaznike. Takvim pristupom djelomično sam se referirao na naslijede konceptualnih umjetničkih praksi na ovim prostorima u kojima je, primjerice, Grupa šestorice autora odigrala značajnu ulogu.

Premda fotografije pojedinih akcija ne djeluju uz nemirujuće, često su izazivale potpuno suprotne, burne, reakcije u javnosti: od uzvika pohvala i podrške do gađanja jajima i fizičkih prijetnji. Reagirali su svećenici, policija, pozivani su redari; fotografi koji su trebali asistirati odustajali su od projekta. Reakcije građana su me podsjetile na film *Goli u sedlu* iz šezdesetih godina. Slične situacije su se događale i kod nas sedamdesetih i osamdesetih godina dvadesetog stoljeća kada su hipiji i pankeri bili premlaćivani. Svaki put mi se javljalo jednostavno pitanje zašto ljudi tako žestoko reagiraju na one koji su drugačiji ili imaju različito mišljenje.

Izvođenje rituala u javnosti, a ne u zaštićenim umjetničkim krugovima, bilo mi je, kao i u nekim ranijim radovima, veliko iskustvo u smislu vježbanja prepuštanja sebe

neizvjesnosti reakcijama drugih. Ono što je u svim tim procesima bilo najvažnije (uz strogo pridržavanje svojih principa) je izlaganje samog sebe iskustvu konfrontacije i promatranje načina na koji se nosim s potencijalnom prijetnjom, agresijom i tuđim neprihvaćanjem.

Ne odvajam umjetnost od svakodnevnog života. Svjestan sam činjenice da, preuzimajući ulogu umjetnika, istupam u javni prostor, gdje su oči javnosti uprte u mene i da stoga svaki moj čin treba biti odgovoran.

Pri osmišljavanju akcija spontano sam slijedio svoje emotivne impulse. Oni su puno jači od intelektualnih. Kada me zasmeta nepravda u društvu, emocija postaje okidač za djelovanje. Kroz čin 'izlaganja' u javnosti proživiljavam katarzu, nastojeći biti dosljedan sebi i jasno izražavati što mislim i osjećam. Također se suprotstavljam pasivnosti većine, uvjeren da uvijek postoji mogućnost da barem nekoga potaknem na izražavanje svog mišljenja. Kreativnost je ta koja istražuje, eksperimentira, ruši okvire, kroz igru upoznaje druge, čime razvija toleranciju, suosjećanje i oslobođa. Kada bismo svi bili kreativniji u onome što radimo, živjeli bismo u sretnijem društvu.

Igor Grubić

366 liberation rituals, whose starting point is, among other things, the 40th anniversary of 1968, consists of a series of everyday small rituals which touch upon the problems of the society I live in. With my actions, I evoke youth enthusiasm, rebellion, idealism, nostalgia. Regardless of the fact that they may sometimes seem utopian, naive, or even pathetic, the rituals point to the basic human need to question the world around us, and the need for change.

At the same time, considering the fact that I myself will turn 40 this year and that I am going through the 'mid-life crisis', with this act I am in a way also fighting against the socially imposed perception of my own age which, in the conventional view, is supposed to reflect 'seriousness', professional achievement, material security. Through small rituals I try to achieve some form of liberation from routine habits, from the need for security and conformity which, as I grow older, are becoming more prominent. The rituals are a way of resisting those inner compulsions, automatisms but also to my own feeling of shame and the need for acceptance.

After going through a series of tragedies, in 2007 I made a radical decision to quit doing my job as a film producer. I decided to dedicate the whole 2008 to dealing intensely with art, but not as before, by doing it simultaneously with other jobs that I earned my living with. It was a decision to fight against my own despondency, lethargy, potential silencing.

I have realized long ago that there are always the same people circulating in the art world, so I have started to ask myself who I actually wished and needed to address? I thought about going back to the strategies I used in my earlier work and about going to the streets again, among random passers-by. With such an approach, I partly referred to the heritage of conceptual art practices of this region, in which, for example, the Group of Six Artists played a significant role.

Although the photographs of particular actions do not seem disturbing, they have had quite the opposite, fierce, reactions in public: from shouts of approval and support to egg-throwing and real physical threats. Priests reacted, police reacted, security was called, and photographers that were to assist me gave up on the project. The citizens' reactions reminded me of the film *Easy Rider* from the 1960s. Similar situations were happening here in the 1970s and 1980s when hippies and punks were beaten up. A simple question occurred to me every time in these situations: why do people react so violently to those who are different and have different opinions?

Performing rituals in public, and not within safe art circles, was, as in some of my earlier works, a great experience for me. It was a continuous exercise in giving myself over to uncertainty through the reactions of others.

The most important thing in all of these processes (along with not giving up on my principles) was exposing myself to the experience of confrontation and observing the ways in which I deal with potential threat, aggression and the unacceptance by others.

I do not separate art from everyday life. By taking on the role of an artist, I am aware that I am stepping out into the public sphere, where the eyes of the public are on me and therefore all my actions need to be responsible.

While conceptualizing my actions, I spontaneously followed my emotional impulses. They are much stronger than intellectual impulses. When I think about injustice in society that bothers me, emotion becomes a trigger for action. Through the act of 'exposing myself' in public, I experience catharsis, I try to be consistent with myself and to clearly express what I think and feel. I also try to confront the passivity of the majority, convinced that there is always a chance to encourage at least someone to express their opinion. Creativity explores, experiments, breaks down boundaries, meets others through play by which it develops tolerance, compassion, and it liberates. If we were all more creative at what we do, we would live in a happier society.

366 RITUALA OSLOBAĐANJA

NEKOLIKO DANA NAKON PROSLAVE NOVE GODINE, U JUTARNJIM SATIMA ŠETAO BIH RAZNIM GRADSKIM NASELJIMA, TRAŽEĆI ODBAČENE BOŽIĆNE BOROVE. OBILAZIO SAM NASELJA RAZLIČITIH SOCIJALNIH STRUKTURA: GRAĐANSKA, ELITNA KAO I BARAKE U KOJIMA BORAVE BESKUĆNICI. NA BOROVE KOJE SAM PRONALAZIO STAVLJAO BIH UKRASNE CRVENE KUGLE, A NA VRH CRVENU ZVIJEZDU, SUGERIRAJUĆI NEKO POTENCIJALNO JEDINSTVO U SLAVLJENIČKOJ NOSTALGIJI ZA PROŠLIM VREMENIMA.



Several days after New Year's celebration, I would walk around different city districts in the morning, looking for Christmas trees that had been thrown out as garbage. I walked around neighbourhoods representing different social structures: middle-class, elite, as well as barracks where homeless people live. I put red baubles and a red star on top of the trees that I came across, suggesting a potential unity in a celebratory nostalgia for the past times.



NA RAZLIČITIM SAM LOKACIJAMA U JAVNOM PROSTORU PREKO MEGAFONA ČITAO POEZIJU VLADE MARTEKA. ČITAO SAM RADIKALNU ANARHISTČKU POEMU "POLITIČARI UBĲAJTE SE" IZ NJEGOVE KNJIGE "AKCIJE PISANJA". S OBZIROM DA JE MARTEK GODINAMA IZVODIO AKCIJE U KOJIMA JE SUGERIRAO NARODU ČITANJE POEZIJE RUSKE AVANGARDE (NPR. AKCIJA "ČITAJTE MAJAKOVSKOG"), ČINIO MI SE ZANIMLJIVIM IZVESTI AKCIJU KOJA BI SE ZVALA "ČITAJTE MARTEKA" JER JE NJEGOV POETSKI STIL BLIZAK UPRAVO IDEJI AVANGARDE, NJENOJ DRSKOSTI I VJERI U MOGUĆNOST DA SVOJIM DJELOVANJEM MOŽE OPLEMENITI I KULTURNO UZDIGNUTI NAROD. ZATO SAM AKCIJU I ZAPOČINJAO UZVIKOM: "POEZIJA NARODU!"

IRONIZIRAJUĆI MILITARIZAM, SUGERIRAM KAKO SE POLITIČARI I VOJSKA – KOJI BI TREBALI BITI PRODUŽENA RUKA NARODA – ČUVAJUĆI VLASTITE POZICIJE MOĆI, ODVAJAJU OD TOG ISTOG NARODA KOJEMU BI TREBALI SLUŽITI.

U AKCIJI SU SUDJELOVALA I DVA UMJETNIKA MLAĐE GENERACIJE (MARKO MARKOVIĆ I BOŽIDAR KATIĆ) KOJI TAKOĐER KROZ SVOJU PRAKSU DJELUJU KRITIČKI I ANGAŽIRANO. U SMISLU 'BRIGE ZA BUDUĆE NARAŠTAJE', OVIM ČINOM IZMEĐU OSTALOG DEMONSTRIRAM ŠTAFETNO PRENOŠENJE DUHA AKTIVIZMA S GENERACIJE NA GENERACIJU.

On different public locations I read the poetry of Vlado Martek using a megaphone. I read a radical anarchist poem "Politicians, kill yourselves" from his book *Actions of Writing*. As Martek had for years performed actions in which he suggested reading the poetry of the Russian avant-garde (e.g. "Read Mayakovski"), I thought it would be interesting to do an action titled "Read Martek". Martek's poetic style is close to the idea of the avant-garde, its boldness and belief that that it can exalt and culturally enrich people. For this reason I began the action by shouting out: "Poetry to the people!"

By ironizing militarism, I suggested that politicians and the military – who should both be in the service of the people – safeguard their own positions of power and, by doing so, distance themselves from the very people they are supposed to serve. Two artists of the younger generation whose artistic practice is also critical and socially engaged (Marko Marković and Božidar Katić) participated in the action. In the sense of 'caring for future generations', I demonstrated the baton-like transfer of the spirit of activism from one generation to the next.





**"ISPOD SVIH TIH ZASTAVA ŠTO VIJORE... JA SAM JEDNOGA DANA
SLUČAJNO NAŠAO PUT... JA SAM SLOBODAN..." (HAUSTOR)**
**OMOTAO SAM HRVATSKU ZASTAVU OKO NJENOG NOSAČA NA KOJI
SAM ZATIM PRIČVRSTIO CRVENO PLATNO KOJE NEMA NIKAKVIH
OBILJEŽJA. TIM ČINOM ŽELIO SAM SIMBOLIČNO ODUZETI DRŽAVNOJ
ZASTAVI NJENO ZNAČENJE. U SVITANJE SAM SE VOZIO GRADOM,
KAO 'FANTOM SLOBODE'. USPIJEVAO SAM NA USPAVANIM LICIMA
RADNIKA, KOJI SU IŠLI NA POSAO, IZMAMITI OSMJEH.**

"Under all those flags that fly... one day I accidentally found a way... I am free..."
(from a song by Haustor)
I wrapped the Croatian flag around its pole and around it I tied an unmarked red cloth. With this act I wanted to symbolically strip the state flag of its meaning. At the break of dawn I drove around the city on a bicycle, as a 'phantom of freedom'. I managed to bring a smile to the faces of sleepy commuters on their way to work.





Točno deset godina nakon rada "Prijevod", dobio sam novu priliku realizirati jedan rad za billboard. Za razliku od prvog rada (u kojem sam citirao i preveo rad Barbare Kruger s engleskog/američkog jezika/konteksta na hrvatski), ovaj put odlučio sam u potpunosti izmijeniti tekst na hrvatskom jeziku, kako bih se još izravnije referirao na trenutnu situaciju u zemlji. U radu postavljam pitanja koja se dotiču poratnog perioda u Hrvatskoj i svih paralelnih procesa koji su nas zatekli u tranziciji: pljačke u privatizaciji, naglog raslojavanja društva, prebiranja po kantama za smeće kao načina preživljavanja za veliki broj građana, korupcije, i još uvijek prisutnog straha kod građana da se bore za svoja prava.

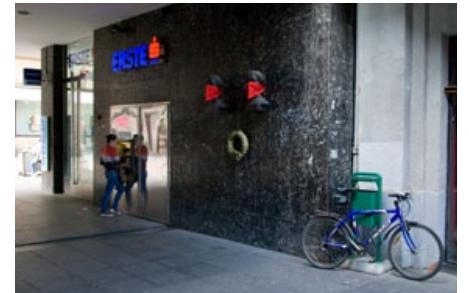
Exactly ten years after the work *Translation*, I got a new commission for a billboard project. In contrast to the first work (in which I quoted and translated a work by Barbara Kruger from the English/US language/context into Croatian), this time I decided to completely change the text on the Croatian flag so that it would refer more directly to the current situation in the country. The questions touch upon the post-war period in Croatia and all the parallel processes we have faced in transition: the criminal privatization process, sudden social stratification, digging through garbage as means of survival for a large number of citizens, corruption, and the fear – still present among citizens – of standing up for their rights. The text on the flag read: "Who fought honourably? Who is an honest politician? Who is religious? Who is nationalist? Who is corrupted? Who is a naive fool? *Expect the moment when the middle class will disappear.* Who stole in the privatization process? Who works hard? Who is a squanderer? Who digs through garbage? Who remains silent fearfully? Who stands up for their right?"





POSTAVLJAJUĆI MARAME NA SPOMENIKE NASTOJAO SAM IH OŽIVJETI I DATI IM AURU AKTIVNIH BORACA U NAŠOJ DRUŠTVENOJ SVAKODNEVNICI. AKCIJU S MARAMAMA SAM ČESTO IZVODIO ISTOVREMENO S "MALIM LEKCIJAMA CITATA". OBJE AKCIJE PROVODIO SAM S NAMJEROM BUĐENJA I PROPITIVANJA (UTJECAJA) NAŠEG KULTURNOG I POLITIČKOG NASLJEDA. MARAME SAM POSTAVLJAO NA SPOMENIKE PALIM BORCIMA NOB-A.

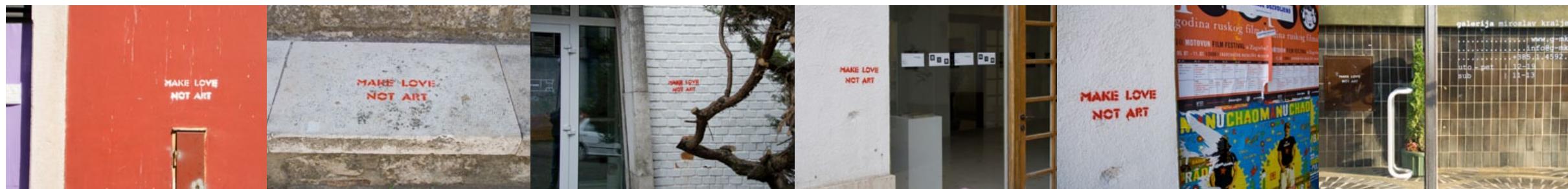
By placing scarves on monuments, I aimed at reviving them and giving them an aura of active fighters in our everyday life. Placing the scarves on monuments was often done at the same time as *Little quotes lessons*. Both actions were carried out with the aim of awakening and questioning (the impact of) our cultural and political heritage. I placed the scarves on monuments to heroes of the anti-fascist movement.





NA PROČELJA POJEDINIХ GALERIJA KOJE SE BAVE SUVREMENOM UMJETNOŠĆU, TIJEKOM NOĆI ISPISIVAO SAM GRAFIT "MAKE LOVE NOT ART". BUDUĆI DA JE LIKOVNA SCENA U HRVATSKOJ JOŠ UVJEK PRILIČNO RAZJEDINJENA I NESVJESNA VAŽNOSTI RAZVIJANJA KULTURNE POLITIKE, NA SIMBOLIČAN SAM IH NAČIN POKUŠAO POVEZATI I UPUTITI JEDNE NA DRUGE.

During the night, I intervened with the graffiti "Make Love Not Art" on the facades of various contemporary art venues. Since the art scene in Croatia is still quite divided and unaware of the importance of developing a cultural policy, I symbolically tried to connect them and direct them to each other.



Sjećam se kada sam kao srednjoškolac na naslovniči jedne knjige prvi put video fotografiju čovjeka sa obrijanim oblikom zvijezde na tjemenu (poput svećeničke tonsure): bio sam oduševljen tom idejom. Tada nisam znao tko je ta osoba i što bi taj čin trebao značiti; iščitavao sam ga na svoj način. Puno kasnije saznao sam pravo značenje tog postupka i u prvi mah bio razočaran. Iako sam mogao shvatiti Duchampovu namjeru da ukaže kako je čovjek zvijezda-komet, ipak mi se više svidjelo moje mladalačko iščitavanje rada kao proklamiranja umjetnikovih ljevičarsko-anarhističkih radikalnih stavova u kontekstu razdoblja modernizma i uspona kapitalizma.

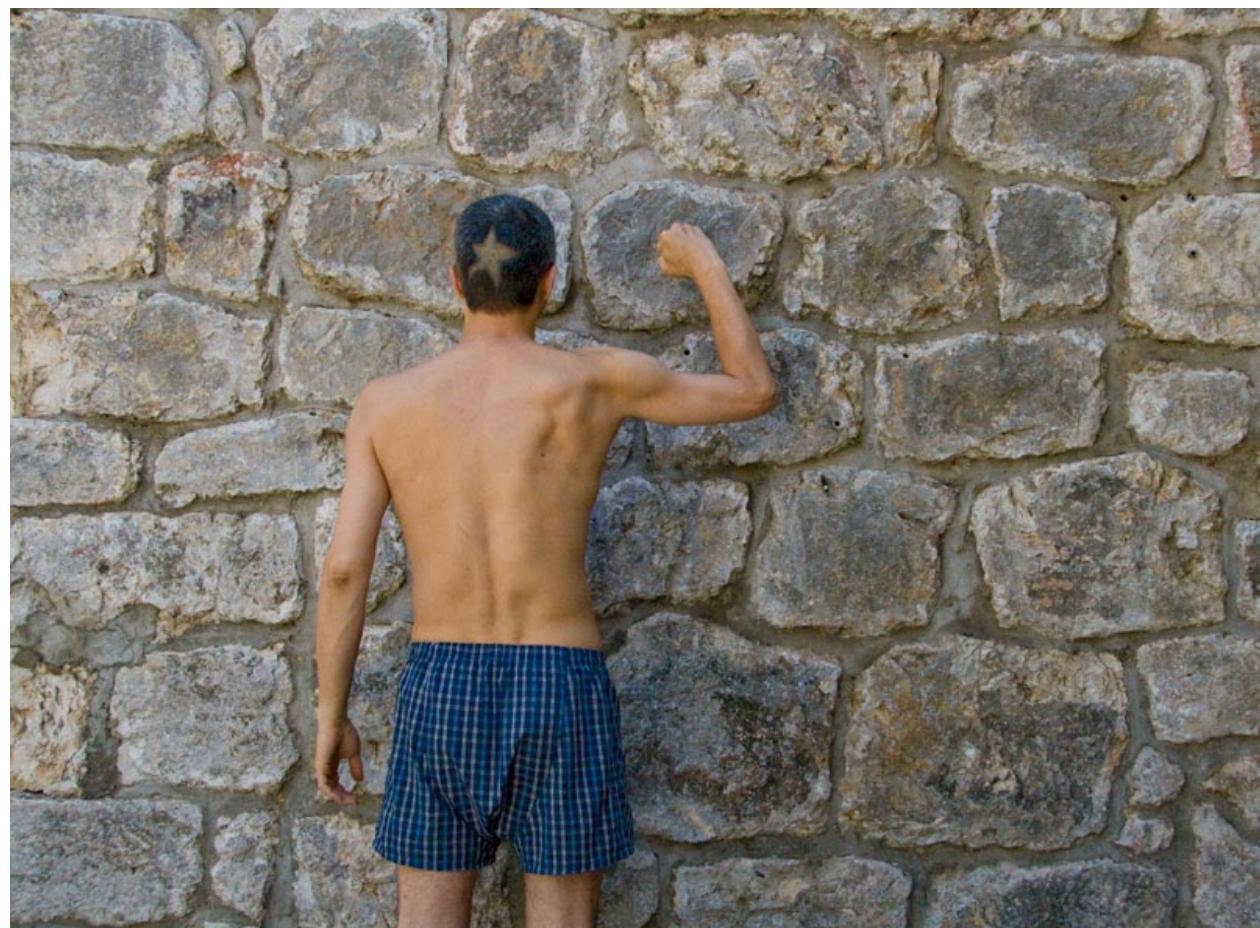
U skladu s prvotnim doživljajem, obrijao sam tonsuru u obliku zvijezde na svom tjemenu. Nosio sam kapu, a povremeno bih se pojavio na određenim lokacijama i, u formi malog rituala, skinuo kapu i neko vrijeme boravio u tišini. Simbolično sam na taj način komentirao različite procese tranzicije našeg društva iz socijalizma u kapitalizam, dotičući se nekih bitnih točaka: lažnog domoljublja, politicizacije crkve, uništavanja društvenog vlasništva i privatizacijske pljačke, rastućeg siromaštva, umjetnosti kao beskompromisne fronte, i važnosti nastavljanja borbe unatoč tome što se radikalna promjena čini gotovo nemogućom.



I remember when I was in high-school, I saw for the first time a photo of a man who had his head shaved in the shape of a star (as a priest's tonsure): I was completely awed by the idea. Back then, I did not know who that person was or what the act meant, so I interpreted it in my own way. Some time had passed before I learned the true meaning of the photograph, which disappointed me at first. Although I could grasp Duchamp's intention to point to the fact that man is a comet, I preferred my youthful interpretation of the work as a proclamation of the artist's left-wing anarchist radical attitude in the context of the period of modernism and the rising of capitalism in which he had lived.

In accordance with my first impression, I shaved the tonsure in the shape of a star. I wore a cap, and would occasionally appear at specific locations and would, in the form of a small ritual, take off the cap and stand in silence for a while. Symbolically, I was commenting on the different processes of transition of our society from socialism to capitalism, by touching upon some relevant issues: false patriotism, politicizing of the Church, the destruction of social ownership and the corruption of privatization, the increasing poverty, art as an uncompromising battlefield, and the significance of continuing the battle even though significant change may seem impossible.







Na obljetnicu smrti francuskog turista – homoseksualca kojega su na smrt pretukli skinhedsi u centru Zagreba, postavio sam cvjetne pupoljke na mjesto događaja. Kad sam shvatio da se u neposrednoj blizini nalazi i spomenik palim borcima NBO-a, koji su u Drugom svjetskom ratu poginuli od nacističke ruke, odao sam i njima počast tretirajući ih kao borce za slobodu svih građana, podrazumijevajući i prava ljudi drukčijeg seksualnog opredjeljenja. Tu počast izrazio sam tako što sam na prsa junaka postavio cvjetne pupoljke.

On the anniversary of the death of a French tourist – a homosexual beaten to death by skinheads in the centre of Zagreb – I put flower buds at the place where he had died. When I realized that close-by there was a Second World War monument to the fallen fighters against the Nazi regime, I paid respect to them as well. I treated them as fighters for the freedom of all citizens, including those of different sexual orientation. I did this by putting flower buds on the hero's chest.





NA DAN POSJETA AMERIČKOG PREDSJEDNIKA G. W. BUSHA HRVATSKOJ, ISPRED HRVATSKE NARODNE BANKE NA TRGU HRVATSKIH VELIKANA (GDJE SE NALAZI I URED MEĐUNARODNOG MONETARNOG FONDA) IZVEO SAM AKCIJU BOJANJA VODE U FONTANI U CRVENO, SIMBOLIČNO UKAZUJUĆI NA PROLIVENU KRV ŽRTAVA BUSHEVE POLITIKE U SVIJETU, KAO I NA NEZADOVOLJSTVO SPRAM RADA I POLITIKE MMF-A.

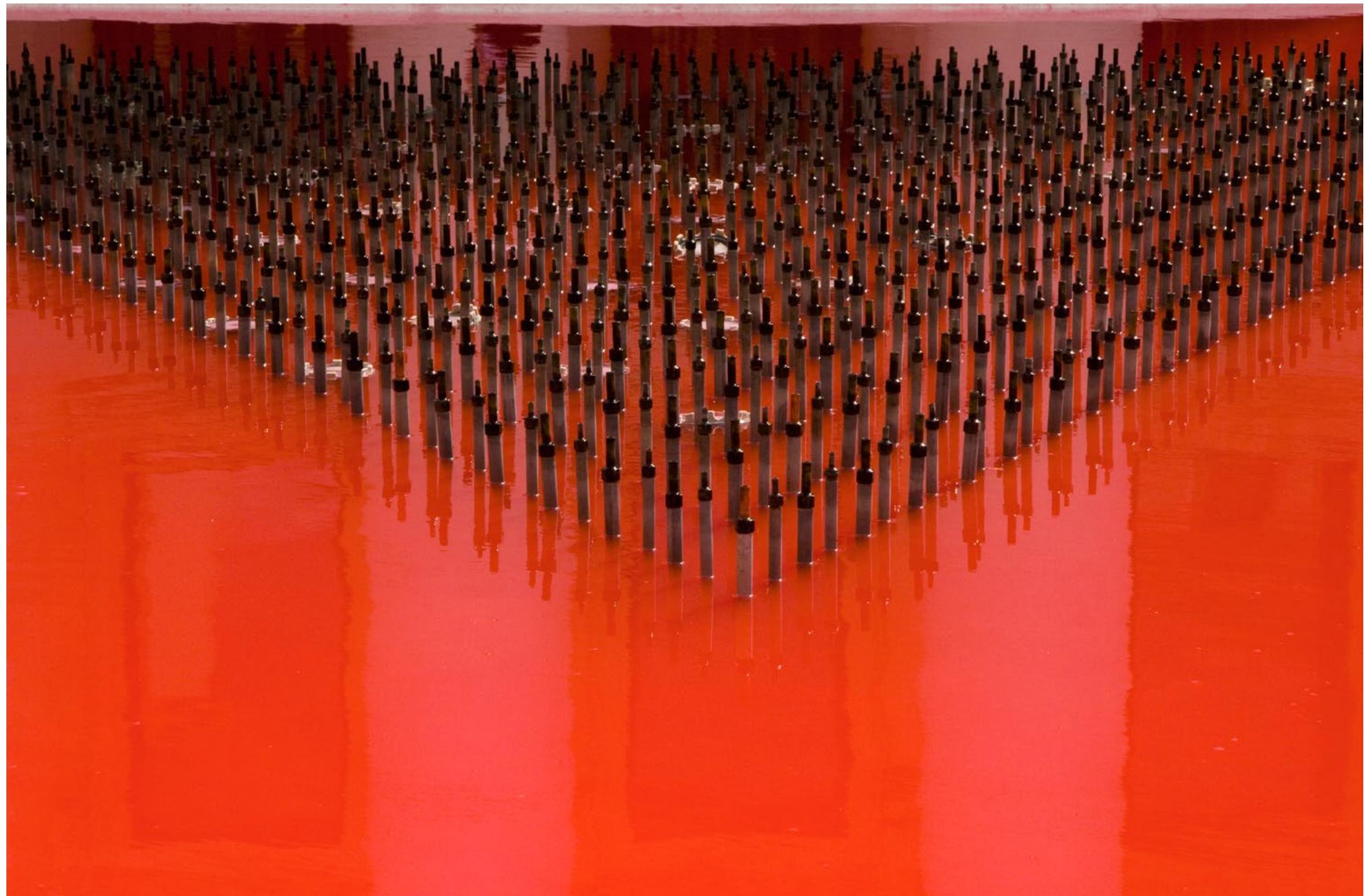
AKCIJA BOJANJA FONTANE IZVEDENA JE KAO ILEGALNA AKCIJA, UNATOČ SNAŽNIM SIGURNOSnim MJERAMA I BROJU POLICIJSKIH DJELATNIKA KOJI SU NADGLEDALI TRG I KRETANJE GRAĐANA. AKCIJA JE TAKOĐER I NEPOSREDNA PROVOKACIJA ATMOSFERI GOTOVU IZVANREDNOG STANJA U DRŽAVI PRILIKOM BUSHEVA POSJETA TE REGULACIJI JAVNOG PROSTORA I PONAŠANJA GRAĐANA, U RASPONU OD UREĐIVANJA ZELENIH POVRŠINA ZA DOČEK AMERIČKOG PREDSJEDNIKA DO ZATAŠKAVANJA I NEUTRALIZACIJE SVAKOG POKUŠAJA ISKAZIVANJA KRITIKE I OTPORA.

On the day of the official visit of the U.S. President George W. Bush to Croatia, in front of the National Bank of Croatia at the Croatian Nobles Square (where also the International Monetary Fund offices are situated) I coloured the water in the fountain blood red, symbolically alluding to the blood of the victims of Bush's international policy as well as protesting against the IMF policy.

The action of colouring the fountain was carried out as an illegal action, despite strong security measures and a large number of police officers monitoring the square as well as the circulation of citizens. The action also served as a direct provocation to the atmosphere of emergency-like state in the country during Bush's visit, as well as the regulation of public space and citizens' behaviour, ranging from subservient cleaning of parks to welcome the American president, up to covering up and neutralizing any attempt of expressing criticism and resistance.









Smatrao sam važnim donirati krv u smislu konkretne pomoći, ali i njenog simboličkog značenja. Izveo sam 'ritual' nekoliko puta.

I thought it was important to donate blood as means of direct help, but also as a symbolic gesture. I carried out the 'ritual' several times.

Ja sam emotivan tip. Od toga ne želim bježati i skrivati se iza raznih maski, uloga ili igara. Ne spadam u intelektualno–verbalnu skupinu ljudi, već emotivno–vizualnu, intuitivnu.

Dugi niz godina meditacijom i drugim tehnikama radio sam upravo na razvijanju, tj. uspostavljanju kontakta s unutarnjim glasom – glasom srca. I kroz život sam često dobivao potvrdu one drevne duhovne izreke: "Postoji mnogo putova, ali jedini ispravan je put tvog srca. Što god radio, imaj hrabrosti slijediti taj put."

Shvatio sam također da je bit svih poruka koje odašiljem kao umjetnik, jednostavno – ljubav. Više se ne bojim mogućnosti da netko moj čin proglaši patetičnim ili naivnim.

Urezano srce žletom na grudima izražava moj stav o pristupu životu, kroz rad na iskrenom otvaranju i pokazivanju vlastite krhkosti i ranjivosti; paradoksalno, upravo u tom razotkrivanju pronalazim snagu.

I am an emotional type. I don't want to run away from that or hide behind different masks, roles or games. I am not an intellectual and verbal kind of person; rather, I belong to those characterized as emotional, visual, and intuitive.

For a number of years I've been practicing meditation and other techniques in order to develop and achieve a contact with the inner voice – the voice of the heart. Life has often reminded me of the truth behind the old saying: "There are many paths, but the only right one is the path of your heart; whatever you do, have courage enough to follow this path".

I have also come to realize that the bottom line of all the messages I put across as an artist is simply – love. I am not afraid any more of the possibility of someone referring to my work as pathetic and naive.

A heart carved into my chest with a razor expresses my attitude towards life which I show by working on a sincere disclosure and exposure of my own fragility and vulnerability, while, paradoxically, finding in this very exposure my own strength.



KAO TINEJDŽER POTPUNO SAM SE IDENTIFICIRAO S GLAZBOM I AUTORIMA KOJE SAM SLUŠAO. ZA MENE SU ONI BILI NE SAMO IDOLI VEĆ I PROPOVJEDNICI ŽIVOTA I SVIJETA U KOJEM SE USTRAJAVA U BORBI ZA VLASTITA PRAVA, U KOJEM POSTOJI RAZUMIJEVANJE, SUOSJEĆANJE, LJUBAV.

TAKAV POGLED NA ŽIVOT INICIRAO JE VAL, SVJETSKIH RAZMJERA, U KOJEM SMO SVI SANJALI DRUKČIJI SVIJET. TAJ JE IMPULS DONIO PROMJENU KROZ TOPLIENJE TVRDOKORNOG KONZERVATIVIZMA, NO SISTEM VLADAVINE KAPITALA OSTAO JE ISTI. NIŠTA SE RADIKALNO NIJE PROMIENILO U SMISLU KONKRETNOG PRIBLIŽAVANJA PRIŽELJKIVANOJ UTOPIJI. GLAZBENE PLOČE KOJE KORISTIM U AKCIJI MOŽDA NISU OSTAVILE NAJZNAČAJNIJI UTJECAJ NA KREIRANJE MOJIH TINEJDŽERSKIH STAVOVA, ALI REFLEKTIRaju DUH TOG VREMENA.

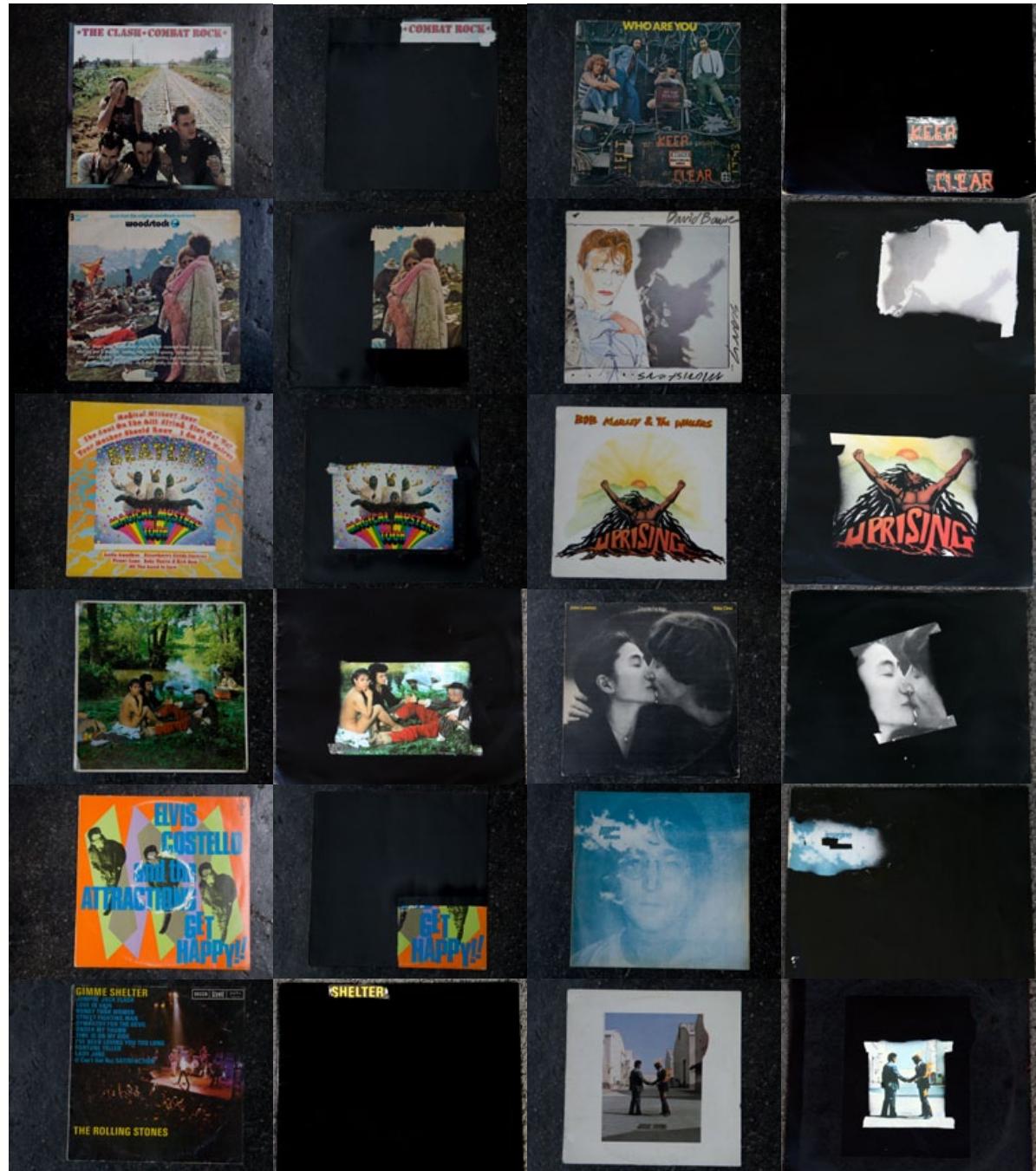
DIO PORUKE ILI SLIKE NA OMOTNICI KOJI OSTAJE VIDLJIV JE KAO SJEME ZA NEKE BUDUĆE NARAŠTAJE. POKAPAM STARU FORMU PORUKE, ALI ISTOVREMENO OSTAJE JEZGRO-BIT, KAO SJEME ZA NOVU.

RITUAL POKAPANJE SNOVA SIMBOLIČKI PRIZIVA I JEDNU DRUGU SVIJEST I SNAGU KOJA U SVIMA NAMA POSTOJI; NO, STARA SVIJEST MORA UMRIJETI KAKO BI NOVA OŽIVJELA. KAO U ŠAMANSKIM INICIJACIJAMA, ČOVJEK SIMBOLIČKI TREBA UMRIJETI DA BI BIO PONOVNO ROBEN KAO DRUKČIJI (PROČIŠĆEN, PROMIENJEN).

As a teenager I used to completely indentify myself with the music and the authors I listened to. For me they were not just idols but prophets of the life and world where people strove to fight for their rights, where one can find understanding, compassion, love. This point of view was initiated by a wave of global proportions in which we all dreamt of a different world. This impulse brought about a change by softening the staunch conservatism, but the ruling capitalist system has remained the same. No radical change has been brought forward, in the sense of reaching towards the desired utopia. The vinyl records which I use in the action were not maybe the biggest influence on forming my teenage attitudes, but they reflect the spirit of the period.

The part of the writing or the image on the cover which is left visible, functions as a seed for future generations. I bury the old form of the message, but at the same time the nucleus-essence remains, as a seed for a new one.

The ritual *Buried Dreams* in a symbolic way evokes another consciousness and power which exists in all of us; however, in order for it to come alive, the old consciousness has to die. Like in Shamanic initiations, a man has to symbolically die in order to be reborn as a different person (consolidated, transformed).





Na spomenike u raznim gradovima postavljao sam transparente s citatima poznatih povijesnih ličnosti. Tako bi spomenici – kao nositelji društvenih vrijednosti koje, međutim, s vremenom prestajemo zamjećivati – oživljavali. Postajali bi komentatori današnje društveno-političke situacije.

I intervened on public monuments in different cities, by putting up banners with quotes by famous historical thinkers and writers. In this way the monuments – as symbols of social values which, however, become neglected and invisible over time – would come to life again. They would become commentators of the contemporary socio-political situation.

**RAZBIJAMO U KOMADE MIT O APOLITIČNOSTI UMJETNOSTI**

We shatter to pieces the myth of apolitical art
(Vladimir Majakovski)

SOCIJALIZAM ILI PROPAST U BARBARSTVU

Socialism or the downfall in barbarism
(Rosa Luxemburg)

POSLJEDNJI KAPITALIST KOJEGA ĆEMO OBJESITI BIT ĆE ONAJ KOJI NAM JE PRODAO UŽE

The last capitalist to hang will be the one who sold us the rope
(Karl Marx)

DOMOLJUBLJE OPRAVDAVA PRIPREMU VELIKOG BROJA UBOJICA

Patriotism is the principle that justifies wholesale murder
(Lav Tolstoj)

ŠTO SI BLIŽE CRKVII, DALJE SI OD BOGA

The nearer you are to church, the further away you are from God
(John Heywood).







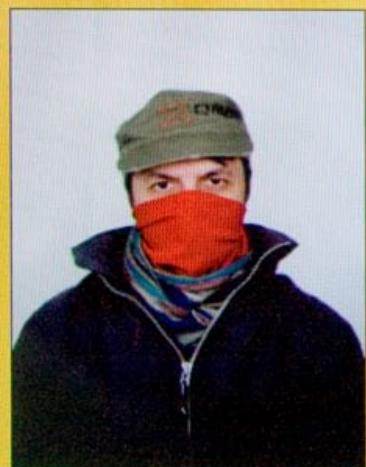
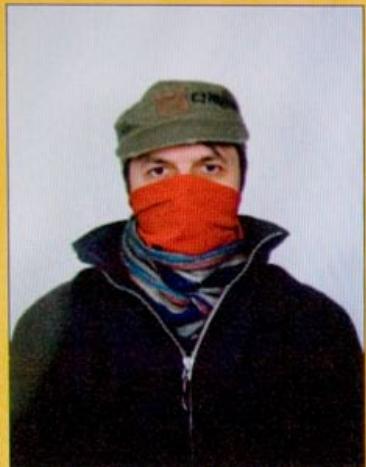


Na željezničkom kolodvoru, nalazi se foto-kabina na kojoj piše "Fotografirajte se za zabavu". Fotografirao sam se s maramom preko lica, a zatim izrezao fotografiju i zalijepio je na vanjski dio kabine uz fotografije raznih nasmijanih osoba i djece.

There is a photo booth at a railway station with a sign „Take photos for fun“. I made one with a scarf over my face, then I cut it and pasted it on the booth next to the photographs of various people and children smiling.



Pripremite se. Pritisnite gumb 'Slikanje', gledajte u objektiv i budite mirni. Preostalo pokušaja : 1



4

FOTOGRAFIRAJTE SE ZA ZABAVU

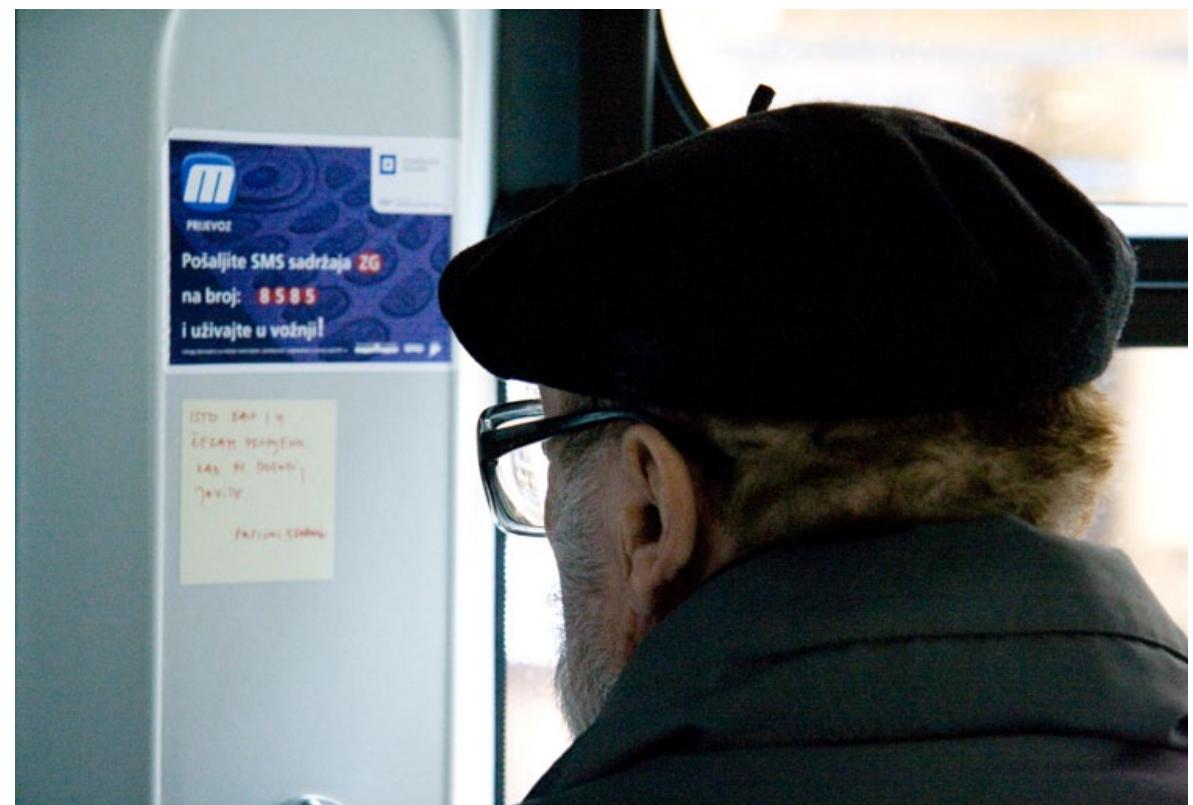
Take photos for fun

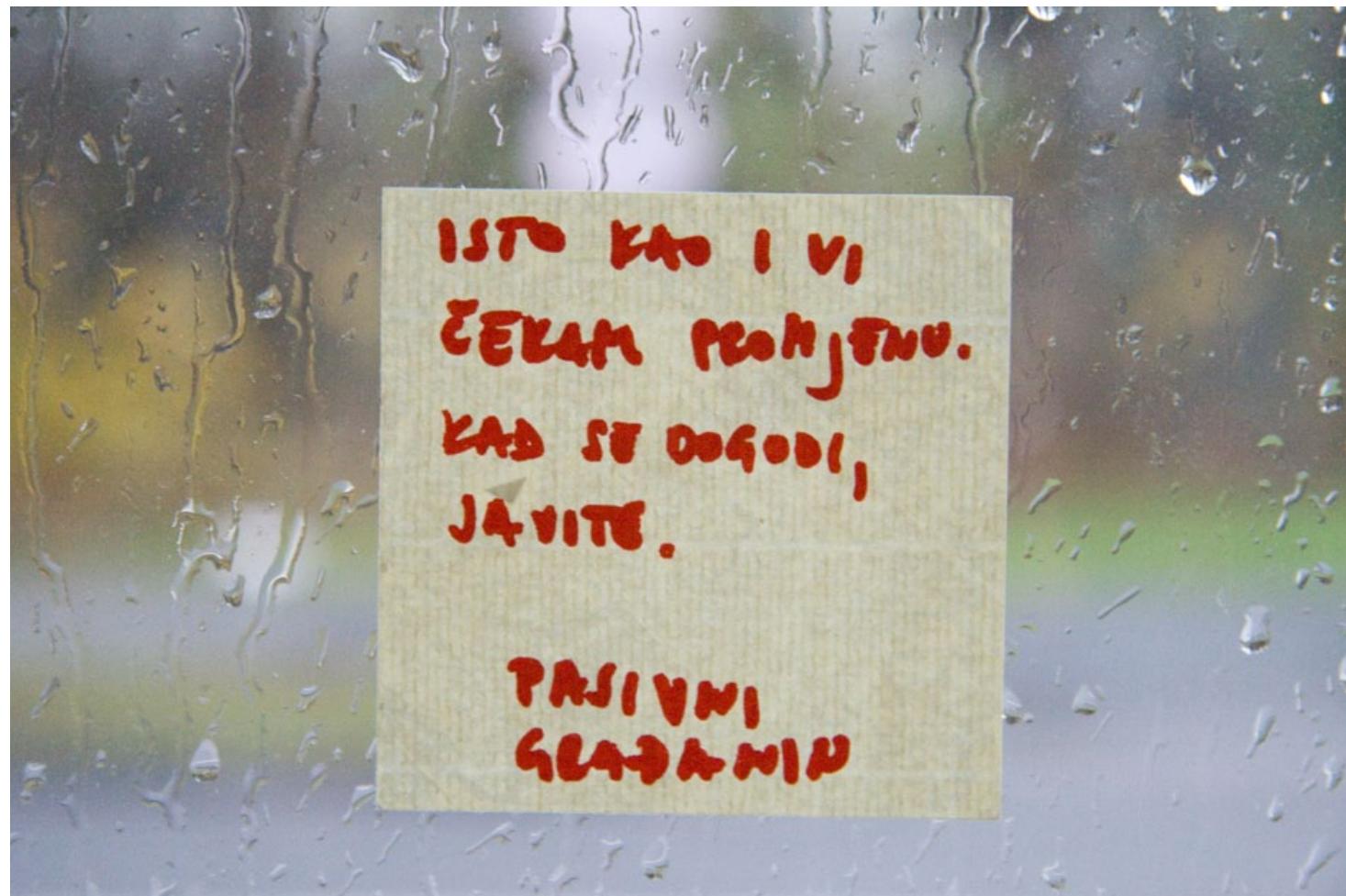


Post-it naljepnica nosi poruku: "Isto kao i vi čekam promjenu, kad se dogodi javite" – s potpisom: "Pasivni građanin". Poruke su ispisane rukom, crvenim markerom, kao podsjetnici na relaciji privatno – javno. Lijepio sam ih po raznim lokacijama po gradu – uglavnom na mjestima gdje svakodnevno fluktuiru velik broj građana: tramvajima, autobusima, telefonskim govornicama, kafićima... Nastojao sam na duhovit način potaknuti svoje sugrađane da se ne prepuštamo malodušju i letargiji te ih podsjetiti da zajedničkim djelovanjem možemo utjecati na stanje u društvu.

The post-it sticker carries the message "Just like you, I am waiting for change; let me know when it happens", signed: "Passive citizen". The messages were hand-written using a red highlighter, as a reminder on the relation private – public.

I placed the stickers across town, mostly in places where a large number of citizens fluctuate daily: trams, buses, phone booths, coffee bars... I tried to use humour to encourage citizens not to give in to the sense of desperation and lethargy, reminding them that with our actions, we can influence the situation in society.







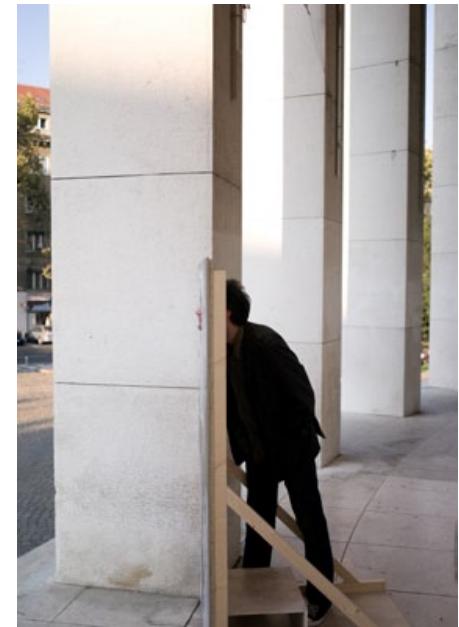
Tijekom godine sudjelovao sam u nekoliko građanskih prosvjeda i prosvjedno-umjetničkih inicijativa: dva prosvjeda u okviru inicijative "Pravo na grad", umjetničkom projektu "Aplauz" Nemanje Cvijanovića i "We Can Run Economy" u sklopu seminara "Tektonski pomaci" udruge WHW.

Throughout the year I participated in several public protests and protest-art initiatives (2 protests related to the "Right to the City" initiative, the art project *Applause* by Nemanja Cvijanović and *We Can Run Economy* project included in the seminar "Tectonic movements" by the WHW curatorial collective).

NA FOTOGRAFIJI "LA RIVOLUZIONE SIAMO NOI", NJEZINA AUTORA JOSEPHA BEUYSA ZATIČEMO U POKRETU, KAO DA JE UPRAVO KRENUO U AKCIJU. ZA IZLOŽBU "SALON REVOLUCIJE" OTISNUO SAM TU FOTOGRAFIJU U DIMENZIJAMA LJUDSKOG TIJELA, A ZATIM JE KAŠIRAO NA POSTAMENT. NA MJESTU NJEGOVOG LICA NAČINIO SAM IZREZ, TAKO DA PROLAZNICI MOGU PROVIRITI KROZ IZREZ, POZIRAJUĆI ZA FOTOGRAFIJU U KOJOJ SE NJIHOOVA LICA POJAVA LJUJU UNUTAR BEUYSOVA LIKA U POKRETU. BUDUĆI DA JE SVAKI ČOVJEK POTENCIJALNI UMJETNIK KOJI U SEBI NOSI SKRIVENU KREATIVNU SNAGU, RAD UPUĆUJE NA IDEJU DA KREATIVNI POJEDINCI UDRUŽENI U POKRET SVOJIM DJELOVANJEM MOGU DOVESTI DO BITNIH DRUŠTVENIH PROMJENA. VIŠE OSLOBOĐENE KREATIVNE ENERGIJE NA SVIM PODRUČJIMA ŽIVOTA ZNAČI I SRETNije DRUŠTVO.



In the photograph *La Rivoluzione Siamo Noi*, we find its author Joseph Beuys in movement, as if he had just sprung into action. For the exhibition *The Salon of Revolution*, I reprinted the photograph in life size, and attached it to a short stand. I cut out a hole in the place of Beuys' face, so that visitors and passers-by could peek through the hole, and pose for a photograph in which their faces appeared inside Beuys' figure in movement. Since every man is a potential artist with hidden creative powers inside, the work pointed to the idea that creative individuals joined together in a movement could lead to significant social changes. More creative energy liberated in all aspects of life entails a happier society.





ISPRED SPLITSKE KATEDRALE NA MJESTU GDJE PRODAJU KIČ UMJETNOST ZA TURISTE, RASPROSTRO SAM CRVENU TKANINU NA KOJU SAM POSTAVIO RIJETKA IZDANJA KNJIGA "MARX ZA POČETNIKE" I "LENJIN ZA POČETNIKE", TISKANIH U BIVŠEM SOCIJALISTIČKOM SISTEMU. KNJIGAMA SAM STAVIO VISOKU CIJENU KOJU NITKO NE BI BIO SPREMAN PLATITI.

IZVIKIVAO SAM PAROLU: "U VRIJEME DEVALVACIJE ISTINSKIH DRUŠTVENIH VRIJEDNOSTI, VRIJEME JE DA SE VRATIMO NA POČETAK. ZATO KUPITE MARXA I LENJINA ZA POČETNIKE! NAVALI NARODE!"

In front of the Split cathedral, at the spot where kitsch art is being sold to tourists, I laid down a red cloth on which I placed rare editions of the books "Marx for Beginners" and "Lenin for Beginners", which had been printed during socialism. I set a high price for the books, which nobody would be willing to pay.

I yelled out the slogan: "In the time of devaluation of true social values, it is time to go back to the beginnings. Therefore, buy your Marx and Lenin for beginners! Act now!"



Grupa mladih povjesničara umjetnosti pokrenula je projekt "Muzej kvarta" koji se odvija po različitim zagrebačkim naseljima.

Pozvali su me da im se pridružim u inicijativi buđenja gradskih spavaonica, kreiranjem raznih kulturnih sadržaja. Osmislili smo radionice koje su uključivale polaznike iz lokalne sredine.

U suradnji s nekolicinom polaznica izvodio sam 3 akcije:

- 1 izradu šablone "aktivni - pasivan građanin" i njezino apliciranje na javnim površinama
- 2 transformaciju grafita nabijenih govorom mržnje u poruke pozitivnih sadržaja
- 3 simboličan protest vožnje biciklom s crvenom zastavom u parku koji je predviđen za rušenje.

Kad su shvatili o čemu se radi, u akciju su se spontano uključili i lokalni mališani.



A group of young art historians initiated the project *Neighbourhood Museum*, which has been taking place in various neighborhoods in Zagreb. They invited me to join their initiative of waking up the tired city sleeping areas, by creating different cultural activities. We made workshops that involved local participants.

In collaboration with several of them, I made three actions:

- 1 making the stencil with the text: "active citizen - passive citizen" and applying it in public spaces
- 2 transforming the graffiti with negative messages into positive ones
- 3 symbolical protest bicycle-ride, carrying a red flag, through a park which is meant to be torn down

When the kids playing in the park realized what the protest was about, they spontaneously joined the action

RADIONICE

Workshops



NA NALJEPNICI JE POZNATI LIK IZ CRTIĆA KOJI NOSI KOMUNISTIČKU ZASTAVU, A ISPOD NJEGA PIŠE "MOLOTOVLJEV KOKTEL". RAD SE REFERIRA NA POVIJEST STUDENTSKIH NEMIRA DILJEM SVIJETA I DOBA GENERACIJA KOJE SU ODRASTALE UZ OVAJ POPULARNI LIK KAO I UZ LJEVIČARSKE I SLOBODARSKE IDEJE.

NALJEPNICE SAM NAMIJENIO UGLAVNOM STUDENTSKOJ POPULACIJI – LIJEPPIO SAM IH PO FAKULTETIMA, STUDENTSKIM DOMOVIMA, MENZAMA I KAFIĆIMA U KOJE ZALAZE STUDENTI.

I made a sticker on which this famous cartoon character is carrying a communist flag and underneath the text reads "Molotov cocktail". This refers to the history of world-wide student protests of generations that grew up watching this cartoon, and were raised with leftist and libertarian ideas.

The stickers were made mostly for the student generation – I put them around colleges, student dorms, cafeterias and student coffee houses.





VRATITE TVORNICE RADNICIMA

Return the factories to workers



**GRAFIT S TEKSTOM "VRATITE TVORNICE RADNICIMA" DOTIČE SE TRANZICIJE
IZ SOCIJALIZMA U KAPITALIZAM I PRETVORBE DRUŠVENOG VLASNIŠTVA
U PRIVATNO. VELIK POSTOTAK RADNIKA U TOJ JE TRANZICIJI IZGUBIO
PRIVILEGIJE KOJE SU POSTOJALE U SOCIJALIZMU, KADA SU IMALI VIŠE
RADNIČKIH PRAVA, BOLJE PLAĆE, I ZNAČAJNIJI GLAS U DRUŠTVU. SVE
TE RADNIČKE OBITELJI KOJE JEDVA PREŽIVLJAVAJU SVJEDOČE DA IM JE
U PRETHODNOM SUSTAVU ŽIVOT BIO BOLJI. (NEKAD SU RADILI 8 SATI, A
DANAS, NAKON POSLA, ZBOG MALE PLAĆE RADE DODATNO KAKO BI MOGLI
PREŽIVJETI I ŠKOLOVATI DJECU.)**

The graffiti "Return the factories to workers" deals with the transition from socialism to capitalism and the shift from social to private ownership. In the transition, a large number of workers lost the privileges that they had enjoyed in socialism: more workers' rights, better salaries, more significant position and visibility in society. All these working families that barely survive today readily claim they were better off in the previous system. (Once they used to work 8 hours, and today, because of low wages, they do extra work after their regular jobs in order to survive and educate their children.)



SLUŠAJUĆI, KAO SREDNJOŠKOLAC, NOVOVALNE POSTPUNK BANDOVE (GANG OF FOUR, THE CLASH, ITD.) INFICIRAO ME DUH SOCIJALNE KRITIKE KOJA JE BILA PRISUTNA U NJIHOVIM PJEŠMAMA: NEOMARKSISTIČKA KRITIKA KONZUMERIZMA, ROBNOG FETIŠIZMA, ZAPADNOG KOLONIJALIZMA, BORBA ZA PRAVA MANJINA I RADNIČKA PRAVA. TIJEKOM GODINA UVIDIO SAM DA TADAŠNJA INFICIRANOST POTREBOM ZA ODGOVORNIJIM I PRAVEDNIJIM DRUŠVENIM SISTEMOM (KONKRETNO BORBOM ZA SVOJA I PRAVA DRUGIH) NE POSUSTAJE KROZ VRIJEME.

TIJEKOM DEVEDESETIH, ŠOKIRAN STRAHOTAMA RATA, SHVATIO SAM DA, AKO KRITIZIRAM DRUGE, MORAM DOSLJEDNO KRENUTI OD SEBE. UPRAVO U TOM PODRUČJU UVIJEK VREBAJU RAZNI DEMONI I MEHANIZMI SAMOZAVARAVANJA, ZBOG ČEGA JE POTREBAN KONSTANTAN RAD NA VLASTITOJ BUDNOSTI I SAMOPROPITIVANJU. ODLUČIO SAM TETOVIRATI RIJEČ 'NEPOSLUŠAN' KOJA ĆE ME SVAKODNEVNO PODSJЕĆATI NA PRINCIPE ŠTO SAM IH SEBI ZADAO. U TOM SMISLU, RIJEČ "NEPOSLUŠAN" NE PODRAZUMIJEVA SAMO THOREAUOVU I GANDHIJEVU "DUŽNOST GRAĐANINA DA BUDE NEPOSLUŠAN" VEĆ I DUŽNOST SVAKOG POJEDINCA DA BUDE NEPOSLUŠAN U ODНОSU NA VLASTITE MEHANIZME SAMOZAVARAVANJA: LIJENOST, KONFORMIZAM, EGOIZAM, SEBIČNOST, STRAH OD AUTORITETA, POHLEPA ITD.

Even when I was a high-school boy, while listening to New Wave post-punk bands (Gang of Four, The Clash...), I was infected by the spirit of social criticism which was evident in their songs: neomarxist criticism of consumerism, product fetishism and Western colonialism and their fight for workers' rights and rights of minorities...

Over time I realized that my desire for a more responsible and more just social system (through the fight for my own and others' rights) was not faltering.

During the nineties, shocked by the horrors of the war, I realized that if I wanted to criticize others I should start from myself; it is exactly here that personal demons and self-deception lurk and there is a need for continuous work on one's vigilance and self-questioning.

I decided to tattoo the word "disobedient" which would be a daily reminder of the principles that I set for myself to follow. In that sense the word "disobedient" does not only encompass Thoreau's and Gandhi's "citizen's duty to be disobedient", but also the duty of every individual to be disobedient in relation to his own mechanisms of self-deception: laziness, conformity, egoism, selfishness, fear of authority, greed etc.









NA AUTOBUSnim i TRAMVAJSKIM STANICAMA ISCRTAVAO SAM SILUETU LJUDSKOG TIJELA, PO UZORU NA CRTANJE POLOŽAJA LJUDSKOG TIJELA TIJEKOM POLICIJSKOG UVIDIJA NA MJESTU UBOJSTVA. PORED TOGA SAM ISPISIVAO GRAFIT "UBILA GA GRIŽNJA SAVJESTI ZBOG PRETVORBENE PLJAČKE", ALUDIRAJUĆI NA ČINJENICU DA SU SE MNOGI POLITIČARI TIJEKOM PRIVATIZACIJE DRUŠTVENOG VLASNIŠTVA OBOGATILI MALVERZACIJAMA, A DA NITKO NIJE ZA TO ODGOVARAO NITI ZAVRŠIO U ZATVORU.



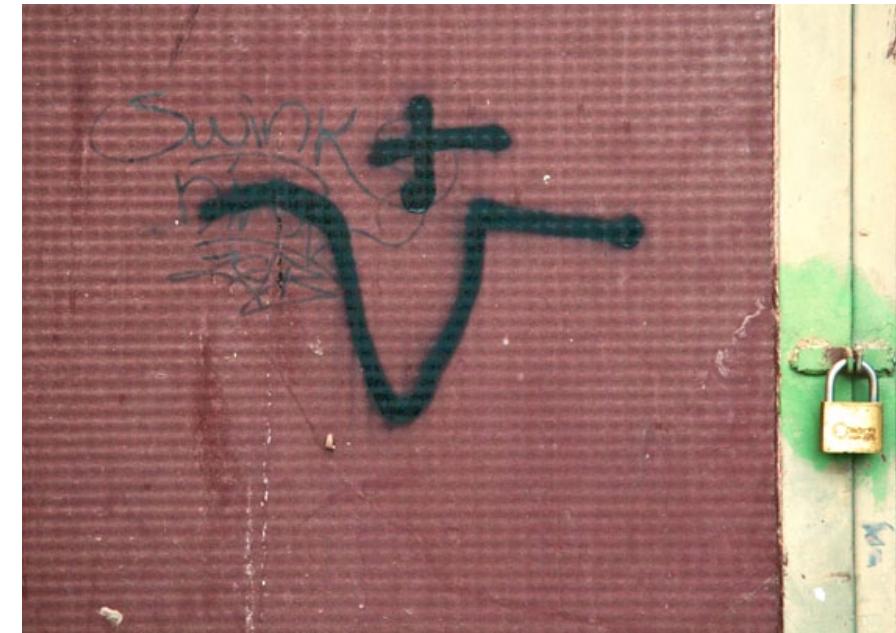
At bus and tram stops, I drew a silhouette of human body, similar to drawings of the position of a human body during police investigation at the crime scene. Next to the drawing, I put the stencil with the sentence: "Killed by guilty conscience because of corruption during privatization", alluding to the fact that many politicians got rich thanks to malversations during the privatisation of public property for which no one has yet taken responsibility or ended in prison.

TIJEKOM SOCIJALIZMA U BIVŠOJ JUGOSLAVIJI NA ZIDOVIMA ZGRADA SU SE MOGLI VIDJETI DUHOVITI, INTELIGENTNI GRAFITI UGLAVNOM POZITIVNOG SADRŽAJA. POSLIJE RATA U HRVATSKOJ 1991.–95. DOŠLO JE DO MASOVNE POJAVE GRAFITA PREPUNIH MRŽNJE, UGLAVNOM NACIONALISTIČKOG I FAŠISTIČKOG KARAKTERA. ODLUČIO SAM TAKVE GRAFITE TRANSFORMIRATI KAKO BI IM DAO POZITIVNA ZNAČENJA. DANU BIH OBILAZIO NASELJA I FOTOGRAFIRAO GRAFITE, KOJE BIH ZATIM NOĆU PREPRAVLJAO.

Wall graffiti during socialism in former Yugoslavia were often witty, intelligent and mostly positive. Following the war in Croatia from 1991 to 1995, there has been an emergence of graffiti rife with hate and negativity, mostly nationalist and fascist in character. I decided to transform those graffiti so that they would have positive meaning. During the day, I would walk around the city and photograph them. Then during the night, I would alter them.







NA NOVČANICE SVIH VRIJEDNOSTI TIJEKOM ČITAVE GODINE ISPISIVAO SAM PORUKU "ODUPRI SE EPIDEMIJI POHLEPE". PORUKA SE ODNOŠI NA VAL KONZUMERIZMA KOJI NAS JE MASOVNO ZAPLJUSNUO TIJEKOM TRANZICIJSKOG PROCESA. TRGOVAČKI CENTRI KREIRAJU NOV NAČIN ŽIVOTA ZAJEDNICE, POSTAJUĆI MJESTO ZABAVE, DOKOLIČARENJA, MJESTO GDJE OBITELJ PROVODI ZAJEDNIČKO VRIJEME... TROŠITI VIŠE NEGO ŠTO SE ZARAĐUJE GRAĐANIMA HRVATSKE POSTAO JE ŽIVOTNI STIL. U OVOJ AKCIJI ISPISOAO SAM 1300 NOVČANICA.



During the whole year, on banknotes of all values I wrote the message "Resist the epidemics of greed". The message refers to the wave of consumerism which had a massive impact on us during the transition process. Shopping malls create a new way of community life by becoming places of fun and pastime, where the whole families spend their time together... Spending more money than one earns has become the lifestyle for the citizens of Croatia. In this action I marked 1300 banknotes.



**POSTAVLJAO SAM KLAUNOVSKE NOSOVE NA SPOMENIKE RAZNIH
POVIJESNIH LIČNOSTI IZ PODRUČJA HRVATSKE KULTURE I ZNANOSTI.
AKCIJU SAM PROVODIO S NAMJEROM BUĐENJA I PROPITIVANJA NAŠEG
KULTURNOG NASLJEĐA I RELATIVNOSTI UVRIJEŽENIH POVIJESNIH
VRIJEDNOSTI.**



I placed the clown-like noses on monuments to various historical figures in the field of Croatian culture and science. I made the action with the intention to awaken and question our cultural heritage and the relativity of accepted historical values.



SVJEDOČIMO SVEOPĆOJ DEKADENCIJI SUVREMENE CIVILIZACIJE, KOJA FUNKCIONIRA PO PRINCIPU 'PROIZVODI, KONZUMIRAJ, BACI!'. ČAK NITI OPASNOST OD POTPUNOG UNIŠTENJA PLANETA ZEMLJE, VEĆINU NJEZINIH ŽITELJA NE POKREĆE NA PROMJENU ŽIVOTNE FILOZOFIJE.
OD NAS ZAVISI KAKO ĆE I HOĆE LI BUDUĆE GENERACIJE ŽIVJETI NA ZEMLJI.

We are witnesses to the prevailing decadence of contemporary civilization, which functions on the principle: 'produce, consume, throw away!'. Even the danger of complete destruction of planet Earth doesn't move most of its citizens to change their life philosophy.

We determine how future generations will live on Earth.







TUŽNI KLAUN SE RASPLAKAO PRIDRUŽIVŠI SE TAKO ŽALOVANJU ZBOG SVJETSKE EKONOMSKE KRIZE.

The sad clown burst into tears, thus joining the mourning over the world economic crisis.

GRUPA STUDENATA ZAGREBAČKE AKADEMIJE LIKOVNIH UMJETNOSTI ORGANIZIRALA JE RADIONICU I IZLOŽBU RADOVA STUDENATA NASTALIH NA RADIONICI. DAN NAKON OTVORENJA RADOVI SU BILI UNIŠTENI. NITKO OD PROFESORA NIJE REAGIRAO S OZBILJNOM INICIJATIVOM DA SE PRONAĐU KRIVCI. S OBZIROM DA JE LOKALNA LIKOVNA SCENA POLARIZIRANA NA TRADICIJALNU (OBJEKTNU/ MODERNISTIČKU) I SUVREMENU UMJETNOST, SMATRAO SAM BITNIM REAGIRATI TAMO GDJE TE PODJELE NE BI TREBALO BITI. NA ZGRADU AKADEMIJE ISPISAO SAM IZJAVU JEDNE OD ZAČETNICA TEORETSKOG PROMIŠLJANJA SUVREMENE UMJETNOSTI U HRVATSKOJ, VERE HORVAT PINTARIĆ, IZREČENU 70-TIH GODINA PROŠLOG STOLJEĆA: "DOSTA NAM JE ŠTAFELAJNOG SNOBIZMA". TIME SAM ŽELIO NAGLASITI DA MEĐU DANAŠNJIM STUDENTIMA POSTOJI BUNT KAO I MEĐU ONIMA KOJI SU PRIPADALI GENERACIJI SEDAMDESETIH. JEDINA REAKCIJA NA MOJU INTERVENCIJU STIGLA JE OD STRANE PROFESORA TIŠLJARA KOJI JE NA SVOJU INSTALACIJU, IZLOŽENU UNUTAR AKADEMIJE NAPISAO: "DOSTA NAM JE ANTIŠTAFELAJNOG SNOBIZMA". DA BIH UKAZAO NA POTREBU POMIRENJA I JEDINSTVA SCENE, POSTAVIO SAM U DVORIŠTE DVije PAROLE: "DOSTA NAM JE UMJETNIČKOG SNOBIZMA" TE PAROLU VLADE MARTEKA: "UMJETNOST NEMA ALTERNATIVE". TIME SAM ŽELIO UKAZATI DA JE JEDINA PODJELA ONA NA UMJETNIKE KOJI PREUZIMaju ODGOVORNOST I ONE KOJI JE NE PREUZIMAJU.

A group of students at the Zagreb Academy of Fine Arts organized an exhibition of works made during the workshop with the Academy's students. A day after the opening the works were destroyed. None of the professors reacted with a serious initiative to find the culprits. Being that the situation on the Zagreb art scene is quite polarized between traditional and contemporary art, I found it important to react there where this division should not exist. On the façade of the academy building I wrote the slogan from the seventies, a quote by one of the founders of theoretical reflections of contemporary art in Croatia, Vera Horvat Pintarić: "We've had enough of the canvas snobbism". By this I meant to suggest that among today's students there still exist ideas of rebellion as among those of the generation of the seventies. The only reaction to my act came from professor Tišljar who made his own installation, exhibited inside the Academy building, on which he wrote: "We've had enough of the anti-canvas snobbism". In order to point to the nature of reconciliation and the non-existence of division, I intervened with two other slogans in the courtyard of the Academy. The first one read: "We've had enough of the art snobbism". The second was a quote by the artist Vlado Martek: "Art has no alternative." The intention of this intervention was to show that the only division that should exist is the differentiation between artists who take responsibility and those who don't.







Skulpturu "Prizemljeno sunce" Ivana Kožarića iz 1971. godine, koja predstavlja simbol dobrobiti i optimizma, prekrio sam crnim platnom u pješački najprometnijoj zagrebačkoj ulici. Protestna gesta upozorava na sveopće 'pomračenje' u našoj državi, kako društveno-političke situacije, tako i kulture i obrazovanja. Akciju sam izveo kao podršku borbi studenata Filozofskog fakulteta protiv komercijalizacije školovanja.

I covered the sculpture *Landed Sun*, a work by the artist Ivan Kožarić from 1971, which symbolizes radiance, well-being and optimism, with black cloth in the action performed during the day, in the most crowded pedestrian street in the centre of Zagreb.

The protest gesture warns about the overall state of 'eclipse' in our society, what with regards to the socio-political situation, as with regards to culture and education.

The action was performed as the support to the students of the Faculty of Philosophy and their rebellion against the commercialization of education.







ZAMOLIO SAM VLADU MARTEKA – POTAKNUT NJEGOVIM POZNATIM AKCIJAMA „ČITAJTE PJESEME“ (HÖLDERLINA, RIMBAUDA, MALLARMÉA, TRAKLA, MANDELJŠTAMA, PESSOE, CELANA) – DA IZABERE PO JEDNU PJEŠMU OD TIH SEDAM (NJEMU NAJZNAČAJNIJIH) PJEŠNIKA.

OTISNUO SAM IZABRANU POEZIJU NA CRVENIM PAPIRIMA I OD NJIH NAPRAVIO PAPIRNE AVIONE KOJE SAM POTOM BACAO S KROVA ‘MAMUTICE’ – NAJVEĆE I NAJNASTANJENIJE ZGRADE SAGRAĐENE U PERIODU SOCIJALIZMA U ZAGREBU.

I asked Vlado Martek, inspired by his well-known actions „Read the poetry of“ (Hölderlin, Rimbaud, Mallarmé, Trakl, Mandeljštam, Pessoa, Celan), to select one poem by each of the seven – in the opinion of Vlado Martek, most relevant – poets.

I printed the selected poetry on red papers and made paper airplanes which I then threw from the rooftop of the “Mamutica” (“the Giant”) building – the largest and the most populated building, made in the period of socialism in Zagreb.



CRVENA ESKADRILA (slobodan let poezije)

Red escadrille (the free flight of poetry)





'MRIJETI TI ĆEŠ KAD POČNEŠ SAM U IDEALE SVOJE SUMNJATI.'

S.S. Kranjčević

UMJETNIČKA INTERVENCIJA IZVEDENA JE KAO PODRŠKA STUDENTSKOJ BLOKADI FILOZOFSKOG FAKULTETA (TRAVANJ–SVIBANJ, 2009.) I NJIHOVU INICIJATIVI ZA BESPLATNO OBRAZOVANJE. SPOMENIK HRVATSKOM Pjesniku SILVIJU STRAHIMIRU KRANJČEVICU (1865.–1908.) U SEBI ISPREPLIĆE RAZLIČITE POVIESNE KONOTACIJE I ZNAČENJA, NO USMJERENA K IDEALIMA OSTVARIVANJA SLOBODE KROZ OBRAZOVANJE NARODA. SKULPTURA JE ISKORIŠTENA KAO POLJE U KOJE JE MOGUĆE UPISATI NOVA ZNAČENJA, A UMJETNIČKA INTERVENCIJA POSTAJE PARADIGMA BORBE, AKTIVIZMA I INTELEKTUALNE POBUNE. CRVENE NITI KOJIMA JE SKULPTURA POVEZANA SA ZGRADOM FILOZOFSKOG FAKULTETA PREDSTAVLJaju SIMBOLIČKE SILNICE KOJE VUKU KA STUDENTSKOJ REVOLUCIJI. CRVENA, BOJA PREPUNA SIMBOLIČKIH ZNAČENJA, NIJE ODABRANA KAO NOSITELJICA IDEOLOŠKIH ASOCIJACIJA, VEĆ KAO BOJA KOJA PREDSTAVLJA ŽIVOTNU ENERGIJU, MLADOST, POBINU I STRAST.

ZNANJE NARODU, ZNANJE OSLOBAĐA!



„You will die once you start doubting your own ideals“.

S.S. Kranjčević

The intervention was performed as support to the student blockade of the Faculty of Philosophy in Zagreb and their initiative for free education. With the intention to remind of certain historical ideals, the intervention brought attention to the monument to Croatian poet Silvije Strahimir Kranjčević (1865–1908), which contains various historical connotations and meanings, but which are all directed towards the ideals of achieving freedom through education of the people.

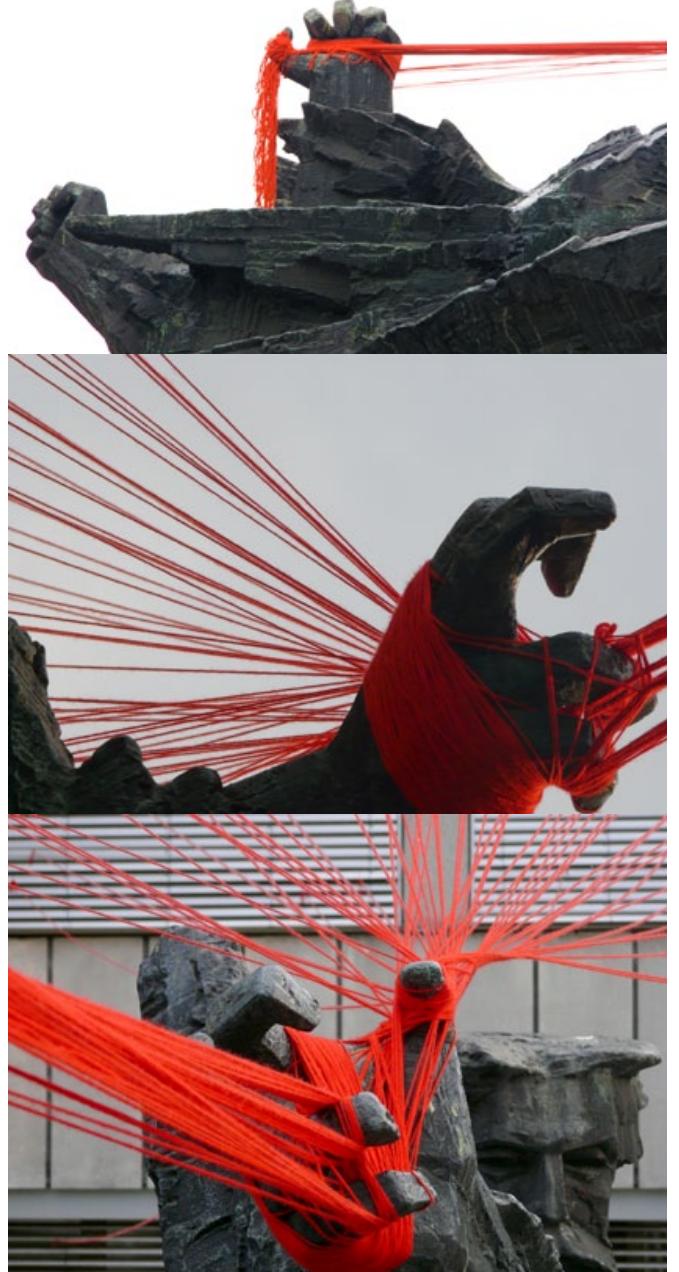
The sculpture was used as the field in which it is possible to insert new meaning, while the artistic intervention became the paradigm of struggle, activism and intellectual rebellion. The red threads connecting the sculpture with the faculty building symbolize the forces leading towards the student revolution. The red color, filled with symbolic meaning, was not chosen as the carrier of ideological associations, but as the color representing life energy, youth, rebellion and passion. Knowledge to the people! Knowledge is liberation!





TANKA CRVENA NIT

Thin red thread





Izvodeći akciju s grafitima u naselju gdje se provodi masovna stanogradnja, naišao sam na električnu trafostanicu koju je radnik oslikao otiscima zamazanih ruku. Fascinirala me ta jednostavna likovna gesta.

U ova teška vremena za radnike, odlučio sam ostaviti takav otisak ruke, tamo gdje bi se tim problemom najviše trebalo baviti – na zgradu Hrvatskog sabora.

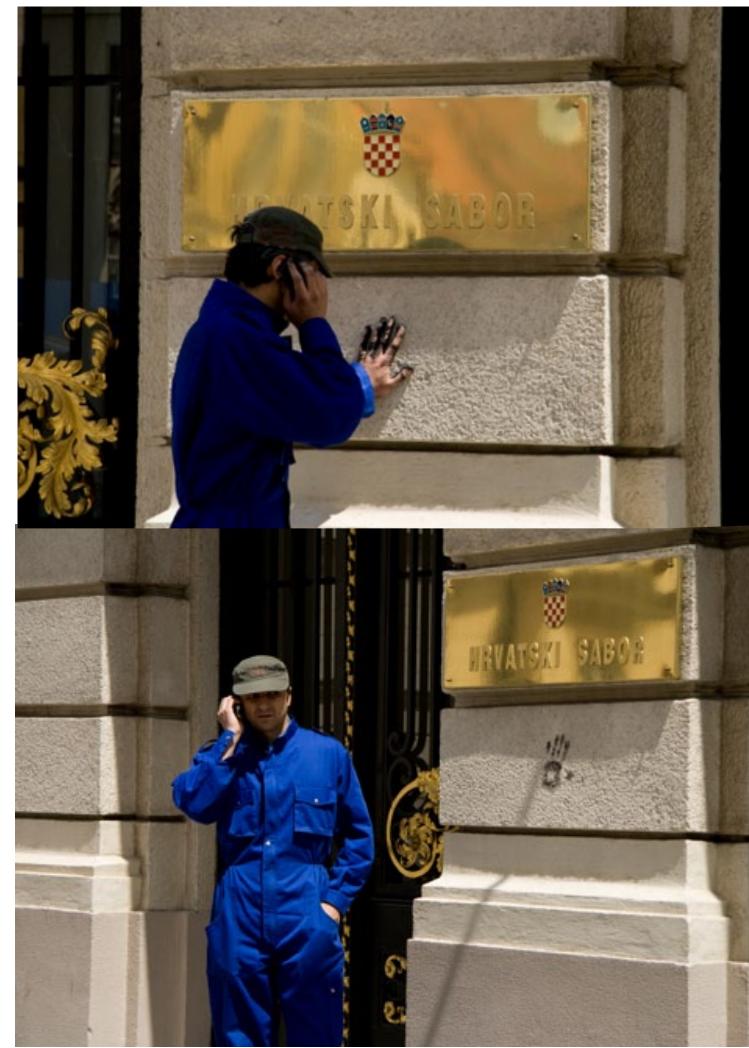
Radničke ruke, iako umazane ostaju čiste, za razliku od "prljavih" ruku ovdašnjih političara, koji su malverzacijama kapitalizirali svoje pozicije moći, i definitivno se udaljili od radnika koje bi trebali zastupati.

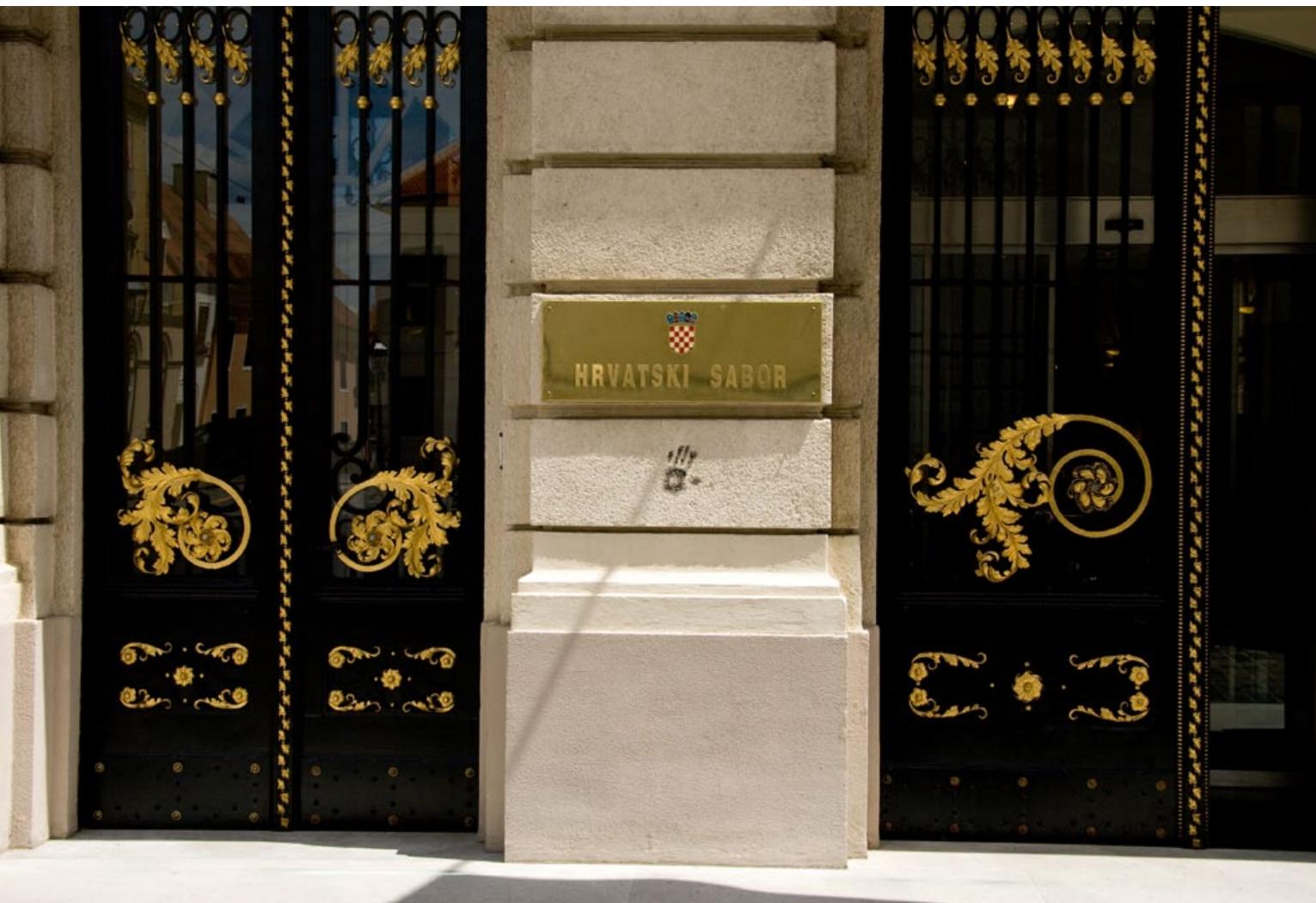
While performing the action with graffiti in the neighbourhood where mass apartment construction is taking place, I saw an electricity station, on which traces of a worker's hand were printed all over. I was fascinated by this simple visual gesture.

In these times, which are hard for workers, I decided to leave such a hand-print at the place where this problem should be discussed the most - the building of the Croatian Parliament.

Workers' hands, although dirty, remain clean, in contrast with the 'dirty' hands of local politicians who capitalized their positions of power by corruption, distancing themselves definitively from the workers which they are supposed to represent.







Projekt 366 rituala oslobođanja nastao je na poziv i u produkciji Galerije Miroslav Kraljević, u okviru projekta Land of Human Rights. The project 366 liberation rituals was commissioned and produced by Galerija Miroslav Kraljević, in the framework of the project Land of Human Rights.

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Galerija Miroslav Kraljević

Kustosice / Curators:

Ivana Bago | Antonia Majača

Asistentica kustosica / Assistant curator:

Ana Kutleša

Postav izložbe / Exhibition set-up:

Ivana Bago | Antonia Majača

Tehnička realizacija / Technical realization:

William Linn

Producija svih akcija g-mk, osim dolje navedenog / All actions produced by g-mk, except:

Male lekcije citata / Little quotes lessons:

Subversive film festival; Zagreb, Dopust - tjedan performansa, Split / Dopust - Performance Week, Split; Centar za kulturnu dekontaminaciju, Beograd / Center for Cultural Decontamination, Belgrade; Spaport, Banja Luka; Muzej suvremene umjetnosti Istre, Pula / Musem of Contemporary Art Istria, Pula

Čitajte Marteka / Read Martek & Post-it:

Operacija grad 2008 / Operation:city (BLOK, Kontejner)

Tanka crvena nit / Thin read thread & Pomračenje sunca / Sun eclipse:

Festival prvih (Studio Artless)

Male kontemplativne akcije / Small contemplative actions:

Art radionica Lazareti / Art Workshop Lazareti

Radionice / Workshops & Crvena eskadrila / Red escadrille:

Udruga mladih muzeologa Kontraakcija (Muzej kvarta) / Association of young museologists "Kontraakcija" (Neighbourhood Museum)

Intervencija Tanka crvena nit ostvarena je u koautorstvu s Vladimirom Tatomirom / Thin red thread was realized in co-authorship with Vladimir Tatomir

Asistenti pri realizaciji projekta / Assistents in the realization of the project: Vladimir Tatomir, Marko Pašalić, Božidar Katić
 Oblikovanje šablone (Grižnja savjesti, Tvornice radnicima), oblikovanje naljepnice (Mickey Mouse i Molotovljev koktel), dizajn billboarda (Interpretacija) / design of the stencil (Guilty conscience, factories to the workers), design of the sticker (Mickey Mouse and Molotov cocktail), billboard design (Interpretation): Damir Gamulin
 Dizajn naljepnice (Post-it) / design of the sticker (Post-it): Dean Dragosavac Ruta, dizajn šablone / design of the stencil (Make love not art): Marko Pašalić

Fotografije iz uvoda / Photographs from the introductory text:
Fedja Klarić (str/p 9); Joško Ponoš (str/p 18); Boris Cvjetanović (str/p 10, 20); Mare Milin (str/p 12, 22); Jasenko Rasol (str/p 14, 24)

Fotografije akcija / Photographs of the actions:

Vladimir Tatomir (str/p 49, 50, 51, 53, 54, 55, 84, 85, 89, 98, 99, 102, 120, 121, 131, 132/133, 134, 135, 148, 149, 154, 155, 169, 170, 171, 172/173, 184, 185, 186); Igor Grubić (str/p 45, 46, 47, 57, 58/59, 60, 61, 62, 63, 64, 65, 73, 74, 75, 77, 78, 79, 80/81, 82, 87, 88, 93, 94, 96/97, 100/101, 103, 104, 105, 106, 107, 108, 111, 112, 118, 121, 122, 123, 124, 125, 127, 128, 129, 136, 137, 139, 140, 141, 142, 143, 146, 147, 157, 158, 159, 164/165, 175, 179, 180/181, 183); Milica Tomić (str/p 61); Đurdica Bjelošević (str/p 62, 63); Boris Hnatjuk (str/p 66, 69); Tomislav Turković (str/p 69); Lovro Čepelak (str/p 67, 70/71); Miro Ploj (str/p 60, 95); Zela Luša (str/p 90); Nenad Porobić (str/p 92); Ivana Biočina (str/p 94, 95); Vladimir Tupanjac (str/p 91, 94); Sandra Grubić (str/p 109, 176); Marko Ercegović (str/p 113, 137); Božidar Katić (str/p 115, 116, 117); Marijeta Karlović (str/p 151, 152/153); Bernard Čović (str/p 160, 166); Marko Jandrić (str/p 162, 163, 167, 184, 187); Jana Fabijanić (str/p 174, 178); Zdravko Popović (str/p 177)

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Šubićeva 29, 10 000 Zagreb

info@g-mk.hr

www.g-mk.hr

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DeLVe

Institute for Duration, Location and Variables /

Institut za mjesto, trajanje i varijable

info@delve.hr

www.delve.hr



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