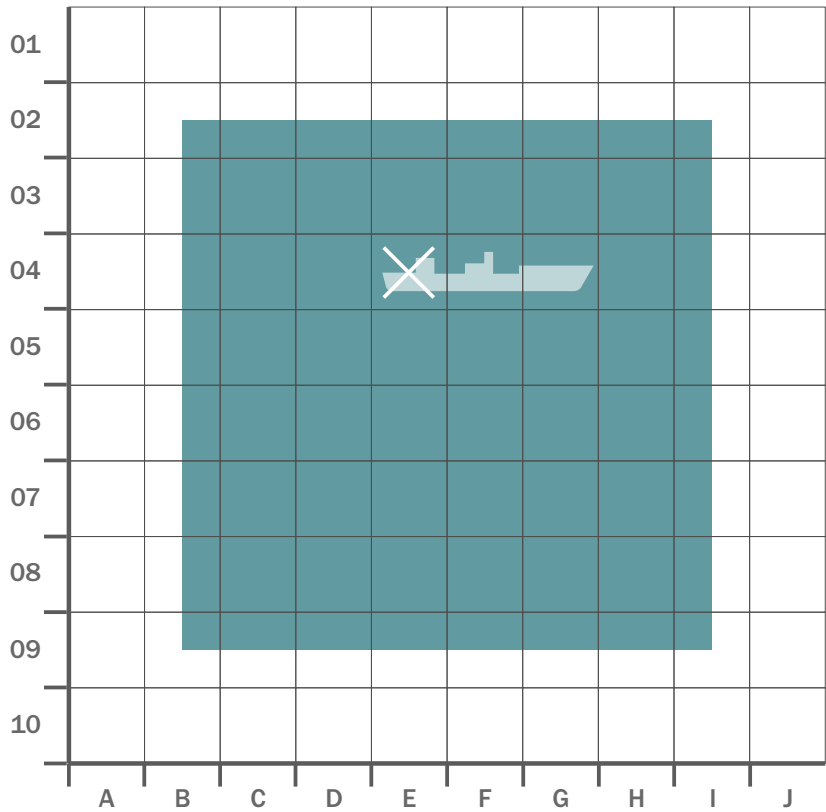




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UrbanFestival 2008

UrbanFestival 2008

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KAKO ŽALIMO... HOW WE REGRET...

HOW WE REGRET...

Vesna Vuković

Urbanfestival 2008

"This poet is unsatisfied, even melancholic. But his melancholy arises from routine. Because to fall into routine means to sacrifice one's idiosyncrasies, to give up the gift of rejecting. This is precisely what makes us melancholic... And there is no greater routine than the irony which raises the dough of private thinking like yeast."

This is how Walter Benjamin wrote about Kästner in his essay on the melancholy of the left. Today, more than ever, it appears that this phenomenon is omnipresent and decisive. In any case, the losses in our time are manifold and numerous: the downfall of socialist projects, of the society as a whole, as a project, the disappearance of work and class, the loss of a viable alternative to the political economy of capitalism... On the wave of these losses, others also float: today we have no feeling for an international, or even local, community, no belief in the truth of the social order. Thus, we suffer with a feeling not only of a lost historical moment, not only of lost theoretical and empirical attunement, but also with a feeling of a lost way of life and of a lost direction of pursuit.

The melancholic person is devoted to the "world of things", which suggests a certain logic of fetishism that is contained in the logic of melancholy. Thus we have more love for our passions and reasons, for our analyses and beliefs, than for the existing world that we are purportedly trying to change. Because all too often we are tied more to a certain political analysis or ideal – or even to the failure or collapse of this ideal – than to grabbing the opportunity for a radical change in the present. Melancholy doesn't help us to cope with the future, but a creative melancholy may uncover some of the fantasies of the epoch, and in these fantasies a possible future is also born.

When we circulated this sort of a call for participation on the UrbanFestival, we were interested, among other things also because of the anniversary we are marking, to open this issue in the art field, that is, in the domain of imagination, where feelings of loss aren't tied to the real world, but where imagination's creative spring is renewed, where we are allowed to think unburdened by these losses. Chosen artists have made research visits to Zagreb, and the works that have resulted from this are their insights into the local milieu, its regrets, losses, roundabout routes and possible directions.

KAKO ŽALIMO...

Vesna Vuković

Urbanfestival 2008

«Ovaj je pjesnik nezadovoljan, čak štoviše melankoličan. No njegova melankolija nastaje iz rutine. Jer upasti u rutinu znači žrtvovati svoje idiosinkrazije, odreći se dara da se odbija. Upravo nas to čini melankoličnima... A nema veće rutine od ironije koja dizano tijesto privatnog mišljenja diže poput praška za pecivo.»

Ovako Walter Benjamin piše o Kāstneru u eseju o melankoliji ljevice. Danas nam se, više nego ikad, čini da je ovaj fenomen sveprisutan i odlučujući. U svakom slučaju, mnogostruki su i brojni gubitci u našem vremenu: raspad socijalističkih projekata, društva kao cjeline, kao projekta, nestanak rada i klase, gubitak održive alternative političkoj ekonomiji kapitalizma... Na valu ovih gubitaka plove i ostali: danas nemamo osjećaja za međunarodnu, pa ni lokalnu, zajednicu, nemamo uvjerenja u istinu društvenog poretka. Stoga patimo ne samo s osjećajem izgubljenog povijesnog trenutka, ne samo izgubljene teorijske i empirijske usklađenosti, već i izgubljenog načina života i izgubljenog smjera potrage.

Melankolik je odan «svijetu stvari», što sugerira određenu logiku fetišizma sadržanu u logici melankolije. Tako više volimo naše strasti i razloge, naše analize i uvjerenja, nego što volimo postojeći svijet koji navodno nastojimo promijeniti. Jer smo prečesto više vezani uz određenu političku analizu ili ideal—pa čak i za neuspjeh ili slom tog ideala—nego za to da zgrabimo mogućnosti za radikalnu promjenu u sadašnjosti. Melankolija nam ne pomaže da izađemo na kraj s budućnošću, ali kreativna melankolija možda otkriva neke fantazije epohe, a u tim se fantazijama rađa i moguća budućnost.

Uputivši ovakav poziv na sudjelovanje na UrbanFestivalu zanimalo nas je, između ostalog i zbog godišnjice koju obilježavamo, otvoriti ovu temu u umjetničkom polju, dakle u području imaginacije u kojem se osjećaji gubitka ne vezuju uz stvarni svijet, već se tu obnavlja njeno kreativno vrelo, tu nam je dopušteno da razmišljamo neopterećeni ovim gubiticima. Odabrani umjetnici boravili su u istraživačkim posjetima Zagrebu, a nastali radovi njihovi su uvidi u lokalnu sredinu, njena žaljenja, gubitke, stranputice i moguće smjerove.

To run late

Leonardo Kovačević

*Sieh, nun heisst es zusammen ertragen
Stückwerk und Teile, als sei es das Ganze.
Dir helfen wird schwer sein.*
Rilke

The wave paused, and then drew out again, sighing like a sleeper whose breath comes and goes unconsciously. Thus begins the novel *Waves* by Virginia Woolf, the peak of the literary articulation of subjectivity and its temporalness. If it is also in this novel that the first sentences conceal the formula of the whole work, then they point us to the anachronistic synchronicity of the human and the natural, or, more precisely, in the context of the novel itself, to the correspondence of the emancipated life of human voices and the sound of sea breeze, all the way to complete fictional merging. It is well known that *Waves* is the culmination of Woolf's literary invention, seeking to disembody the characters' consciousness and free their vibrating voice. Transposing the life of the consciousness into the temporal indeterminate, into the structural belatedness we call anachrony, seems to represent for Virginia Woolf a kind of resistance, above all a resistance to a temporalness whose "spirit" is always the effect of some hegemony. In short: a resistance to the temporalness of mourning.

But, let us first turn things upside down. Mourning is always mourning for a time, for *too late, too early, too short, never* or – *always*. Impossible to get out of it, or to make it eternity. To stretch a moment (of happiness) to infinity, or to turn an infinity (of pain) into a moment. But, between these two extreme temptations, there is a third one, exactly in between: to find the "right moment" for something. The search for the "right moment" (of love, of a work, of death, etc.) may be the most present form of the "misunderstanding" with time. However, writers such as Woolf, Proust or Rilke have based the temporalness of their characters' thinking, action and feeling precisely on the absence of this "right moment", heedless of actuality or timeliness. There Proust reminds us of the *incurable imperfection in the very being of the present*, thus invoking Augustine's attempt to *cure* the concept of the present, dividing it into the past, the future and the present. At first sight we might say it's a theology of time, but Augustine isn't looking so much for the redemption of the present in eternity. *The Confessions* outweigh the *City of God*. The idea of time is more substantially concise in the personal work than in the work of theory/theology. And this idea is epitomised in the sentence over which precisely the anxiety of untimeliness hovers: *sero te amavi. I started to love you too late*, says Augustine, not pointing to a simple fact of biography, but condensing the truth of

Kasniti

Leonardo Kovačević

*Sieh, nun heisst es zusammen ertragen
Stückwerk und Teile, als sei es das Ganze.
Dir helfen wird schwer sein.*
Rilke

Val se zaustavio a potom opet ispružio, uzdišući poput spavača čiji dah dolazi i odlazi nesvjesno. Tako počinje roman *Valovi* Virginije Woolf koji predstavlja vrhunac književne artikulacije subjektivnosti i njezine vremenitosti. Ako i u ovom romanu prve rečenice skrivaju formulu čitavog djela, onda nas one upućuju na anakronu sinkronost ljudskog i prirodnog, ili točnije, u kontekstu samog romana, na podudarnost osamostaljenog života ljudskih glasova i zvuka morskog povjetarca sve do potpunog fikcionalnog stapanja. Poznato je da *Valovi* predstavljaju kulminaciju Woolfine književne invencije u pokušaju da se svijest likova rastjelovi i oslobodi njihov vibrirajući glas. Premještanje života svijesti u vremensku nedeterminiranost, u strukturalnu zakašnjelost koju nazivamo anakronijom, kao da za Virginiju Woolf predstavlja neku vrstu otpora, i to prije svega otpora jednoj vremenitosti čiji je "duh" uvijek učinak neke hegemonije. Ukratko, otpor vremenitosti žalovanja.

No, okrenimo najprije stvari naopako. Žalovanje je uvijek žalovanje za vremenom, za *prekasno, prerano, prekratko, nikada* ili – *uvijek*. U nemogućnosti da se iz njega izađe ili da ga se pretvori u vječnost. Da se trenutak (sreće) rastegne u beskonačnost ili beskonačnost (boli) preobrazi u trenutak. No, između tih dviju krajnjih kušnji, postoji jedna treća koja se nalazi točno između njih: da se nađe "pravi trenutak" za nešto. Potraga za "pravim trenutkom" (ljubavi, djela, smrti, itd.) možda predstavlja najprisutniji oblik "nesporazuma" s vremenom. No, upravo su na odsutnosti tog "pravog trenutka" moderni pisci, poput Woolf, Prousta ili Rilkea, utemeljili vremenitost mišljenja, djelovanja i osjećanja svojih likova ne mareći za aktualnost i pravovremenost. Proust pritom podsjeća na *neizlječivu nesavršenost u samom biću sadašnjosti*, prizivajući nam time Augustinov pokušaj *izlječenja* pojma sadašnjosti koji je dijeli na prošlu, *buduću i sadašnju*. Teologija vremena, mogli bismo reći na prvi pogled, no Augustin ne traga toliko za iskupljenjem sadašnjosti u vječnosti. *Ispovijesti* pretežu nad *Božjim gradom*. Ideja vremena pregnantnije je sažeta u djelu osobne naravi, nego u teorijskom/teološkom djelu. A ta ideja sažeta je u rečenici nad kojom lebdi upravo strepnja nepravovremenosti: *sero te amavi. Prekasno sam te zavolio*, kaže Augustin, ne ukazujući time na jednostavnu biografsku činjenicu, nego sažimajući istinu afektivnog, ljubavnog vremena. Preuzimajući tu formulu u svom autobiografskom djelu *Circumfession*, Derrida je tumači kao nužnu

an affective time, of a time of love. Taking over this formula for his autobiographical work *Circumfession*, Derrida interprets it as the necessary belatedness of every love, as its very condition and proof of its displacement. *Sero te amavi* – this formula which can just as well mean *I loved you too briefly* – simultaneously points to two things: the inevitability of longing for the moment of the condition of love to turn into eternity, but also the awareness of lovers that their condition takes them somewhere else, to some other time, some other plane. Thus, the formula is ambiguous, and so becomes a kind of hieroglyph: it simultaneously signifies the impossible state and the way out, the liberation from it. In short, running late isn't just the problem, it is also the way out of the problem. Its solution.

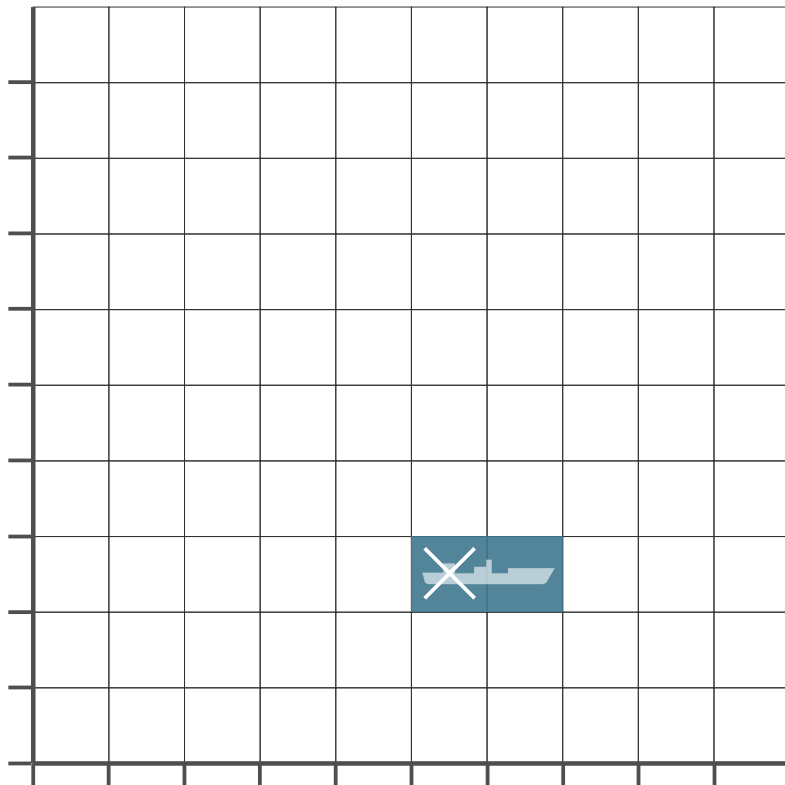
Let's set things on their feet once again. "Objectively", social time is inevitably a time of hegemony, time appropriated from the "progressive forces" (if we are Walter Benjamin's pupils), which make up what is called the "spirit of the times". The main principle of this spirit is timeliness and actuality. Respecting these principles today is the sole criterion of what makes us "contemporaries". Mourning becomes the ubiquitous feeling, which arises from lagging behind, from catching the "right moment", from the absence of temporal fulfillment or the untimely completion of the commenced. Resistance to this secular-eschatological time has been the same from Augustine to today's "uncontemporary considerations": running late as the production of heterotopia. To run late means, namely, to always be somewhere else, somewhere other than time, in *contretemps*. In a time without an aim, a goal, that is, without redemption, without claims to eternity. But to be late without remorse – without resisting the experienced or the experience of a meeting. Finally, to accept the consequences of a journey.

In the end, Virginia Woolf's sleeper on the shore reminds us that there is no time other than the individual one. A time of anything, of anyone, for anything. And if common time exists, it doesn't have its own place, nor its own way of existing. Thus, there is no reason to interrupt what we have commenced in the name of "actuality". The answer to mourning is – to continue.

zakašnjelost svake ljubavi, kao sam njezin uvjet i kao dokaz njezine izmještenosti. *Sero te amavi* – ta formula koja isto tako može značiti *prekratko sam te volio* – upućuje istodobno na dvije stvari: neizbježnost čežnje da se trenutak ljubavnog stanja pretvori u vječnost, ali i svijest ljubavnika da ih njihovo stanje odvodi negdje drugdje, u neko drugdje vrijeme, ravan. Formula je dakle dvosmislena i zato postaje nekom vrstom hijeroglifa: ona istodobno označava nemoguće stanje i izlazak, oslobođenje od njega. Ukratko, kašnjenje nije samo problem, ono je i izlaz iz problema. Njegovo rješenje.

Postavimo stvari opet na noge. "Objektivno", društveno vrijeme neizbježno je vrijeme hegemonije, vrijeme prisvojeno od "progresivnih snaga" (ako smo učenici Waltera Benjamina) koje tvore ono što se zove "duhom vremena". Glavno načelo toga duha je pravovremenost i aktualnost. Poštivanje tih načela danas je jedini kriterij onoga što nas čini "suvremenicima". Žalovanje postaje sveprisutnim osjećajem koji proizlazi iz kaskanja, hvatanja "pravog trenutka", iz odsutnosti vremenskog ispunjenja ili nepravovremenog dovršavanja započetog. Otpor tom sekularno-eshatološkom vremenu isti je od Augustina do današnjih "nesuvremenih razmatranja": kašnjenje kao proizvodnja heterotopije. Kasniti znači naime uvijek biti negdje drugdje, drugdje od vremena, u *contretemps*. U vremenu bez svrhe, cilja, odnosno otkupljenja, bez pretenzija na vječnost. Ali kasniti bez kaskanja – bez protivljenja doživljenome ili iskustvu nekog susreta. Prihvatiti naposljetku posljedice nekog putovanja.

Spavač na obali Virginije Woolf podsjeća na kraju da nema drugog vremena osim onog pojedinačnog. Vrijeme bilo čega, bilo koga, za bilo što. A ako postoji zajedničko vrijeme, ono nema vlastito mjesto ni vlastiti način postojanja. Nema dakle razloga da se u ime "aktualnosti" prekine ono što smo započeli. Odgovor na žalovanje glasi – nastaviti.



UGROŽENA ČESTICA **ENDANGERED PARTICLE**

Barbara Blasin

PUNI KRUG **GOING FULL CYCLE**

Elke Krasny

ENDANGERED PARTICLE

Barbara Blasin

Croatia

exhibition / display windows in the town centre
fashion show / Oktogon passage

The alliance between tourism and photography is strong and steady, and their connections numerous and multiple. In the heart of this alliance lie appropriation (of places, persons, of the past) and distancing (reality always and inevitably gets prettied up, and every attempt at intervention euthanised). The work "Endangered Particle" explores the conspiratorial link between these two modern activities, and in sudden turnabouts breaks the continuum of their persistence. (...)

Vesna Vuković

The "Endangered Particle" project begun with a series of photographs of burnt-down landscapes in five touristic localities on the Adriatic coast (the islands of Biševo and Hvar, Učka mountain, the Dubrovnik hinterland and the island of Šolta). The photographs were taken in the period between 2003 and 2007 (tracing the changes and recovery of some, and new destructions of other localities). In cooperation with the ecological organisation Dolphin's Dream the project will continue with an exhibition, promotion and production of a trial series of objects necessary for summer vacation, primarily the popular flip-flops, bearing images from the photographs of burnt down areas. Places burned with extensive tourism would in this way become a tourist product, while the income from the sales of these objects would be designated for the afforestation of one or more burned areas.

Barbara Blasin, by vocation and education a graphic designer (graduated Design at the Architecture Faculty in Zagreb), is also a successful photographer. She participated in numerous group exhibitions and festivals, and also had several solo exhibitions. She is a regular participant of UrbanFestival, where her most prominent project was featured, the *Women's Guide to Zagreb* (with co-author Igor Marković).

Project realised through the ClubTure platform. **clubture**^{CT}

UGROŽENA ČESTICA

Barbara Blasin

Hrvatska

izložba / izlozi u centru grada
modna revija / prolaz Oktogon

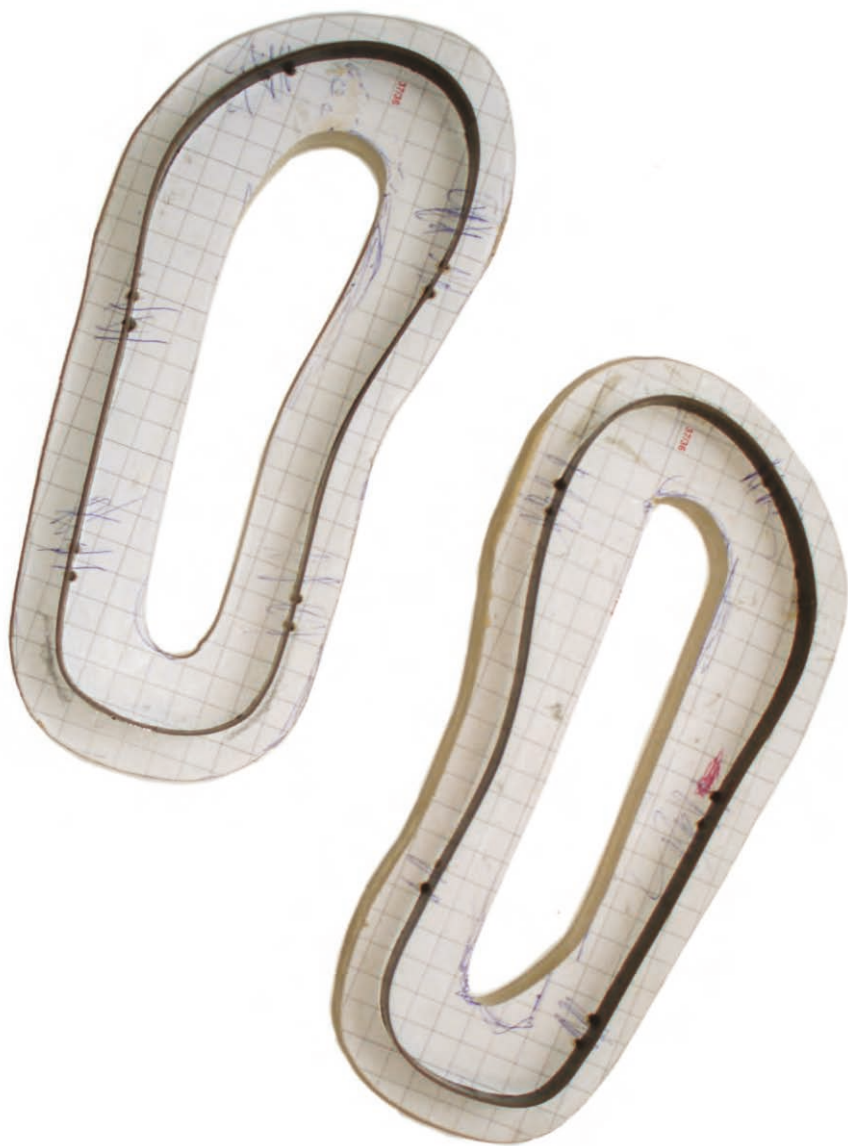
Savez turizma i fotografije čvrst je i postojan, a njihove veze brojne i višestruke. U srcu toga saveza je prisvajanje (mjesto, osoba, prošlosti) i distanciranje (stvarnost se u konačnici uvijek i neumitno uljepšava, a svaki pokušaj intervencije eutanizira). Rad "Ugrožena čestica" istražuje zavjereničku vezu ovih dvaju modernih aktivnosti, iznenadnim obratima prekida kontinuum njihove postojanosti.

Vesna Vuković

Projekt „Ugrožena čestica” započeo je serijom fotografija izgorenih pejzaža na pet turističkih lokaliteta jadranske obale (otok Biševo, otok Hvar, Učka, zaleđe Dubrovnika i otok Šolta), snimanih u periodu od 2003-2007. (prateći promjene i oporavak jednih te nova uništenja drugih lokaliteta). U suradnji s ekološkom udrugom Dupinov san projekt se nastavlja izložbom, promocijom i produkcijom probne serije predmeta neophodnih za ljetni odmor, ponajprije popularnih japanki s apliciranim fotografijama izgorenih područja. Mjesta opožarena ekstenzivnim turizmom na ovaj način postaju turistički proizvod, a dio prihoda od prodaje ovakvih predmeta bio bi namijenjen za pošumljavanje jednog ili više opožarenih područja.

Barbara Blasin, grafička dizajnerica po vokaciji i obrazovanju (diploma Studija dizajna na Arhitektonskom fakultetu) uspješno se bavi i fotografijom. Sudjelovala je na brojnim grupnim izložbama i festivalima, a imala je i više samostalnih izložbi. Česta je gošća UrbanFestivala, gdje je predstavljen i njen najzapaženiji projekt *Ženski vodič kroz Zagreb* (uz suautora Igora Markovića).

Program je realiziran kroz platformu ClubTure. **clubture**^{CT}



Puni krug

Elke Krasny

Ugrožena čestica / Barbara Blasin

Priroda kao neiscrpna zaliha, kao trajno svjež i samoobnovljiv izvor istoga, takva priroda više ne postoji. Ljudski rod nije sklon promjenama. S obzirom na to da smo zaokupljeni stvaranjem sve kraćeg ciklusa potrošnje i zauzimanjem ishitrena stava da se sve može reproducirati, jednostavno smo previdjeli da je prirodi već »istekao rok trajanja«. Postali smo post-prirodna bića. Nekoć posve jasno razgraničenje između nedirnete prirode i ljudske kulture postalo je hibridno, zbog čega jedno ugrožava drugo. Stoga se iznova suočavamo s velikom temom odnosa prirode i kulture što je protkan delikatnom niti socijalnoga. Svi smo svjedoci procesa koji je ljudima prešao u naviku, potrošnje prirode. Tema je utoliko ozbiljnija jer nije riječ samo o borbi za opstanak, nego i o etičkim problemima: priznavanju krivnje i preuzimanju odgovornosti.

Umjetnica Barbara Blasin svom silom zaranja u sve te kompleksne i istodobno isprepletene probleme povezujući »javni prostor prirode« s »javnim prostorom mišljenja«. Jednim potezom zahvaća odnos javnog i prirode, proizvodnje i potrošnje slika. Svojim projektom *Ugrožena čestica* ona propituje i istodobno predočava tamnu stranu sunčanih dana. Pritom pronicljivo, a katkad sa sjetom i boli, u iskrivljenoj dijalektičkoj spirali, otkriva nuspojave potrošnje krajolika i nuspojave vlastitog djelovanja, odnosno izlaska iz sigurnog umjetničkog djelokruga zaštićenih izložbenih prostora, s obzirom na to da je umjetnost za nju (među ostalim) sredstvo senzibiliziranja javnosti i društvene promjene. Slijedimo li Michela de Certeaua i članke koje je napisao nedugo poslije kraha studentskog pokreta 1968, pred nama je predodžba o tome kako se promjena može misliti i dogoditi – »Znanje se može promijeniti iskustvom. Kako može doći do promjene? Kako sunce može izaći u novom danu?« (de Certeau, 1997: 31)

Kad sam se prvi put susrela s Barbarom Blasin, govorila mi je o svom projektu evocirajući sablasne prizore plamtećih požara duž Jadranske obale. Suvremeno iskustvo prirode više nije idilično, više nije sublimno, nego programiran segment industrije turizma. Prateći trag ekološke pogubnosti turizma umjetnica je 2003. počela i nastavila do 2007. godine dokumentirati pet lokaliteta koji su bili teško zahvaćeni i poharani požarima: Biševo, Hvar, Šoltu, Učku i dubrovačko zaleđe. Posljedica masovnog turizma i njegova poraznog utjecaja na prirodu su vatrene stihije koje buknu uslijed suše. Ono što preostane su zgarišta. Barbara Blasin je počela dokumentirati te krajolike te snimila ciklus panoramskih fotografija kojima propituje tradicionalnu estetiku percepcije krajolika i otvara nove perspektive dijalektike ljepote i

Going Full Cycle

Elke Krasny

Endangered Particle / Barbara Blasin

Nature as an inexhaustible supply, as a permanently fresh and self-regenerating source of more of the same, namely nature, is no longer. Mankind is not an innovative species. Being busy with the production of an ever accelerating cycle of consumption, which speeds up the formation of an attitude regarding everything as re-producible, we simply overlook that nature is already 'past its sell-by date'. We have become post-natural creatures. The once so clearly marked demarcations between wild nature and human culture have reached a state of hybridization endangering each other. Once more we are back to tackling the big issues: nature and culture with the thinning thread of the social woven in-between. We are all witnesses to the process of what has become humanity's second nature, the consumption of nature. To make it an even bigger issue, it is not only a question of physical survival, but an ethical question, a question of acknowledging guilt and taking responsibility.

Artist Barbara Blasin plunges full force into all these highly complex and at the same time intricately interrelated issues linking the 'public space of nature' to the 'public space of thinking'. In one move, she captures the relationship between the public and nature, between image production and image consumption. With her project *Endangered Particle* she questions and at the same time produces the dark side of sunny days. In doing so, she shrewdly and, at times, dolefully and hurtfully reveals the side effects of landscape consumption and, in a twisted dialectic spiral, the side effects of her own doing, of her leaving behind the sheltered realm of art work in protected art spaces, since she uses her art making (also, but not only) as a tool of public awareness and social change. If we follow Michel de Certeau and his writings in the wake of a shattered moment in 1968 we are confronted with the way change can be thought of and how it come about - "Knowledge can change with experience. How can change come about? How can the sun rise on a new day?" (de Certeau 1997: 31)

When first meeting Barbara Blasin, she tells me about her project, invoking ghostly images of burning fires along the Adriatic coast. The contemporary experience of nature is not the idyllic any more, not the sublime any more, but the pre-packaged fragment of the tourism industry. Following the devastating ecological footprint of tourism, Blasin set out in 2003, and continued through 2007, to document five different places, that were severely hit and devastated by fires: Biševo, Hvar, Šolta, Učka as well as the hinterland of



Dubrovnik. The aftermath of mass-tourism and its massive impact on nature lies in the outbreak of wild fires due to lack of water. What is left behind, is burnt soil. Blasin set out to document these landscapes and has captured them in a series of panoramic photographs challenging the traditional aesthetics of landscape perception and opening new vistas on the dialectics of beauty and destruction, innocence and guilt. "What do pictures Want?" To follow the question raised by W.J.T. Mitchell in his book of the same title, we have to ask ourselves, what are these images in their disturbing and fragile existence doing? It is the rawness of hurt nature that fills these panoramic views of devastated landscapes with a yearning and a desire for change, but at the same time, and that is indeed rather disconcerting, there is calmness, stillness and beauty in the frozen moments of the aftermath of fire. They lie there for the eye of the beholder and ask us to make something of them. The legacy of the looked-at-ness of nature, and nature transformed into landscape by human activity, and of the human gaze culturizing it via perception is a long and well researched one. And these landscapes are so real that one falls into the visual trap of distancing oneself from them by pushing them away into the unreal. It is only an image we soothingly murmur to ourselves. It is a striking image, but it is beautiful we whisper, knowing, deep inside, that we are lying to ourselves, that the beauty is one that will not let us be still but make us squirm in our car seats, our airplane seats, our deck chairs at the beach. "In short, we are stuck with our magical, premodern attitudes towards objects, especially pictures, (...) Art historians may "know" that the pictures they study are only material objects that have been marked with colours and shapes, but they frequently talk and act as if pictures had feeling, will, consciousness, agency and desire." (Mitchell 2005: 31)

Returning to the conversation at the table in a coffee house in Zagreb, late that evening, Barbara Blasin did not only speak about her going to the Adriatic coast and taking pictures, but dwelled on the other side of her project. It is not 'simply' or 'only' about documentation, about photography, not only 'art' in a certain sense, but about how we can make a change, about an absolute engagement with the questions raised by her work on different levels. The way she explains it, she intends to go beyond documentation, she strives to put the people into the picture as a strategy to make her work more memorable, to let it have a lasting impact and a growing awareness of cause and effect. She speaks of beach accessories and flip-flops. One striking image created through her words that never left my mind ever since is that of tourists putting on specially designed flip-flops. The images on these flip-flops are fragments of her panoramic views of burnt landscape. The people, who - through their very presence sent the coastline into aridity and eventually led to the outbreak of fires - are innocently putting on their newly purchased flip-flops. By stepping into them, they literally stand on the images of their bad conscience, of their guilt. They stand, not awed by the view, but covering it up with the soles of their feet, mixing recognition and shame, blending bad conscience and hiding it under the carpet. By dialectically flipping and flopping, they, we, might be led to stand; in doing so they might be led to stand up to their own footsteps, to face the responsibility in the acts of tourism. Barbara Blasin said that she wants to put guilt on tourists' feet. "Every advertising executive knows that some images, to use the trade jargon, "have legs" - that is, they seem to have a surprising capacity to

pustošenja, nevinosti i krivnje. »Što slike žele?« Da bismo shvatili pitanje koje W. J. T. Mitchell postavlja u knjizi istoga naslova, moramo se zapitati što te slike u svom nemirnom i nestalnom životu čine? Surovost ranjene prirode ispunja te panorame opustošenih krajolika čežnjom i žudnjom za promjenom, no istodobno u tim statičnim prizorima zgarišta nalazimo hladnokrvnost, mir i ljepotu što unosi popriličnu pomutnju. Nalaze se pred promatračevim očima i traže nas da s njima nešto učinimo. Ta je tradicija *gledanosti* (looked-at-ness) prirode, čovjekove potrebe da je preobrazi u krajolik, odnosno netremice gleda kako bi je opažanjem kultivirao, duga i dobro istražena. A ti se krajolici doimaju tako stvarnima da nasjedamo na privid i pokušavamo se od njih distancirati potiskujući ih u nestvarno. To je samo prizor, mrmļjamo sami sebi utješno. Prizor je potresan, ali lijep, šapćemo premda duboko u sebi znamo da se zavaravamo, da nam ta ljepota neće dopustiti da se smirimo, nego nas natjerati da se meškoljimo u automobilskim i avionskim sjedalima, ležaljka na plaži. »Ukratko, ustrajemo na našim poganskim, premodernim stavovima prema predmetima, osobito prema slikama (...) Povjesničari umjetnosti možda 'znaju' da su slike koje proučavaju tek materijalni objekti određeni bojama i oblicima, ali često govore i ponašaju se kao da slike imaju osjećaje, volju, svijest, duh i žudnju.« (Mitchell, 2005: 31)

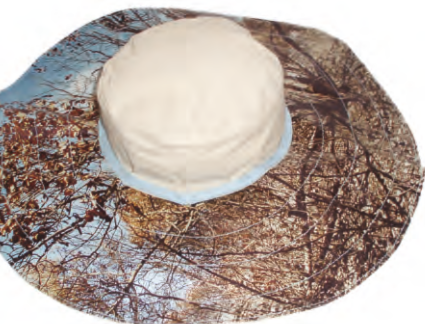
Vratimo se prisjećanju na razgovor za stolom zagrebačkog kafića. Kasnije te večeri Barbara Blasin nije govorila samo o svojim odlascima na Jadransku obalu i fotografiranju, nego se usredotočila na drugu stranu svojeg projekta. Ne radi se »jednostavno« ili »samo« o dokumentiranju, o fotografiji, o »umjetnosti« u stanovitom smislu, nego o tome kako možemo pridonijeti promjeni, o potpunom angažmanu vezanom uz probleme koje njezin rad načinje na različitim razinama. Prema njezinu tumačenju, namjera joj je nadići dokumentacijsku razinu, ona nastoji uključiti zajednicu kako bi njezin rad ostavio dublji trag, omogućiti mu trajan utjecaj i podizati svijest o uzročnosti. Govori o potrepštinama za plažu i japankama. Predočava dojmljivu sliku na koju otada neprestano mislim: turisti koji obuvaju posebno oblikovane japanke. Na tim su japankama tiskani panoramski motivi opožarenih krajolika. Ljudi – koji su svojom prisutnošću na obali izazvali sušu, a naposljetku i doveli do izbijanja požara – nevino obuvaju nove japanke. Kad ih obuju oni doslovce stoje na prizorima svoje grižnje savjesti, svoje krivnje. Stoje, nisu prestrašeni prizorom jer ga prekrivaju tabanima, a prepoznavanje i sram se prožimaju, upisuju krivnju i skrivaju je pod tepihom. Dijalektički klepet japanki mogao bi ih, jednako kao i nas, navesti da zastanemo; mogli bi se suočiti s vlastitim tragom, osvijestiti turističku odgovornost. Prema vlastitim riječima Barbara Blasin želi da stopala turista nalegnu na krivnju. »Svi kreativni direktori marketinških agencija znaju da su neki prizori, da upotrijebimo jezik struke, 'hiroviti' – to jest, čini se da imaju začudnu mogućnost preusmjeriti reklamnu kampanju i dovesti do neočekivanih obrata, kao da imaju vlastitu inteligenciju i cilj.« (Mitchell 2005: 31)

No, hoće li japanke udovoljiti postavljenom zahtjevu? Hoće li biti neudobni potplati, hoće li otkriti gdje žuljaju i, što je još važnije, zašto, odnosno biti shvaćene kao neobičan, ali neizazovan predmet, još jedan komad sitnog inventara kojim turisti bezglavo i bezbrižno tapkaju plažom, uzimajući zdravo za gotovo da neće ponestati vode, da će sunce dovijeka sjati i da se nebeski svod neće srušiti.









generate new directions and surprising twists in an ad campaign, as if they had an intelligence and purposiveness of their own." (Mitchell 2005: 31)

But will the flip-flops stand up to their designated task? Will they play the part of the uncomfortable foot companion, will they lead to knowing where the shoe pinches – and even more importantly why – or will they be turned into extraordinary, but harmless accessories, into just another asset of tourists mindlessly and carelessly flipping and flopping to the beach taking for granted that the water does not run out, that the sun eternally shines and the sky does not fall.

The points, connections and relationships opened up by *Endangered Particle* do not stop with the production of flip-flops, and other beach accessories, such as beach bags, beach towels or beach mats, but puts another spin to them, to let them take a crucial and decisive role in the reforestation. The proceeds of all the accessories sold should feed into planting forest seedlings as well as olives on the Adriatic coast. Teaming up with the Dolphin's Dream ecological association Blasin joins forces with their project GREEN as well as [BLOK] as part of the UrbanFestival 2008 in order to make things public. So far 8.000 seedlings of stone pine and 7.000 seedlings of olives were already planted. The designer products are designed to be socially responsible and ecologically correct. As a model it sounds too good to be true. On closer inspection though, the implications on art and consumption, public responsibility and, last but not least, innocence, are not so easily dismissed and, on some levels, hard to decipher. To make it an even bigger issue and bring together all the parties involved, the goal of the project lies in establishing a cooperation of the responsible actors in different sectors: the art, economy, state institutions, responsible for both the protection of the environment as well as the economic development, and non-governmental, civic organisations on national and local levels - and last but not least "prosumers" and behind them (or in front of them) the idea of the public. Part of the money generated through the sale of the beach accessories would flow back into the regions burned in the fires. Extensive tourism could meet extensive tourism.

"This way, the consumer chain from tourism as one of the causes of summer fires, to tourists as consumers whose purchasing makes them participants in the restoration of affected areas, would be closed" (in: program booklet UrbanFestival 2008).

One more time, I find myself late at night with Barbara Blasin in Zagreb, this time circling in a car through the almost empty streets. The issue of innocence lingers, reveals the underlying tensions and conflicts in the model project. Does the intention lose its innocence by supporting consumerism or does the model have the power to subvert, mimic, turn around the model of consumerism and make good use of it. There is no simple answer to this. The answer lies in the act of doing "The crisis accused nature itself - indeed, the possibility of representations that otherwise assure the coherence of social exchanges." (de Certeau 1997: 33) If art moves from its podiums and pedestals, from its walls and clean gallery floors, into the public realm - and it has been mingling with the public for quite a while now – it tends to get changed, for worse or

Ideje i relacije koje *Ugrožena čestica* uspostavlja ne iscrpljuju se proizvodnjom japanki i drugih rekvizita za plažu, poput torbi, ručnika ili ležaljki, nego dobivaju nov zamah prepustivši im ključnu ulogu u pošumljavanju požarišta. Prihod od prodaje svih rekvizita trebao bi biti uložen u sadnju šuma i maslinika na Jadranskoj obali. Kako bi doprla do javnosti, umjetnica uspostavlja suradnju s ekološkom udrugom Dupinov san, njihovim projektom ZELENO, kao i s BLOK-om u okviru UrbanFestivala 2008. Dosad je već posađeno 8 000 sadnica pinije i 7 000 sadnica masline. Dizajnerski proizvodi su oblikovani da budu društveno korisni i ekološki prihvatljivi. Model zvuči predobro da bi bio istinit. Međutim, kad se pomnije razmotre umjetničke, potrošačke i etičke implikacije te naposljetku, ali ne i manje važno, implikacija nedužnosti, nije ih lako osporiti i dokučiti na nekim razinama. Podignemo li sve na višu razinu i okupimo sve uključene, cilj ovog projekta je uspostaviti suradnju odgovornih aktera iz različitih područja: umjetnosti, privrede, državnih tijela, koji su podjednako odgovorni za zaštitu okoliša i privredni razvoj, te nevladinih udruga na nacionalnoj i lokalnoj razini – a naposljetku još i »pro-zumenata« i pretpostavimo im (ili im podredimo) ideju javnosti. Dio novca prikupljena prodajom rekvizita za plažu bio bi reinvestiran u regije koje su poharane požarima. Masovni bi se turizam mogao suočiti s masovnim turizmom.

»Na ovaj bi način bio zatvoren lanac potrošnje od turizma kao jednog od uzroka ljetnih požara, do turista kao potrošača čije ih kupovanje čini sudionicima u obnavljanju pogođenih područja« (iz programske knjižice UrbanFestivala 2008).

Još jednom se kasno navečer nalazim s Barbarom Blasin u Zagrebu, ovaj put kružimo autom gotovo praznim ulicama. Pitanje nevinosti visi u zraku, otkriva napetosti i sukobe koji leže u osnovi projekta. Gubi li projekt svoju naivnost i podupire konzumerizam ili ima moć potkopati, prigušiti, preoblikovati konzumeristički model i učiniti ga korisnim? Na to pitanje nema jednostavnog odgovora. Odgovor leži u činu djelovanja »Kriza je optužila samu prirodu – štoviše, mogućnost reprezentacija koje inače osiguravaju koherenciju društvenih razmjena.« (de Certeau 1997: 33) Ako se umjetnost odmakne od svojih podija i pijedestala, od svojih zidova i čistih podova galerija i prijeđe u javnu sferu – a već se prilično dugo miješa s javnim – ona teži promjeni, nagore ili nabolje: da postane neuredna, puna mrlja, hibridna i zbrkana. Ovdje je razgovor koji smo vodile u noćnoj vožnji počeo kružiti: nevinost i čistoća nasuprot učešću i krivnji. Jesmo li krivi jer sudjelujemo ili smo krivi zbog toga što se ne miješamo? Opet, nema jednostavnog odgovora, jedino nam djelovanje može pomoći da se nosimo s promjenjivim uvjetima i upletenim sudionicima. Ono što će *Ugrožena čestica* dokazati jest tvrdnja da umjetnost uistinu može učiniti razliku, ali ako pokušava promijeniti društveni i prirodni krajolik, i sama mora biti spremna mijenjati se. Radi se o »punom krugu«, kako zamišljeno zaključuje Barbara Blasin. Pred njenim japankama i drugima potreptinama za plažu još je dug put, no bez obzira na neizvjesnost, to je istodobno i stabilan segment projekta, pa bismo mogli predmodernim, gotovo čarobnim kombiniranjem moći predmeta i slike uskratiti dopuštenje da ih se olako »pro-zumira«, zadržavajući ostatak otpora i krivnje koji će se prilljepiti o potplate koje su dodirnuti.

for better: messy, stained, hybrid, mixed. That's where the conversation in the nighttime car drive started going in cycles: innocence and pureness versus involvement and guilt. Do we become guilty by involvement or do we become guilty by not involving ourselves? Again, there is no simple way out, only the doing will tell us how to cope with hybrid conditions between and with all actors involved. What *Endangered Particle* is about to prove is the fact that art can indeed make a difference, but while transforming the social and the natural landscape, art itself has to bear the consequences of being transformed in the act. It is about "going full cycle" as Barbara Blasin wistfully concludes. Her flip-flops, and other beach accessories, still have a long way to go, but fragile as they are, they are also sturdy and might, through the pre-modern, almost magic act of the power of object and image combined, withhold their permission of being all too easily presumed, maintaining a rest of resistance and guilt that will both cling to the soles they touched.

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Urša Raukar, Janja Sesar, Ognjen Strpić, Ljiljana Zagorac
musicians: Stanko Kovačić, Danijel Maoduš
speaker: Mario Kovač
needlewoman and fashion expert: Daria Hasan
dressing room: B.a.B.e. office





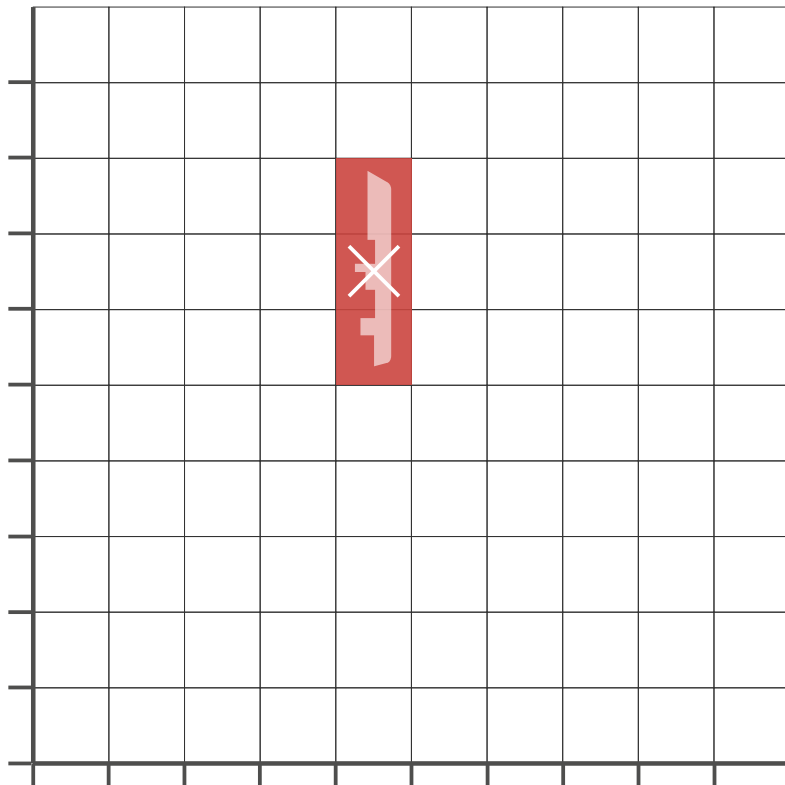
zahvale

manekeni: Lana Đaković, Ivan Filipović,
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Urša Raukar, Janja Sesar, Ognjen Strpić, Ljiljana Zagorac
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švelja i modni ekspert: Daria Hasan
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SKRIVENI GRAD HIDDEN CITY

Vered Dror

**VIDIMO, ALI SMO SLIJEPI, SLIJEPI SMO, ALI VIDIMO
WE SEE BUT WE ARE BLIND, WE ARE BLIND, BUT WE SEE**

Rosana Ratkovčić

HIDDEN CITY

Vered Dror

Israel

action / streets of Zagreb

Does the city regret something? If yes, then how? What form are its stories contained in? How can we discover its secrets? What are the secret links between the inhabitants of the city and the stories and places it regrets for?

In the beginning of April, a classified ad was published, inviting readers to anonymously tell their story, to point to the aspects of the city, which we purposely refuse to face. These stories have been the take-off spot for a narrative written in Braille around the streets of Zagreb. The stories have thus become something that can be touched.

Hidden city seeks to offer a new way of reading unseen and unrecognised elements of the city, elements that bear the memory of the town's pulse. The Braille alphabet demands that language be touched, that knowledge be perceived through the body. Graffiti in Braille is like an inaudible howl of the untouched. *Hidden city* seeks to tell the stories of hidden events that people mostly choose to never face.

Vered Dror graduated from the School of Visual Theatre in Jerusalem and the School of Body Theatre in Tel Aviv, where she lives and works. In her work, she deals with issues of identity, using various media, which she combines with performing arts in order to create site-specific works.

To her, creating artworks in public space means the possibility of speaking in another tongue, it opens up a possibility for her to remove the cover from ordinary everyday things, to create extraordinary situations that speak to a society of its condition, and thus to open dialogue about that which is common. Her work demands the occupation of public space for that of private memory.

SKRIVENI GRAD

Vered Dror

Izrael

akcija / zagrebačke ulice

Žali li grad za nečim? Ako da, kako? U kojem su obliku sadržane njegove priče? Kako možemo otkriti njegove tajne? Koje su to tajne veze između stanovnika grada i priča i mjesta za kojima žali?

Početkom travnja objavljen je mali oglas kojim se pozivaju čitatelji da anonimno ispričaju svoju priču, ukažu na aspekte grada s kojima se namjerno ne suočavamo. Te priče bile su polazište za narativ ispisan Braillevim pismom po ulicama Zagreba. Tako su priče postale nešto što se može dodirnuti.

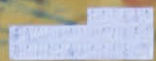
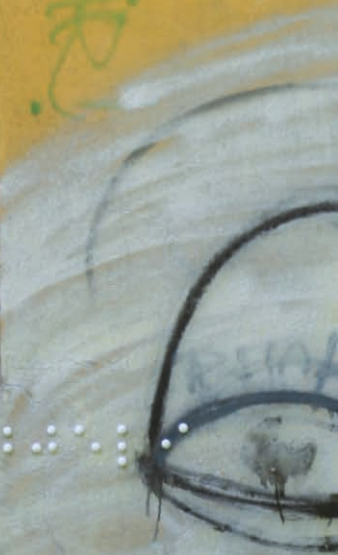
Skriveni grad želi ponuditi nov način čitanja neviđenih i nepriznatih elemenata grada, elemenata koji nose memoriju gradskoga pulsa. Brailleovo pismo traži da se jezik dotiče, da se znanje percipira tijelom. Grafit na Brailleovom pismu je poput nečujnog urlika nedodirnuto. *Skriveni grad* želi ispričati priče skrivenih događaja s kojima se ljudi uglavnom biraju ne suočiti.

Vered Dror diplomirala je na School of Visual Theatre u Jeruzalemu i School of Body Theatre u Tel Avivu, gdje živi i radi. U svom radu bavi se pitanjima identiteta koristeći razne medije koje kombinira s izvedbenim umjetnostima kako bi stvorila site-specific radove.

Stvaranje umjetničkih radova u javnom prostoru za nju znači mogućnost govora drugim jezikom, ono omogućuje da skine pokrov s običnih svakodnevnih stvari, kreira izvanredne situacije koje govore društvu o njegovom stanju te tako otvara dijalog o zajedničkome. Njen rad zahtijeva zauzimanje prostora za privatnu memoriju u javnome.







15 DE

Vidimo, ali smo slijepi, slijepi smo, ali vidimo

Rosana Ratkovčić

Skriveni grad / Vered Dror

Vrijeme u kojem živimo napreduje u osvješćivanju stereotipa jezične diskriminacije, čije su žrtve u našoj kulturi obično žene, crnci, Cigani, i svi ostali kojima je dominantni bjelački patrijarhalni poredak dodijelio marginalne pozicije. U ovu skupinu pripadaju i slijepi osobe. Slijepilo se još u *Novom Zavjetu* koristi kao parabola ljudske gluposti, koja je time u zapadnoj kršćanskoj civilizaciji duboko usađena u kolektivnoj svijesti. Matej u svom *Evandjelju* bilježi da je Isus o farizejima rekao: »Slijepi su, vođe slijepima! A ako slijepac slijepca vodi oba će u jamu pasti.« (Mat. 15:12-19) Ova parabola našla je mjesto i u umjetnosti, a jedna od njezinih najpoznatijih likovnih predstava je slika Petera Brueghela starijeg iz 1586. godine, gdje je u duhu sjevernjačkog realizma prikazana kolona slijepaca koja se kreće prema jami u dnu prizora. Koliko je moje poznavanje islamske mistične poezije, slijepilo kao metafora gluposti i neprepoznavanja istine prisutna je i u muslimanskoj kulturi. Kako se autorica ovog rada, koja dolazi iz Izraela, također koristi metaforom slijepila kao neznanja i nerazumijevanja, pokazuje se da ona nije strana ni židovskoj kulturi.

Gledanje i viđenje vjerojatno je osnovni oblik komunikacije ljudskog društva. Otrcana je, ali vjerodostojna izreka da slika vrijedi tisuću riječi. Privilegirani smo sposobnošću viđenja, koju prihvaćamo kao samorazumljivu, dok su slijepi osobe iz ovog poretka komunikacije isključene i puno im je teže pronaći svoje mjesto u njemu. Ispričavam se svim slijepim osobama zbog tog uobičajenog korištenja metafore slijepila kao metafore ne fizičkog, već mentalnog hendikepa, koja je tako postala ishodište i ovog teksta.

Za razumijevanje različitih slojeva značenja rada *Skriveni grad* koji je izraelska umjetnica Vered Dror predstavila na UrbanFestivalu 2008, trebamo se vratiti na simboliku novozavjetne parabole i snagu koju zbog svog biblijskog ishodišta ima u zapadnoj kulturi.

Autorica je, kako sama kaže, željela istražiti tajne i skrivene priče stanovnika Zagreba i pokazati ih pisane Brailleovim pismom koje za čitanje ne zahtjeva vizualnu već taktilnu percepciju, pa tako tajne iskazane u ovom obliku zadržavaju dimenziju skrivenosti. U svojim istraživanjima Zagreba autorica otkriva da je među grafitima na gradskim fasadama velik broj kukastih križeva i drugih motiva nacističke i fašističke simbolike, što uzima kao polazište svog rada za UrbanFestival.

We See but We are Blind, We are Blind, but We See

Rosana Ratkovčić

Hidden city / Vered Dror

The time in which we live is progressing in its awareness of the stereotypes of language discrimination, whose victims in our culture are commonly women, black people, Gypsies, and all those to whom the dominant white patriarchal order has meted out marginal positions. Blind people also belong to this group. Already in the New Testament, blindness is used as a parable of human stupidity, which has thereby become deeply ingrained in the collective unconscious in the Western Catholic civilisation. In his gospel, Matthew notes that of the pharisees Jesus said: "...they are blind guides. And if the blind lead the blind, both will fall into a pit." (Matt. 15:12-19) This parable has found its place in art as well, and one of its most renowned visual representations is the painting by Pieter Brueghel senior from 1586, where, in the spirit of northern realism, a file of blind men is shown, moving towards a pit in the bottom of the scene. As far as my knowledge of Islamic mystic poetry goes, blindness as a metaphor for stupidity and non-recognition of the truth is just as present in the Muslim culture. As the author of this work, who comes from Israel, also uses the metaphor of blindness as ignorance and lack of understanding, it appears that it isn't unknown to the Jewish culture either.

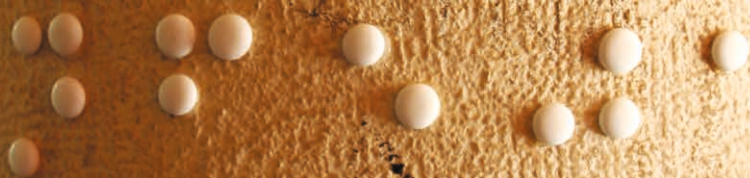
Looking and seeing is probably the basic form of communication of human society. It is a worn-out but believable adage that an image is worth a thousand words. We are privileged by our capacity of sight, which we take for granted, while blind persons are excluded from this system of communication, and find it much harder to find their place in it. I apologise to all blind persons for this common usage of the metaphor of blindness as a metaphor not for physical, but mental handicap, which has thus become the origin of this text as well.

In order to understand the different layers of meaning of the work *Hidden City*, which the Israeli artist Vered Dror has presented at the UrbanFestival 2008, we need to return to the symbolism of the parable from the New Testament, and the force it carries in the Western culture due to its Biblical origin.

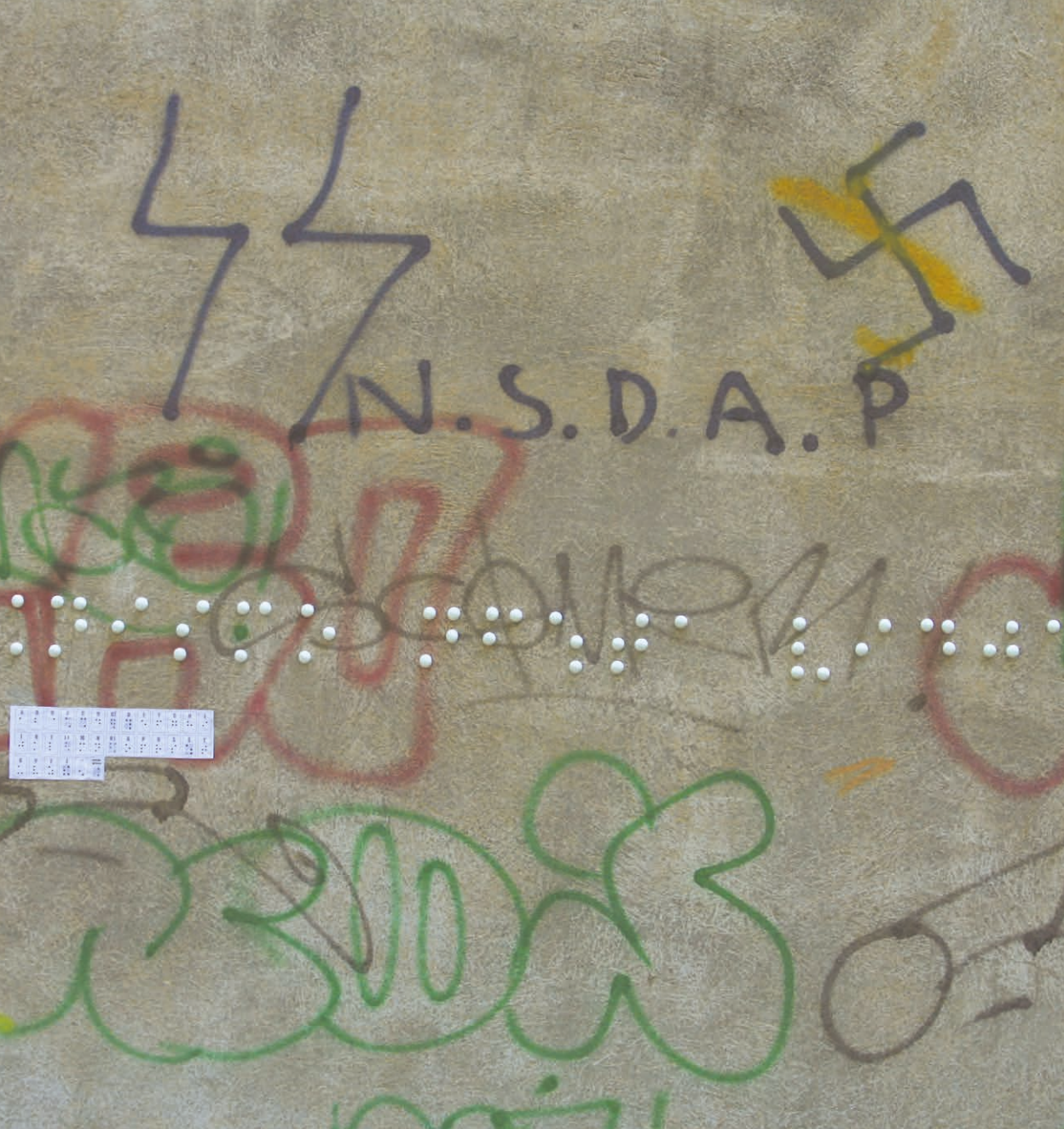
In her own words, the author wanted to explore the secret and hidden stories of Zagreb's inhabitants, and display them written in Braille, which requires not only visual, but tactile perception in order to be



Love



A	B	C	C						
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J	K	L	LI	M	N	NJ	O	P	
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Rad *Skriveni grad* osmišljen je u formi razgovora, gdje jedan sugovornik pita drugoga da li je vidio kukasti križ, a ovaj odgovara da nije vidio ništa. Ovi dijalozi ispisani su Brailleovim pismom na različitim lokacijama u gradu na kojima se već nalaze grafiti, a među tim grafitima prisutni su i kukasti križevi. Pokraj natpisa dodane su i tablice sa znakovnim vrijednostima Brailleva pisma koje omogućavaju čitanje natpisa onima koji ovo pismo ne poznaju. Upotreba Brailleova pisma pokazuje da se radi o razgovoru slijepaca, ali upotreba glagola »vidjeti« objašnjava da se radi o mentalnom, a ne o fizičkom slijepilu. Autorica nas tako stavlja na verbalnu Moebiusovu traku gdje se vrtimo u krugu po istoj petlji na kojoj su obje strane jednake. Vidimo, ali smo slijepi, slijepi smo, ali vidimo. Jedino se razlikuje natpis koji se nalazi uz stepenice koje vode na Gornji grad, kao mjesto na kojem se nalaze središnji prostori hrvatske vlade, gdje jedan sugovornik pita drugoga: »Kamo idemo«, a ovaj odgovara: »Vjeruj mi, ja ću ti pokazati put.« Tu se opet vraćamo na biblijsku parabolu o slijepcu koji vodi slijepce, pa završavaju u jami, što je još naglašeno smještanjem ovog natpisa na zid stepeništa. Stepenice uvijek mogu voditi u dva smjera, gore i dolje, pa nam ostaje da odlučimo u kojem ćemo smjeru čitati ovu poruku.

Napisani na gradskim površinama koje su već prekrivene grafitima, natpisi Vered Dror postaju sastavni dio gradske grafiti-scene. Pisani Brailleovim pismom, od uobičajenih se grafita razlikuju utoliko što je za njihovo čitanje potrebna taktilna, a ne vizualna percepcija.

Gradski prostori prepuni su vizualnih informacija, većinom reklamnih sadržaja, od golemih *wallscapea* koji prekrivaju čitave fasade, preko *jumbo*-plakata čija vizualna agresivnost u odnosu prema njima gotovo da postaje pitoma, do različitih natpisa i poruka. U ovakvom bezobzirnom prisvajanju prostora koji pripadaju građanima, grafiteri nalaze prostor za sebe na različitim gradskim zidovima i ostalim površinama. U cjelokupnoj toj vizualnoj prezasićenosti i kukasti križevi prolaze neprimijećeno. Ili je to zbog toga što ih ne želimo primijetiti. Zaboravlja se da je to simbol poretka koji se zasnivao na uvjerenju o vlastitoj rasnoj dominaciji, a da bi se oslobodio onih koje je smatrao inferiornima osmislio je industrijske pogone za njihovo smaknuće, u kojima je pogubljeno šest milijuna Židova. A ovom poretku tada je pridonijela i naša mala kap, koja se zvala NDH. Društvo možda ne vidi i zaboravlja, ali autori ovih kukastih križeva to ne zaboravljaju.

Uviđajući ovo mentalno slijepilo društva, autorica mu se obraća na Brailleovu pismu, pismu slijepih. Pokazujući nam da kao što znamo što znači kukasti križ, a ne vidimo ga u našem svakodnevnom okruženju, tako vidimo Brailleovo pismo, ali ne znamo što znači. Ako se ne potrudimo i ne upotrijebimo taktilna osjetila za njegovo čitanje, uz pomoć tablice značenja. U toj skrivenosti nalazi se snaga ovog rada. Kao što je njegovo značenje vidljivo na gradskim površinama prekrivenim grafitima, ali skriveno pismom koje ne poznajemo, ostaje skriveno i u kamenčićima od kojih su sastavljeni ovi natpisi u džepovima građana koji su ih ponijeli za uspomenu.

read, so the secrets expressed in this form keep the dimension of concealment. In her explorations of Zagreb, the author discovers that there are many swastikas and other motifs of Nazi and Fascist symbolism on the city facades, which she takes as the starting point of her work for the UrbanFestival.

The work *Hidden City* is conceived in the form of a conversation, where one interlocutor asks the other whether he saw the swastika, and the other responds that he saw nothing. These dialogues are written in Braille on various locations in the city where there already is graffiti, among which swastikas are also present. Tables with the sign values of Braille are added beside the inscriptions, enabling those who aren't acquainted with the script to read it. The using of Braille shows that the matter in hand is a conversation amongst blind men, but using the verb "to see" explains that it is a mental, not physical, blindness what it is about. This way, the author places us on a verbal Moebius strip, where we go round in circles along the same loop on which both sides are equal. We see but we are blind, we are blind but we see. The only different inscription is situated by the steps leading up to the Gornji grad, as the place where the central Croatian government facilities are located, where one interlocutor asks the other: "Where are we going?", and he responds: "Believe me, I'll show you the way". Here we return once more to the Biblical parable of the blind man leading the blind, so they all end up in a pit, which is further emphasised by the placing of this inscription on the wall of a stairway. Stairs can always lead in two directions, up and down, and it's down to us to decide in which direction we will read this message.

Written on surfaces in the city that are already covered in graffiti, Vered Dror's inscriptions become integral parts of the city's graffiti scene. Written in Braille, they differ from regular graffiti insofar as tactile perception is required to read them, not visual.

City spaces are overloaded with visual information, mostly advertising, ranging from huge wallscapes covering entire facades, through jumbo posters whose visual aggression seems almost tame in comparison, to various labels and messages. In such a ruthless usurpation of spaces that belong to the citizens, graffiti writers find space for themselves on various walls in the city and other surfaces. In all this visual oversaturation, even swastikas pass undetected. Or it is because we no longer wish to notice them. It gets forgotten that it is a symbol of a system based on the conviction of its own racial domination, which, in order to rid itself of those it thought inferior, had devised industrial facilities for their execution, where six million Jews were killed. And our little drop, called the Independent State of Croatia, contributed to this system. The society may not see, and forgets, but the authors of these swastikas don't forget it.

Perceiving this mental blindness of the society, the author addresses it in Braille, the writing of the blind. Showing us that, just as we know what the swastika means, yet we don't see it in our everyday



surroundings, so we see Braille, but don't know what it means. If we don't make an effort and use our tactile senses to read it, using the table of sign values. It is in this hiddenness that the strength of this work lies. Just like its meaning is visible on city surfaces covered in graffiti, but hidden by a script we don't know, it stays hidden also in the pebbles with which these titles were composed, in the pockets of citizens who took them as mementoes.









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49	50	51	52	53	54	55	56	57	58	59	60

BRANIMI





IDITE NOĆU NA GRIC I KAO IZ
ČUT ĆETE POUKU TOGA GRADA

A. G. MATOŠ

13. ZAGREBAČK

DZ * * * *	D * * * *	E * * * *
NJ * * * *	O * * * *	P * * * *

MISTERIJSKOG FONOGRAFA

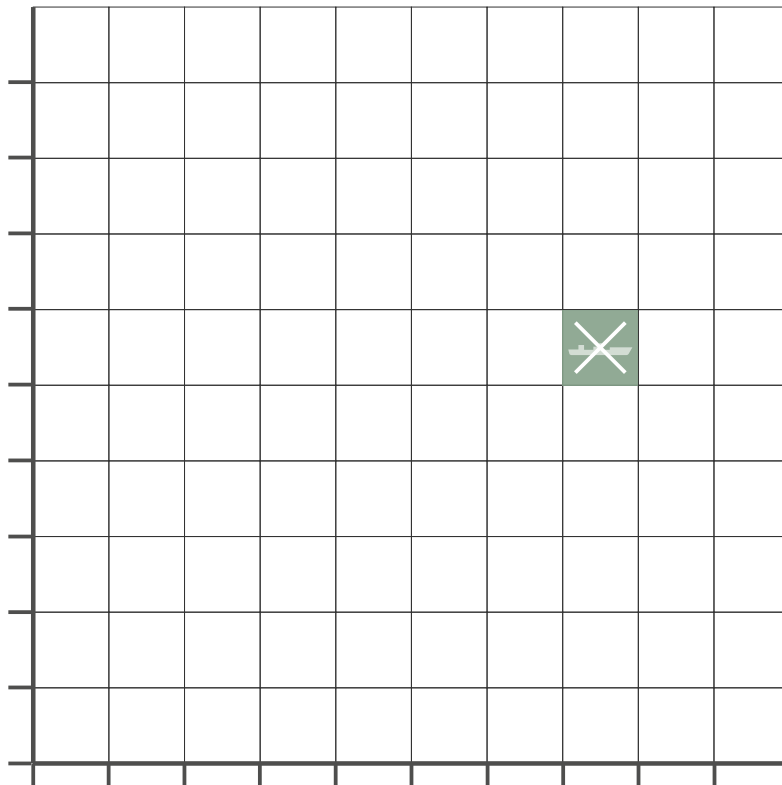
TE ZEMLJE TOG NARODA...

(1873-1914)

I SALON 1978.







STOPA POVRATA THE RATE OF RETURN

Michael Hieslmair & Maruša Sagadin

RITAM NAPRETKA THE RHYTHM OF PROGRESS

Igor Marković

THE RATE OF RETURN

Michael Hieslmair & Maruša Sagadin

Austria

installation in public space / People's Open University

In Zagreb there is a whole array of projects that were built recently or are being built. Among these are office spaces, shopping centres and various multi-purpose objects. Austrian firms are largely trying to fashion themselves into agents for these investments, which promise large growth and income rates. In this, the participants of such undertakings even swear by historic links – they put special mention on the common economic area of the Austro-Hungarian Monarchy.

The basis for starting a construction project is primarily, as possible, an expected high return of capital, which should, once it reaches the point of coverage, start to trickle back to the investors. Through which mechanisms and by way of which personal contacts and international networks in Zagreb do such construction projects come to be? Parallel to the flow of investment capital, those involved in the projects travel between Zagreb and Vienna, organise, plan, negotiate, seal contracts and invent new daughter-companies.

Based on research, the installation presents the real and fictive course of planning, developing and realisation of an enterprise of constructing in Zagreb a business centre that is linked to Vienna. In the form of mapping social space through chosen agents, that is, the network of their interrelationships, a chronological story develops and comments in the form of scene images and text, ranging from the initial idea, through the planning and construction phase, all the way to the moment in which the object is wholly rented out or sold.

Michael Hieslmair, architect and artist, lives and works in Vienna. He is author of works of theory, curatorial concepts and exhibition objects that deal with methods of spatial planning, urban/rural cultures, mobility, and micro- and macro-political spatial order.

Maruša Sagadin, artist and architect, lives and works in Vienna and Graz. Her projects and concepts deal with alternative models of living and organisational models of cities.

Maruša Sagadin and Michael Hieslmair have been working together since 2004, and have up til now taken part in several international expositions: *Bühne Land*, Forum Stadtpark, Graz, 2006; *Shrinking Cities II*, Galerie für zeitgenössische Kunst, Leipzig, 2005; *Transit Migration. Europa ist keine Festung*, Kölnischer Kunstverein, Köln, 2005; *Förderungspreis des Landes Steiermark für zeitgenössische bildende Kunst*, Neue Galerie am Landesmuseum Joanneum, Graz, 2004; *Festival der Regionen*, Ober Oestereich, 2007.

STOPA POVRATA

Michael Hieslmair & Maruša Sagadin

Austrija

instalacija u javnom prostoru / Pučko otvoreno učilište

U Zagrebu se gradi ili je nedavno izgrađen cijeli niz projekata, između ostalog uredskih prostora, trgovačkih centara i raznih višenamjenskih objekata. Austrijske tvrtke uvelike se pokušavaju postaviti kao posrednici za te investicije koje obećavaju visoke stope rasta i prihoda. Pritom se sudionici takvih pothvata zaklinju čak i u povijesne veze – posebno se spominje zajedničko gospodarsko područje Austro-Ugarske Monarhije. Osnova za kretanje u projekt izgradnje prvenstveno je, po mogućnosti, visok očekivani povrat kapitala koji se, kada jednom dosegne točku pokrića, treba početi slijevati natrag k investitorima i ulagačima. Kojim to mehanizmima i preko kojih osobnih kontakata i međunarodnih mreža u Zagrebu nastaju takvi građevinski projekti? Paralelno s tokom investicijskog kapitala oni uključeni u projekte putuju između Zagreba i Beča, organiziraju, planiraju, pregovaraju, sklapaju ugovore i izmišljaju nove tvrtke kćeri.

Nastala na temelju istraživanja, instalacija prikazuje realno-fiktivni tijek projektiranja, razvoja i realizacije građevinskog pothvata izgradnje jednog zagrebačkog poslovnog centra koji je vezan za Beč. U obliku mapiranja socijalnog prostora se preko odabranih aktera, odnosno mreže njihovih odnosa, razvija i u obliku scenskih slika i tekstova komentira kronološka pripovijetka koja se proteže od prve ideje, preko faze planiranja i gradnje pa sve do trenutka u kojem je objekt u cijelosti iznajmljen ili prodan.

Michael Hieslmair, arhitekt i umjetnik, živi i radi u Beču. Autor je teorijskih radova, kustoskih koncepata i izložbenih projekata koji se bave metodama prostornog planiranja, urbanim/ruralnim kulturama, mobilnošću, mikro i makro-političkim prostornim poretkom.

Maruša Sagadin, umjetnica i arhitektica, živi i radi u Beču i Grazu. Njeni projekti i koncepti bave se alternativnim modelima življenja i organizacijskim modelima gradova.

Maruša Sagadin i Michael Hieslmair zajedno rade od 2004. godine i do sada su izlagali na više međunarodnih izložbi: *Bühne Land*, Forum Stadtpark, Graz, 2006; *Shrinking Cities II*, Galerie für zeitgenössische Kunst, Leipzig, 2005; *Transit Migration. Europa ist keine Festung*, Kölnischer Kunstverein, Köln, 2005; *Förderungspreis des Landes Steiermark für zeitgenössische bildende Kunst*, Neue Galerie am Landesmuseum Joanneum, Graz, 2004; *Festival der Regionen*, Ober Oestereich, 2007.



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Ritam napretka

Igor Marković

Stopa povrata / Maruša Sagadin i Michael Hieslmair

Čitava je stvar vrlo jednostavna: nasuprot gotovo dovršenog staklo/beton nebodera *Erste leasinga* (tvrtke-ćerici *Erste&Steirmärkische Bank d.d.*) postavljena je ironično-parodijska, *in situ* izrađena metalno/drvena maketa okružena svojevrsnim "postamentima", također izrađenima *in situ*, na kojima se nalazi stripizirana globalno-univerzalna (neo)kolonijalna priča o tzv. "novim tržištima" i "starim prijestolnicama kapitala" (i moći) – u konkretnom slučaju o Austriji (Beču) i Hrvatskoj (Zagrebu). Kako sami autori kažu, instalacija prikazuje "realno-fiktivni tijek projektiranja, razvoja i realizacije građevinskog pothvata izgradnje jednog zagrebačkog poslovnog centra koji je vezan za Beč."

I ta je priča, zapravo, vrlo jednostavna – svaki brucš ekonomskog fakulteta koji iole drži do svojeg ugleda mogao bi je i morao moći ispričati u osnovnim crtama. Sam strip – iako bi povjesničari umjetnosti koji su se specijalizirali za područje ilustracije (stripa?), vjerojatno imali nekih primjedbi – također nije posebno "artističan". Sve je pomalo "narodski" izvedeno i svakome bi prolazniku trebalo biti jasno o čemu se tu radi. A ipak, ako se izmaknemo iz populističkog načina razmišljanja o ekonomiji, politici, umjetnosti... radi se o sofisticiranom umjetničkom djelu, ne baš sasvim jednostavnom za tumačenje, koje prije svega poziva na razmišljanje izvan granica prostorno-vizualno predstavljenoga.

Umjetnost

Upravo prethodna rečenica ukazuje na jedno ključno pitanje u umjetničkom polju. "Mogu li danas umjetničke prakse imati ključnu ulogu u društvu u kojemu su razlike između umjetnosti i oglašavanja postale vrlo zamagljene i u kojemu su umjetnici i kulturni radnici postali nužan dio kapitalističke proizvodnje?", pita se u tekstu *Artistic Activism and Agonistic Spaces* Chantal Mouffe. U konkretnom slučaju što je to što čini razliku između, primjerice, korištenja metalno/drvene konstrukcije u reklamne svrhe da bi se prikazala jednostavnost, niski troškovi i brzina izgradnje *Erste leasinga* (ne, takve reklame – još – nema) i korištenja u društveno angažiranom umjetničkom projektu?

Estetske strategije kontrakulture od šezdesetih nadalje – potraga za autentičnošću, samo-upravljanje, antihijerarhijski pristup... – danas se koriste u promociji uvjeta suvremene kapitalističke proizvodnje, zamjenjujući disciplinarne okvire karakteristične za raniju, fordističku fazu u razvoju kapitalizma. Stoga danas nerijetko (ako ne i nužno) kulturalna proizvodnja (ili proizvodnja kulture) igra središnju ulogu u procesu kapitalističke valorizacije i – kroz tzv. neomenadžment – umjetnička kritika postaje važan sastojak kapitalističke produktivnosti.

The Rhythm of Progress

Igor Marković

The Rate of Return / Maruša Sagadin and Michael Hieslmair

The whole thing is very simple: an ironically parodic metal and wood model, surrounded by all kinds of "pedestals", all made *in situ*, is erected opposite the near-completed glass/concrete skyscraper of *Erste Leasing* (daughter-firm of *Erste&Steiermaerkische Bank, JSC*). The "pedestals" bear a comic strip-like, globally universal (neo)colonial story of so-called "new markets" and "old seats of capital" (and power) – in this specific case, of Austria (Vienna) and Croatia (Zagreb). As the authors themselves say, the installation presents the "real-fictive flow of the designing, development and realisation of a construction enterprise of building a business centre in Zagreb that is connected to Vienna."

This story is really very simple – any economy freshman with any regard for his reputation would, and should, be able to tell it in its basic outlines. The comic strip itself – although art historians specialised in the field of illustration (comic strips?) would probably have a thing or two to say – is also not particularly technically demanding. Everything is done in a bit of a "plebeian" way, and it should be clear to all passers-by what it is about. But still, if we slip out of the populist way of thinking about the economy, politics, arts... it is a sophisticated artwork, not wholly simple to interpret, one that calls primarily for thinking outside the borders of what is spatially and visually presented.

Art

It is precisely the last sentence that points to a key question in the artistic sphere. "Can artistic practices today have a key role in a society where the differences between art and advertising have become very muddled, and where artists and cultural workers have become a necessary part of capitalist production?", asks Chantal Mouffe in her essay *Artistic Activism and Agonistic Spaces*. In this specific case, what is it that makes the difference between, for example, using a construction of metal and wood for advertising purposes, in order to display the simplicity, low cost and speed of construction of the *Erste Leasing* (no, there is no such advertisement – yet) and using it in a socially engaged artistic project?

The aesthetic strategies of counterculture from the sixties onwards – the search for authenticity, self-governance, anti-hierarchical approach... – are today being used to promote the conditions of contemporary capitalist production, replacing the disciplinary framework characteristic of an earlier, Fordist stage in the development of capitalism. Thus it is today not uncommon (although not inevitable) that cultural production (or production of culture) plays a central role in the process of capitalist



valorisation and that – through so-called neo-management – art critique becomes an important ingredient of capitalist productivity.

So, in order to react artistically in these conditions, and to point to the extensions of the power of capitalism, it is necessary to step out of the classical field of production of knowledge and art/artworks and into new practices of living, consuming and collective appropriation of shared space and the culture of the everyday. It logically follows from this that the classical idea of the Avantgarde must be sent off, into the history of ideas, but it doesn't mean that criticism is impossible. It is necessary to expand the field of artistic interventions – penetrating the multiplicity of social spaces in order to oppose the program of total social mobilisation of capitalism. The goal should be to undermine the imaginary environment necessary for its reproduction. Brian Holmes (*Artistic Autonomy*) says: "art can offer the society a chance to collectively rethink the imaginary figures on which its consistency depends."

That is, as Mouffe suggests in the text we mentioned: "artistic practice can contribute to the struggle against capitalist domination, but ... (it) demands a correct notion of democratic politics". And political issues aren't technical issues whose solution is to be left to the experts – as they will often attempt to convince us in the spirit of neo-liberalism. Political issues always involve decisions that necessitate choosing between opposite, and even conflicting alternatives.

This leads us to the next (concealed?) field of issues this work subtly guides us towards. Like other post-socialist societies, the Croatian society also had to undergo (and is still undergoing) a change in the dominant model of exchange between economic units (from more or less centralist planning towards mutual adjusting through mechanisms of the market) and of control over the means of production (from the uniform communal towards forms of non-state ownership). But one fundamental notion remains unchanged – development.

Economy

Ever since the times of the Truman doctrine and the 1951 *U.N. Measures for the Economic Development of Underdeveloped Countries*, there has been a global tendency towards high levels of industrialization, urbanization, rapid growth of material production and standards of life, as well as widespread adopting of modernist cultural values. But such a vision has (had) its price. Already in the *Measures* it says that: "rapid economic growth isn't possible without painful adjustments. (...) There are very few communities willing to pay the full price of economic growth", talking about neither more nor less than "full restructuring of undeveloped communities". Although many things have changed in the fifty years that have passed since the *Measures*, and such a document would today be denounced as ethnocentric and arrogant, it's a fact that it is essentially correct. Regardless of whether it is a (neo)liberal, participatory, socialist, "Chinese" model or any other, there is general awareness that development and the need for it cannot be put into doubt, and what gets applied and/or lost along the way is written off in a "Hegelian" manner: if it were of value, it would have survived. In fact, it is very difficult to conceptualise social reality without the term: whether they were socialist, communist, (neo)liberal, conservative or fascist, governments all design and

Da bi se, dakle, u tim uvjetima umjetnički reagiralo i ukazalo na ekstenzije moći kapitala, nužno je izaći iz klasičnoga polja proizvodnje znanja i umjetnosti/umjetničkih djela u nove prakse življenja, konzumiranja i kolektivne apropijacije dijeljenog prostora i kulture svakodnevice. Iz toga logično slijedi da se klasična ideja avangarde mora poslati u povijest ideja, ali to ne znači da je kritika nemoguća. Nužno je proširiti polje umjetničke intervencije – prodirući u mnoštvenost društvenih prostora da bi se suprotstavilo programu totalne društvene mobilizacije kapitalizma. Cilj bi trebao biti potkopavanje imaginarnoga okoliša nužnoga za njegovu reprodukciju. Kako kaže Brian Holmes (*Artistic Autonomy*): “umjetnost može pružiti društvu šansu da kolektivno promisli imaginarne figure o kojima ovisi njegova konzistentnost.”

Odnosno, kako će u spomenutom tekstu reći Mouffe: “umjetnička praksa može pridonijeti borbi protiv kapitalističke dominacije, ali ... (to) zahtijeva pravilno razumijevanje demokratskih politika.” A politička pitanja nisu, kako će nas se često pokušati uvjeriti u duhu neoliberalizma – tehnička pitanja čije rješavanje valja prepustiti stručnjacima. Politička pitanja uvijek uključuju odluke koje zahtijevaju odabir između suprotstavljenih, pa i sukobljenih alternativa.

Čime prelazimo u sljedeće (prikriiveno?) polje pitanja na koje nas ovaj rad suptilno navodi. Poput drugih postsocijalističkih društava, i hrvatsko je moralo proći (i još uvijek prolazi) promjenu dominantnog moda razmjene između ekonomskih jedinica (od više ili manje centralističkog planiranja prema međusobnom podešavanju kroz mehanizme tržišta) i kontrole sredstava za proizvodnju (od uniformnog zajedničkog u oblike nedržavnog vlasništva). Ali, jedna je temeljna odrednica ostala nepromijenjena – razvoj.

Ekonomija

Od vremena doktrine Harryja Trumana i *Mjera za ekonomski razvoj nerazvijenih zemalja UN-a iz 1951.* na globalnoj se razini teži visokoj razini industrijalizacije, urbanizacije, rapidnom rastu materijalne proizvodnje i standarda života, kao i široko rasprostranjenom usvajanju modernističkih kulturnih vrijednosti. No, takva vizija ima(la je) i svoju cijenu. Već u spomenutim *Mjerama* kaže se: “rapidan ekonomski rast nije moguć bez bolnih prilagodbi. (...) Vrlo je malo zajednica spremnih da plate punu cijenu ekonomskog rasta.”, govoreći ni više ni manje nego o “potpunom restrukturiranju nerazvijenih zajednica”. Iako se u pedeset godina proteklih od *Mjera* štošta promijenilo i takav bi dokument danas bio s prezirom prokazan kao etnocentričan i arogantan, činjenica jest da je u osnovi točan. Bez obzira radilo se o (neo)liberalnom, participatornom, socijalističkom, “kineskom” modelu itd., opća je svijest da razvoj i potreba za njime ne može biti dovedena u sumnju, a ono što pritom biva primijenjeno i/ili izgubljeno “hegelijanski” se otpisuje: da je vrijedilo, preživjelo bi. Zapravo, vrlo je teško konceptualizirati društvenu stvarnost bez toga termina: vlade, bile one socijalističke, komunističke, (neo)liberalne, konzervativne ili fašističke dizajniraju i implementiraju ambiciozne razvojne planove; stručnjaci studiraju nerazvijenost, podrazvijenost i “puteve razvoja” stvarajući teorije *ad nauseam*, koje se ponovno iskušavaju u novim praksama. Stvarnost je kolonizirana “diskurzom razvoja”. Usprkos recentnim pokušajima dediskurzacije (posebno su zanimljivi nezapadnjački autori/ce poput V.Y. Mudimbea ili Chandra Mohanty), u našem ga je primjeru nemoguće i pogrešno (pokušati) izbjeći. Ono čime se možemo i trebamo baviti jest pitanje što jest razvoj i kakav se (model) razvoj(a) želi.

implement ambitious plans for development; experts study non-development, underdevelopment and "paths of development", creating theories *ad nauseam*, theories that are re-tested in new practices. Reality is colonised by a "discourse of development". Despite the recent attempts of de-discoursation (especially interesting being the non-western authors such as V.Y. Mudimbe or Chandra Mohanty), in our example it is impossible and wrong to (attempt to) avoid it. What we can and must occupy ourselves with is the question what is development, and what (model of) development do we want.

The main goal of economic development is to bring about a decent standard of living for everyone. For all that, only a few will think that the progress of the nation, state or community can and/or should be measured exclusively in macro-economical terms of gross national income or per capita income. Development also involves a high degree of political maturity, evidenced in a stabile political system, but also in the availability of public education, blossoming of artistic expression, development of means of communication, enrichment of free time...

Does an increased pace in mass construction of office spaces, shopping centres and similar business and residential structures, which *The Rate of Return* is about, contribute, and to which of these? In a technical and legal sense, through opening workplaces and various contributions to state and local authorities, a part of the income returns to the community. It is more than naive to expect the investor to worry about how and where this is later distributed. Whether the amount is adequate is an issue that should primarily be answered by (political) economists. And it is not quite simple to put forward an argued, consistent objection to the whole process. It is not a construction of an industrial plant which would endanger the health or basic quality of life; if the problem is that it is not Croatian capital, it is easy to drag out an accusation of xenophobia at the very least, and potentially of racism, not to mention that the accusation would easily boomerang, like in the case of investors from Zagreb in Zimbabwe. If the issue of the level of profits is taken up, we enter a very sensitive ethical sphere, but the situation wouldn't substantially change even if we adopted the so-called Asian model, where it is not the level of profits that determines how successful the firm is, but its market share. The temporariness of the canons of "beauty" calls even "purely" aesthetic objections into question.

Politic(al) (culture)

The "remaining" field of action is the political sphere. The public space in a modern city has always been a hybrid and contradictory space. Ideally, there the anarchy of the market meets the anarchy of politics and creates an interactive, democratic public. But is that (still, or in our parts) so?

In contrast to Barcelona in 1987, when the residents of the neighbourhood of Raval protested over the problems of low quality of housing and general degradation of their city district, banging pots and pans to attract the attention of city authorities, Zagreb is staggeringly mute. Political scientists think that one of the reasons is the lack of a democratic tradition, but that is hardly a sufficient answer. The installation by Maruša Sagadin and Michael Hieslmair provides a possible path of explanation. Even when they occur, protests and interventions (which is what *The Rate of Return* does and at the same time points to) focus on

Glavni je cilj ekonomskog razvoja ostvariti pristojnu razinu življenja za sve. Pritom će tek rijetki smatrati da napredak nacije, države ili naroda može i/ili treba biti mjeren isključivo makroekonomskim terminima bruto nacionalnog dohotka ili prihoda po glavi stanovnika. Razvoj također uključuje visok stupanj političke zrelosti koji se iskazuje u stabilnom političkom poretku, ali i u dostupnosti javnog obrazovanja, širokom rasponu umjetničkog izričaja, razvoju sredstava komunikacije, obogaćivanju slobodnog vremena...

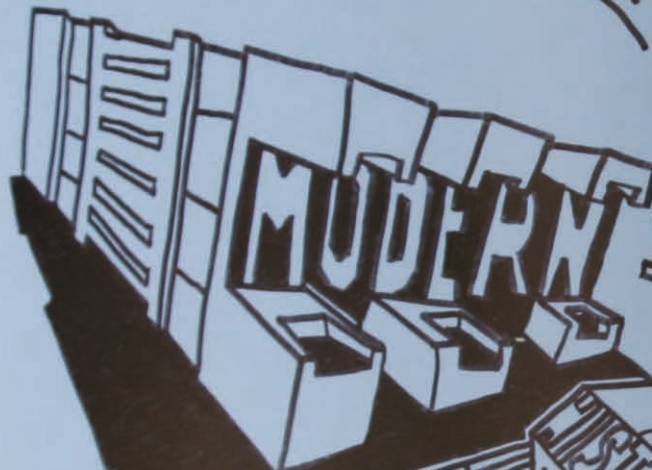
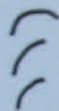
Da li i čemu od toga ubrzano masovno građenje uredskih prostora, trgovačkih centara i sličnih poslovno-stambenih objekata, o čemu *Stopa povrata* govori, doprinosi? Formalno-pravno, kroz otvaranje radnih mjesta i različita davanja državnoj i lokalnoj vlasti dio dobiti vraća se zajednici. Očekivati da će investitor brinuti o tome kako se i gdje to kasnije raspoređuje više je nego naivno. A da li je iznos adekvatan pitanje je na koje bi trebali prije svega odgovoriti (politički) ekonomisti. I nije sasvim jednostavno uspostaviti argumentirani, konzistentni prigovor čitavome procesu. Ne radi se o gradnji industrijskog pogona koji bi ugrozio zdravlje ili bazičnu kvalitetu življenja; ako je stvar u tome da je kapital ne-hrvatski, lako je izvući optužbu za u najmanju ruku ksenofobiju, a potencijalno i za rasizam, a da se ni ne spominje da bi se optužba lako vratila kao bumerang u slučaju primjerice zagrebačkih investitora u Zimbabveu. Ako se potegne pitanje visine profita, zalazimo u vrlo osjetljivo etičko područje, ali situacija se ne bi bitno promijenila niti da usvojimo tzv. azijski model u kojemu uspješnost tvrtke ne određuje visina profita već udio na tržištu. Temporalnost kanona "ljepote" dovodi u pitanje i "čisto" estetske prigovore.

Politi(č)ka (kultura)

Polje koje "preostaje" za djelovanje ono je političko. Javni prostor u modernome gradu oduvijek je bio hibridan i kontradiktoran prostor. U njemu, idealno gledano, anarhija tržišta susreće anarhiju politike i kreira interaktivnu, demokratsku javnost. No, da li je tomu (još uvijek ili u nas) tako?

Nasuprot Barceloni 1987, kada su stanovnici gradske četvrti Raval prosvjedovali zbog problema niske kvalitete stambenog smještaja, i opće degradacije njihova kvarta, udarajući u lonce i tave da bi privukli pažnju gradskih vlasti, Zagreb je zapanjujuće nijem. Jedan od razloga, kako smatraju politolozi, nedostatak je demokratske tradicije; međutim to nije dostatan odgovor. Mogući smjer objašnjenja nudi upravo instalacija Maruše Sagadin i Michaela Hieslmaira. Kada se i dogode, prosvjedi i intervencije (a to čini i na to ukazuje i *Stopa povrata*) koncentriraju se na izdvojene, pojedinačne, teritorijalno vrlo lokalne "slučajeve" koji, izdvojeni iz šireg konteksta teško da mogu poslužiti kao katalizator i/ili osnova za udruživanje i političko djelovanje. Jer promjena – ona o kojoj je bilo riječi na početku ovoga teksta – ne može biti pokrenuta prije no što se sa simboličkih (slučajeva, gesti itd.) prijeđe na konkretne, opće, egzistencijalne. Pritom nije svejedno radi li se o formaliziranome zahtjevu vlastima na određenom "slučaju" (Cvjetni trg u Zagrebu, *Stopa povrata*) ili masovno artikuliranom zahtjevu za promjenom *from below* (Barcelona). Ako ponovno prizovemo ideje Chantal Mouffe, posebno njezino poimanje kontrahegemonijskih praksi, moramo se zapitati i o akterima zahtjeva.

Pritom bi nam od velike pomoći mogle biti teze Parthe Chatterjee vezane uz tzv. treći sektor, odnosno civilno društvo (*Towards a Postcolonial Modernity*). Kritizirajući ideju civilnoga društva s dvije strane, ona



LIKE THEY PLAYED
WITH US
IN FORMER
TIMES





isolated, individual, territorially very local "cases", which, taken out of the wider context, can hardly serve as catalysts and/or bases for association and political action. Because change – the one from the beginning of this text – cannot be initiated before the transition is made from the symbolic (cases, gestures, etc.) to the concrete, general, existential ones. Herein, it isn't all the same whether it is a formalised appeal to the authorities within a certain "case" (Flower Square in Zagreb, *The Rate of Return*), or a mass-articulated appeal for change *from below* (Barcelona). If we re-invoke the ideas of Chantal Mouffe, especially her notion of counter-hegemonic practices, we must ask ourselves the question of the actors of the appeal.

In this, Partha Chatterjee's theses linked to the so-called third sector, that is, civil society (*Towards a Postcolonial Modernity*), could be of great help to us. Criticising the idea of civil society from two aspects, she primarily believes that it is no longer (if ever it was) an independent, critical voice which, through a specific feedback system, monitors, warns or controls the first two traditional sectors, the economic and political one (although their interconnectedness has led to it probably being correct to view them as a single societal meta-entity), but that it is the necessary third pillar of the same system of the production and regulation of society. Furthermore, in a postcolonial discourse, such a system simply has no grounding outside the societies/states in which it has arisen: "Civil society is typical of the modern bourgeoisie life (...) it is quintessentially *bourgeois* politics. The challenge that the modern state faces in most of the non-Western world is that most people are not bourgeois." The increasing pauperization of the so-called middle class in Croatia, but also more and more in many developed countries of the Euro-Atlantic milieu, necessarily leads towards an urgent need for a rethinking of the "third sector" and its role in societies / countries where until recently it may not have been necessary.

The interconnectedness of sectors, the entanglement and (in)transparency of interests of individual actors remind us greatly of the complexity of the (mechanisms of the) city, which is a web of social activities, economic functions, patterns of mobility and lifestyles. Thus, urban ecology and urban studies can serve us well as the starting point for this rethinking. After all, back in the twenties of the past century, Robert Park pointed out in *The City*: "most, if not all cultural changes in a society will correlate with changes in territorial organisation, and every change in territorial distribution of the population will influence changes in the existing culture."

Mourning

Such changes as these bring us to the subject of this year's UrbanFestival, and to the (logical) question, what has this work to do with mourning? But its worth is precisely in leading us to ask even this question.

Like many other cities, in the past hundred or so years Zagreb has undergone several large changes linked to changing modes of production and large-scale migrations, and urban planning didn't always necessarily follow these changes adequately. The government reacted best to the industrialisation in the beginning of the 20th century, somewhat less successfully to the centralisation following the end of World War II, and barely at all to the changes in the modes of production (especially in the transition to the information age, in Manuel Castells' terms) that coincided with the neo-national project of independent Croatia.

ponajprije smatra da se više ne radi (ako se ikada i radilo) o nezavisnome, kritičkome glasu koji kroz sustav specifične povratne sprege monitorira, upozorava ili kontrolira prva dva tradicionalna sektora, onaj ekonomski i onaj politički (iako je njihova međupovezanost dovela do toga da ih vjerojatno valja promatrati kao jedno društveno metatijelo), već se radi o nužnom trećem uporištu istoga sustava proizvodnje i uređenja društva. Nadalje, iz postkolonijalnoga diskurza takav sustav jednostavno nema uporišta izvan društva/država u kojima je nastao: "Civilno društvo je tipično za modernu buržoaziju (...) to je suštinski građanska politika. Izazov s kojime se suočava većina nezapadnjačkih država jest da većina ljudi ne pripada građanstvu." Sve veća pauperizacija tzv. srednjeg sloja u nas, ali sve više i u mnogim razvijenim zemljama euroatlantskog miljea, vodi nužno do urgentne potrebe ponovnog promišljanja "trećeg sektora" i njegove uloge i u društvima/zemljama u kojima to do nedavno možda i nije bilo potrebno.

Međupovezanost sektora, isprepletenost i (ne)transparentnost interesa pojedinih aktera uvelike podsjećaju na kompleksnost (mekanizma) grada koji je mreža socijalnih aktivnosti, ekonomskih funkcija, uzoraka mobilnosti i stilova života. Urbana ekologija i urbani studiji stoga mogu poslužiti kao dobro polazište za to ponovno promišljanje. Uostalom, kao što je Robert Park u *The City* još dvadesetih godina prošlog stoljeća istaknuo: "većina, ako ne i sve kulturne promjene u društvu koreliraju će s promjenama u teritorijalnoj organizaciji, a svaka promjena u teritorijalnoj distribuciji populacije utjecat će na promjene u postojećoj kulturi."

Žal

Te i takve promjene dovode nas i do teme ovogodišnjeg UrbanFestivala i (logičnog) pitanja što ovaj rad ima sa žalovanjem. Ali, vrijednost mu je upravo u tome što navodi i na to pitanje.

Zagreb je, kao i mnogi drugi gradovi, u proteklih stotinjak godina prošao kroz nekoliko velikih promjena vezanih uz promijenjene načine proizvodnje i migracije velikih razmjera, a planiranje grada nije nužno uvijek pratilo adekvatno te promjene. Najbolje je vlast reagirala na industrijalizaciju početkom 20. stoljeća, nešto manjkavije na centralizaciju nakon završetka Drugog svjetskog rata, a gotovo nikako na promjene u načinima proizvodnje (posebno prelasku u informacijsko doba, u značenju u kojemu ga koristi Manuel Castells) koje su se poklopile s neonacionalnim projektom nezavisne Hrvatske.

Ali, iako je problema najviše u proteklih desetak godina, niti ranije sve nije bilo ružičasto. I sama zgrada ispred koje je izveden rad Michaela i Maruše svojevremeno je bila predmet velikih raspi i kritika, a samo stotinjak metara dalje, zgrada gradske skupštine strši "kao govno u punču". Istina, zamišljena je i projektirana vrlo suvremeno (za svoje doba), ali u praksi je izgrađena samo jedna trećina i tek rijetki koji pretraže starije monografije Zagreba (ili im je arhitektura/urbanizam struka pa imaju pristup arhivima) mogu vidjeti kako je to zdanje uistinu trebalo izgledati.

Moja pokojna baka u znak protesta nije prolazila glavnim gradskim trgom nakon što je na njemu izgrađen Neboder, smatrajući ga ruglom nedostojnim jednog kulturnog grada. Za srednjoškolskih dana, kao i mnogi drugi, provodio sam podosta vremena na vrhu te građevine u tada kulturnom (u nekim supkulturnim krugovima, naravno) disko-klubu. Danas, pak, taj Neboder svojevrsan je identitetski označitelj Grada – na

But, although most problems have arisen during the past decade, earlier times weren't all that rosy either. The very building in front of which Michael and Maruša's work was made used to be the subject of great debate and criticism, and barely a hundred meters away lies the building of the city council, sticking out "like a shit in a punch". True, its concept and design were very contemporary (for its time), but in practice, only one third of it was built, and only the few who search through older monographs of Zagreb (or architects/urbanists by profession who thus have access to archives) can see what this edifice really was supposed to look like.

My late grandmother used to refuse to pass through the main city square, as a protest after the Skyscraper was built there, considering it a disgrace, unworthy of a cultured town. When I was in high school, like many others I spent quite a bit of time on the top of that building in a then-cult (in some subcultural circles, of course) discotheque. Today, however, this Skyscraper is a sort of identity-signifier of the City – for example on trailers for Animafest, one of the oldest and most significant festivals of animated film. One day, the building of *Erste leasing* will mean something completely different to my five-year-old nephew than what it means to me today, and he will hardly mourn for the time/space that was without it.

Simply, the city is different, it changes. Whether it's changing for the better or for the worse is a question that cannot be answered universally and non-arbitrarily, making it pointless. After all, general discourse on the city future, as well as specific plans, aren't necessarily always in concord with the opinions and conduct of (all) those who live in the city.

So, even though every subsequent generation will mourn for something in it, we can rephrase the popular Berlin song, "Zagreb bleibt doch Zagreb."



foršpanima za Animafest, jedan od najstarijih i najznačajnijih festivala animiranog filma, primjerice. Zgrada *Erste leasinga* jednoga će dana mome petogodišnjom nećaku značiti nešto sasvim drugo no meni danas i teško da će žaliti za vremenom/prostorom bez nje.

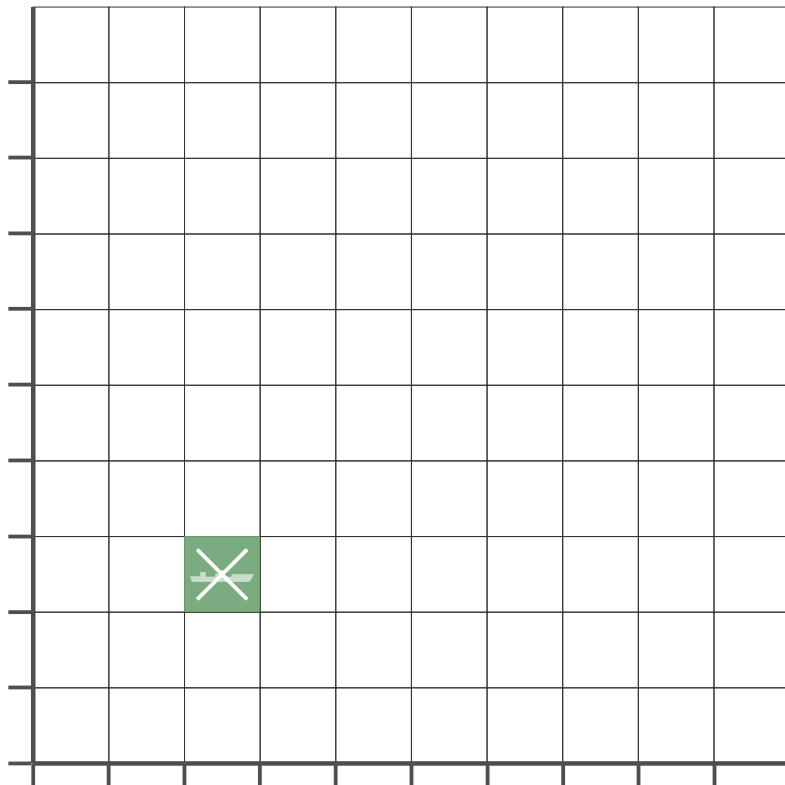
Naprosto, grad je drugačiji, mijenja se. Da li se mijenja na bolje ili lošije pitanje je na koje se ne može univerzalno i nearbitrarno odgovoriti, čime postaje bespredmetno. Uostalom, opći diskurz o gradskoj budućnosti kao i konkretni planovi nisu nužno uvijek u skladu s mišljenjima i postupcima (svih) onih koji i koje u gradu žive.

Pa iako će svaka sljedeća (baš kao i svaka prethodna) generacija žaliti za nečime u njemu, parafrazirajući popularnu berlinsku pjesmu, "Zagreb bleibt doch Zagreb."









SPOMENIK ZA GRAD PRAVDE **MONUMENT FOR A JUST CITY**

Martin Krenn

O SPOMENIKU ZA GRAD PRAVDE **ABOUT THE MONUMENT FOR A JUST CITY**

Kristina Leko

PLASTIČNA SVAKODNEVICA **PLASTIC EVERYDAYNESS**

Sonja Leboš

MONUMENT FOR A JUST CITY

Martin Krenn

Austria

a social sculpture / Marshal Tito Square

in cooperation with: Sonja Leboš, Marija Lopac, Dina Rončević, Sonja Soldo, Vesna Vuković

Martin Krenn's works explore the socio-political field. Conducting projects in a non-hierarchical and process-based manner, communal development of strategies and dealing with institutional and critical art practices are important presumptions of his practice. During research process which he develops with individuals and groups an exchange between his artistic and other positions takes place.

During his research residence in Zagreb Martin Krenn has held a three-day workshop in which an answer to the theme of this year's festival was sought collectively in conversations about the social situation. The result is an action: the erection of a Monument that demands a Just City.

The public is invited to participate in building a monument out of beverage industry waste – used plastic bottles. In developed countries, the beverage industry usually bears the expense of managing packaging waste while in Croatia the introduction of the Regulation on Packaging and Packaging Waste has simply resulted in a jump in the prices of these products. Following the introduction of the deposit system in 2006 according to this regulation, dumpstering the waste provides the income of the increasing number of inhabitants of the city living in poverty. The deposit system has made the ever deepening social division visible, a division that defines the movement of particular citizens and the general choreography of their everyday life.

The monument is raised as a symbolic gesture of critique towards the governing politics that ignore this situation.

Martin Krenn studied electronic music and applied art at the University of Vienna, where today he is a lecturer (at the University of Applied Arts). Since 2006 he has been the president of Austrian Artists' Union – IG Bildende Kunst. In his artistic work, Martin Krenn explores and probes socio-political subjects, focusing on strategies and methods of resistance to the governing relations of power. In this, he makes use of different media, mainly photography, video and internet and realizes his projects in the form of expositions (moving from the position of artist-participant to that of curator), web, and interventions in public space.

SPOMENIK ZA GRAD PRAVDE

Martin Krenn

Austrija

socijalna plastika / Trg maršala Tita

u suradnji s: Sonja Leboš, Marija Lopac, Dina Rončević, Sonja Soldo, Vesna Vuković

Martin Krenn u svojim radovima istražuje društveno-političko polje. Važne pretpostavke njegove prakse su nehijerarhijsko i procesualno provođenje projekata, zajedničko razvijanje strategija te obračunavanje s institucionalno-kritičkim umjetničkim praksama. U istraživanjima koja razrađuje s pojedincima i grupama dolazi do razmjene između njegove umjetničke i drugih pozicija.

Tijekom istraživačkog boravka u Zagrebu Martin Krenn vodio je trodnevnu radionicu na kojoj se kroz razgovor o društvenoj situaciji zajednički pokušalo odgovoriti na ovogodišnju temu festivala. Rezultat je akcija, izgradnja Spomenika za Grad Pravde.

Publika se poziva da sudjeluje u izgradnji spomenika od otpada industrije pića, upotrijebljenih plastičnih boca. U razvijenim zemljama uobičajeno je da trošak zbrinjavanja ambalaže snosi industrija pića, dok je u Hrvatskoj donošenje Pravilnika o ambalaži i ambalažnom otpadu jednostavno rezultiralo podizanjem cijena tih proizvoda. Nakon uvođenja sustava depozita koji se počeo provoditi 2006. prema tom pravilniku, prikupljanje otpada iz kontejnera postalo je prihod sve siromašnijih stanovnika grada. Sustav depozita učinio je vidljivom sve dublju društvenu podjelu iznijevši na ulice prikupljački rad onih osiromašenih koji žive od odbačene ambalaže.

Spomenik se postavlja kao simbolička gesta kritike vladajućoj politici koja ignorira ovakvo stanje.

Martin Krenn je studirao elektronsku glazbu i primijenjenu umjetnost na bečkom sveučilištu, gdje danas predaje (na Sveučilištu primijenjenih umjetnosti). Od 2006. godine predsjednik zajednice umjetnika Austrije - IG Bildende Kunst. U svom umjetničkom radu Martin Krenn istražuje i propituje društveno-političke teme, usredotočujući se na strategije i metode otpora vladajućim odnosima moći. Pritom koristi različite medije, uglavnom fotografiju, video i internet, a projekte realizira u formatu izložbi (krećući se od pozicije umjetnika-sudionika do kuratora), weba te intervencija u javnim prostorima.



O Spomeniku za grad pravde, akciji koju je inicirao Martin Krenn

Kristina Leko

Spomenik za grad pravde / Martin Krenn

Uvod. Rukovoditi se idealima. Ovo je tekst o radu kolege s kojim sam nekoliko puta izlagala, odnosno sudjelovala na istim manifestacijama. Želim reći da se rukovodimo istim ili vrlo sličnim idealima. Napisati ovaj tekst nije bilo lako. Nikako ga nisam mogla završiti. Zašto? Za umjetnike/ce koji se bave područjem politički osviještene i angažirane umjetnosti, pitanje efikasnosti i funkcionalnosti djela, djelatnosti, rada, temeljno je pitanje. Promišljanje ove teme često mi izazva loše raspoloženje, a ponekad i poremećaj u disanju. Razgovor o toj temi u krugu istomišljenika/ca uglavnom je neproduktivan i svodi se na kao nekim protokolom propisanu podršku. Razgovor s osobama drugačije političke orijentacije je, iskustvo mi govori, besmislen. Nakon ovog uvoda koji pomalo odiše žaljenjem i nemoći, prijedimo na stvar.

O autoru djela. Najprije valja reći tko je Martin Krenn. Ili? Je li doista važno tko je Martin Krenn, što je napravio i što planira napraviti? Ili bi li nešto što se naziva *Spomenik za grad pravde* trebalo biti djelo emancipirano od autora/ice? Da upitamo umjetnika, on bi rekao da ne treba njega spominjati, nego pisati o djelu. Po tome se ovakvi umjetnici, zainteresirani za promicanje društveno naprednih ideja, razlikuju od umjetnika zainteresiranih za materijalno napredovanje (za izgradnju, za veliku produkciju, za umjetnost radi umjetnosti). Pojednostavljeno rečeno, osobnoj promociji, te konceptu genija, originalnosti, veličanstvenosti i sličnome, oni pretpostavljaju druge momente kreacije. Preoblikovanje stvarnosti, utjecaj na javno mnijenje i socijalnu okolinu ono je što ih pokreće i održava. Draže im je vidjeti da je nešto što su smislili trenutno djelotvorno i da ljude nagoni da misle ili djeluju, nego da će to nešto na mjestu stajati 300 godina uz vječno *divljenje* (uh, kako je strašna ova reakcionarna riječ). Probajmo, za početak, ne reći ništa o autoru.

Opis djela. Na Trgu maršala Tita u Zagrebu jedne proljetne subote u podne, pokraj Meštrovićeva Zdenca života, okupljaju se mladi ljudi od dvadesetak i tridesetak godina i donose plastične boce, te tako nastaje kiparska forma, nekolikosatni spomenik. Priopćenje, tj. poziv koji prethodi ovome glasi: "Pozivamo Vas na zajedničku izgradnju Spomenika za grad pravde. U subotu, 10. svibnja u 12 sati na Trg maršala Tita. Postavljamo spomenik, socijalnu plastiku protesta, izgrađenu u jednom danu, od otpada industrije pića, od upotrijebljenih plastičnih boca, recikliranih za 'spas' okoliša, čije je prikupljanje iz smeća postalo prihod sve siromašnijih stanovnika/ica Zagreba. Ovaj je spomenik zahtjev, zahtjev vlastima ovdje i u Europi: da

About the Monument for a Just City, an action initiated by Martin Krenn

Kristina Leko

Monument for a just city / Martin Krenn

Introduction. To be guided by ideals. This is a text about the work of a colleague with whom I have exhibited several times and participated in the same manifestations. I wish to say that we are guided by the same, or very similar ideals. It wasn't easy writing this text. I just couldn't finish it. Why? For artists who deal with the sphere of art that is politically aware and engaged, the issue of efficacy and functionality of a particular work, of the activity, of working, is a fundamental issue. Rethinking this topic often gets me in a bad mood, sometimes even disrupts my breathing. Conversation about the topic in a like-minded circle is mostly unproductive and comes down to being a sort of protocol-prescribed support. My experience tells me that conversation with persons of a different political orientation is pointless. Following this introduction, which bears a bit of an air of remorse and impotence, let us move on to the matter at hand.

About the author of the work. Firstly, it should be said who Martin Krenn is. Or should it? Is it really important who Martin Krenn is, what he did and what he is planning to do? Or should something called *Monument for a Just City* be a work emancipated from the author? If we asked the artist, he would say that one shouldn't mention him, but write about the work. This is where artists interested in promoting socially progressive ideas differ from artists interested in material advancement (for building, for increased production, for art for art's sake). Plainly speaking, they prefer other moments of creation over personal promotion, the concept of genius, originality, grandiosity. What motivates them and keeps them going is the reshaping of reality, influencing public opinion and the social surrounding. They prefer seeing something they came up with being immediately efficient and driving people to think or act, rather than having this thing stand in its place for 300 years to eternal *admiration* (oh, how terrible this reactionary word is). For the beginning, let us try not to say anything about the author.

Description of the work. At noon one spring Saturday, on Marshal Tito Square in Zagreb, next to Meštrović's Well of Life, young people of twenty to thirty years of age gather and bring plastic bottles, creating thus a sculptural form, a monument of a couple of hours. A preceding announcement, or call, reads: "We invite you to the cooperative construction of a Monument for a Just City. On Saturday, the 10th of May at 10 o'clock on Marshal Tito Square. We are putting up a monument, a social plastic of protest, built in a day, from beverage industry waste, used plastic bottles, recycled to 'save' the environment, the gathering of



which from garbage bins has become the income of the increasingly impoverished inhabitants of Zagreb. This monument is a demand, a demand to the authorities here and in Europe: stop the impoverishment, instead of encouraging it! Everybody, bring your plastic bottles! Allow us to celebrate! To erect a monument on the Square so that we can no longer be ignored." A month later, following the action, there emerge 10x10 cm stickers on various surfaces around the centre of the city, bearing the words: "Why do more and more people have to gather plastic bottles to survive?"

Context. In 2006, a half-kuna compensation for plastic bottles was introduced, after the model set by other European countries. Since then, we have been observing the initial shaping of a stratum of people who search dumpsters and gather plastic bottles, and then they increase in numbers.

My contribution to the Monument for a Just City. Ideals have failed. One week before that Saturday, I returned home following a six-week absence, before which I had put aside some thirty plastic bottles, knowing that the action I'm writing about will take place in the end of May, and I wanted to participate. However, having returned from the trip, I discovered that in the meantime my mom had tidied up my apartment. The bottles were no longer there. During the week, I gathered several bottles. That Saturday, I headed towards Marchal Tito Square, my one year old son in tow. Just as we were leaving, the kid pooped, so we returned to change the diapers. Already being late, in the hurry I forgot to take the bag with the bottles. Not to arrive empty-handed, I bought two bottles of Jamnica water along the way. Thus, I completely fell short of my potential in this social sculpture and action. The reasons for my failure in the struggle for a better society in this particular case are, as stated: unpredictable objective circumstances, family situation and the burden of everyday existence. Still, all these reasons can be reduced to insufficient motivation. There is no reason why, provided there is good will, a healthy female person with a relatively large family and lots of friends wouldn't gather at least a hundred plastic bottles in one week.

Others' contribution to Monument for a Just City. Going towards the site of the action, I was embarrassed about not bringing along any bottles for the monument, and even thought of going back home. *But then I also thought: If this monument depends only on me, then it shouldn't be anyway. There are others, who certainly have less engagements than I...* and so on along these lines. Arriving at the Well of Life, I was honestly taken aback. Because neither were there many people, nor were there many bottles. I spent maybe two hours there altogether, and in the meantime went for a coffee. I was surprised to see some of the participants in the organization of the action arriving empty-handed. That disappointed me as well. Because, it seemed to me, there is no reason why in a week everybody present, and I think that in these two hours around a hundred young people passed by, shouldn't gather at least a hundred plastic bottles from friends and family, spending maybe 5-6 hours of their time. A hundred times a hundred bottles would be ten thousand. In the end, the *Monument for a Just City* contained some thousand bottles. Indeed, what is someone's 5-6 hours in terms of justice?

zaustave osiromašivanje, umjesto da ga pospješuju! Donesite svi prazne boce! Dozvolite da proslavimo! Da na Trg postavimo spomenik kako nas se više ne bi moglo ignorirati." Mjesec dana nakon akcije, u centru grada pojavljuju se na raznim površinama naljepnice 10x10 cm na kojima piše: "Zašto sve više i više ljudi mora skupljati plastične boce da bi preživjelo?"

Kontekst. Naknada na povratne plastične boce od pola kune uvedena je 2006. godine po uzoru na druge europske zemlje. Od tada gledamo kako se najprije profilira sloj ljudi koji prebire otpaTke i prikupljaju plastične boce, a potom kako ih ima sve više.

Moj doprinos Spomeniku za grad pravde. Ideali su zakazali. Tjedan dana prije te subote, vratila sam se kući nakon šestotjednog izbjivanja, prije kojega sam pripremila tridesetak plastičnih boca, znajući da će se akcija o kojoj pišem odviti krajem svibnja, a željela sam sudjelovati. No, vrativši se s puta, otkrila sam da je mama u međuvremenu pospremila moj stan. Boca više nije bilo. Tijekom tjedna prikupila sam nekoliko boca. Te subote, uputila sam se sa svojim jednogodišnjim sinom na Trg maršala Tita. Na vratima, mali se pokakao, pa smo se vratili promijeniti pelene, a kako smo već kasnili, u žurbi sam zaboravila vrećicu s bocama. Da ne dođem praznih ruku, usput sam kupila dvije Jamnice. Tako sam u ovoj socijalnoj skulpturi i akciji, a obzirom na potencijal koji imam, u potpunosti podbacila. Razlozi za moj podbačaj u borbi za bolje društvo u ovom konkretnom slučaju, po navedenom, su: nepredvidljive objektivne okolnosti, potom obiteljska situacija i opterećenost svakodnevnom egzistencijom. Ipak, svi su ovi razlozi svedivi na nedovoljnu motiviranost. Nema razloga da, uz dobru volju, zdrava ženska osoba s relativno velikom obitelji i puno prijatelja ne prikupi u tjedan dana najmanje stotinu plastičnih boca.

Doprinos drugih Spomeniku za grad pravde. Idući prema mjestu akcije bilo mi je neugodno što ne donosim boce za spomenik, te sam čak pomišljala da se vratim kući. No, onda sam razmišljala i ovako: *Ako taj spomenik ovisi samo o meni, onda ga ne treba ni biti. Ima drugih, koji sigurno imaju manje obaveza od mene...* i tako slično, u tom smjeru. Došavši do Zdenca života, iskreno sam se osupnula. Jer, niti je bilo puno ljudi, niti je bilo puno boca. Provela sam tamo možda ukupno dva sata, i u međuvremenu otišla na kavu. Iznenadilo me vidjeti neke koji su sudjelovali u organizaciji akcije kako dolaze praznih ruku. To me isto razočaralo. Jer, činilo mi se, nema razloga da svi tamo prisutni, a mislim da je u tih dva sata prošlo stotinjak mladih ljudi, ne sakupe u tjedan dana od rodbine i prijatelja najmanje stotinu plastičnih boca, uz utrošak vremena od možda 5-6 sati. Stotinu puta stotinu boca bilo bi deset tisuća. *Spomenik za grad pravde* u završnici je sadržavao možda tisućinjak boca. Doista, što je 5 do 6 nećijih sati u odnosu na pravdu?

Zašto smo dolazili praznih ruku? Poslije akcije sam, kao pristojna domaćica, pitala kolegu Krenna, je li razočaran organizacijom i odjekom njegove akcije, veličinom akcije. Odgovorio je da nije. To je stanje stvari danas. Tako nešto je očekivao. Ne samo što, nego i način na koji je odgovorio dojmio me se pa sam se upitala ne bi li, da su se organizacije prihvatili neki drugi ljudi, iz nekih drugih društvenih krugova, možda





Why did we come empty-handed? Being a decent host, after the action I asked my colleague Krenn whether he was disappointed with the organisation of, and response to, his action, by its size. He answered that he wasn't. That is the state of affairs today. He expected something like that. I was impressed, not only by what he answered, but by the way in which he did, so I asked myself whether the response, the mass of people and the mass of bottles, would have been larger had some other people, from some other social circles, taken on the organisation. From which circles? Is there a social group with an interest in successfully organising a similar affair, without it being a pre-election campaign? In other words, why didn't anybody bring a hundred bottles? Doesn't coming empty-handed in fact mean saying that we don't believe that change, that is, improving the current condition, is possible. We don't believe in change. Change isn't real. And change, or, in other words, revolution, requires belief. Because that is the only way ... Hem, hem.... You know what I would like to say, but I don't know how. I wouldn't want to sound out of tune with the times...

Is the size of the artwork essential? Later we were talking with Vesna and Martin primarily about what should be done, and how, in order to build a larger social sculpture and to erect a larger monument. And then, is the performative equally forceful in the case of a small Monument for a Just City as it would be in the case of a large one? In what terms would the size of a social action influence the quality of an artwork? Let's imagine that the action was very well advertised, and that several thousand people showed up there, that a million bottles were assembled, to make a monument higher than the theatre building. Would the action hold out in an artistic context, would it still be an artistic happening? Or would we reproach the artist for not playing by the book, for desiring power, and publicly declare it all a populist action with which decent intellectuals, of course, desire no involvement. Furthermore, does this mean that the question about social justice, when set forth in an artistic context, always must be rethorical, that is, not really demanding an answer. I do not wish to believe that.

Something like a conclusion. In the foreword to the UrbanFestival, Vesna writes: "So we love our passions and reasons, our analyses and convictions more than we love the existing world which we are allegedly trying to change. Because all too often we are more committed to a certain political analysis or ideal – and even to the failure or collapse of that ideal – than to grabbing opportunities for radical change in the present." It is precisely because it is frustrating and difficult, and perhaps impossible in this artistic discipline, in art that is politically aware and engaged, to be successful, that is, to affect the social surroundings, to foster positive change in these times when the hand on the clock of history seems to turn in a direction contrary to that of social justice, that I have a need to make a note about the author, instead of the planned final paragraph about freedom of spirit.

About a free spirit. In his posters, videos, interventions in public space, Martin Krenn is concerned primarily with those who are deprived of their rights, creating artefacts that promote anti-racism and social justice. A critique of the bourgeois Austria is also present, as well as a critique of globalised capitalism. Several

odaziv, masa ljudi i masa boca, bila veća. Iz kojih krugova? Postoji li socijalna grupa koja ima interesa tako nešto slično uspješno organizirati, a da se ne radi o predizbornoj kampanji? Drugačije rečeno, zašto nitko od nas nije donio stotinjak boca? Ne znači li doći praznih ruku, ustvari reći da ne vjerujemo da je promjena odnosno poboljšanje postojećeg stanja moguća. Ne vjerujemo u promjenu. Promjena nije realna. A u promjenu, ili drugačije rečeno, revoluciju, treba vjerovati. Jer, jedino tako ... Hm, hm.... Znae već što bih htjela reći, a ne znam kako. Ne bih htjela zvučati neprimjereno vremenu...

Je li veličina umjetničkog djela bitna? Poslije smo s Vesnom i s Martinom razgovarali ponajprije o tome što i kako bi trebalo napraviti da bi se izgradila veća socijalna skulptura i podigao veći spomenik. Potom, je li performativ jednako snažan u slučaju velikog i malog *Spomenika za grad pravde*? U kome smislu bi veličina socijalne akcije utjecala na kvalitetu umjetničkog djela? Pretpostavimo da je akcija bila jako dobro oglašena i da se tamo pojavilo nekoliko tisuća ljudi, da se sakupilo milijun boca koje bi napravile spomenik viši od kazališne zgrade. Bi li ta akcija još uvijek opstala u umjetničkom kontekstu, bi li to i dalje bio umjetnički happening? Ili bismo umjetniku predbacili da ne igra po pravilima, želju za moći, sve skupa proglasili populističkom akcijom s kojom fini intelektualci, naravno, ne žele imati nikakva posla. Znači li to, nadalje, da pitanje o socijalnoj pravdi postavljeno u umjetničkom kontekstu uvijek mora biti retoričko, tj. da ono ustvari odgovora ne traži. U takvo što ne želim vjerovati.

Nešto kao zaključak. U predgovoru UrbanFestivalu Vesna piše: "Tako više volimo naše strasti i razloge, naše analize i uvjerenja, nego što volimo postojeći svijet koji navodno nastojimo promijeniti. Jer smo prečesto više vezani uz određenu političku analizu ili ideal – pa čak i za neuspjeh ili slom tog ideala – nego za to da zgrabimo mogućnosti za radikalnu promjenu u sadašnjosti." Upravo zato jer je frustrirajuće i teško, a možda i nemoguće u ovoj umjetničkoj disciplini, politički osviještene i angažirane umjetnosti, biti uspješan, tj. djelovati na socijalnu okolinu, uvjetovati pozitivne promjene u ovom vremenu kada kazaljka povijesti kao da ide u smjeru suprotnom od socijalne pravde, zato imam potrebu navesti bilješku o autoru. Umjesto planiranog zadnjeg odlomka o slobodi duha.

Bilješka o slobodi i duhu. Martin Krenn se u svojim posterima, videima, intervencijama u javni prostor bavi ponajprije obespravljenima, kreirajući artefakte koji promiču antirasizam i socijalnu pravednost. Također, prisutna je i kritika građanske Austrije, kao i kritika globaliziranog kapitalizma. Neki primjeri. U novinama i na posterima objavljena je kopija pisma koje je Martin Krenn uputio sadašnjem vlasniku bečkog Pratera, optužujući ih da skrivaju povijesne činjenice vezane uz Veliki kotač u nacističkoj Austriji, kada je kotač u nejasnim okolnostima otuđen od Eduarda Steinera, ubijenog u Auschwitzu 1944. Martin traži ispravak nepravde, traži objavu istinitih podataka. Istom temom bavi se intervencija na nadgrobni spomenik čiji tekst veliča nacizam. Iako je takav tekst zakonom zabranjen, nitko nije smogao snage izbrisati ga. Na tragu slične detekcije djelotvornih ostataka nacističke ideologije u austrijskom suvremenom društvu stoji i projekt u javnom prostoru *Spomenik porazu*, a pritom se misli na poraz nacizma. Artefakt aludira na to da

instances. A copy of the letter that Martin Krenn had addressed to the current owner of Vienna's Prater was published in papers and on posters, accusing them of concealing historic facts connected to the Big Wheel in Nazi Austria, when in ambiguous circumstances the wheel was taken from Eduard Steiner, who in 1944 was killed in Auschwitz. Martin demands that the injustice be righted, he demands that authentic data be publicised. An intervention on a tombstone whose text glorifies Nazism deals with the same subject. Although such texts are forbidden by law, nobody had the strength to erase it. In line with similar detections of effective remains of the Nazi ideology in the contemporary Austrian society is the project *Monument to Defeat*, meaning the defeat of Nazism. The artefact alludes that Nazism never did completely vanish. Various projects in the form of posters promoting anti-racist messages, concerning today's situation in a country with a large number of immigrants with whom politics is dealing in the wrong way, follow the same line. With the recommendation that you should by all means visit www.martinkrenn.net, here is the translation of the poster that was removed, that is, censored out of public space in Denmark in 2006, created in cooperation with Oliver Ressler. "The ruling principle of capitalism legitimizes itself by means of two contrary ideologies: on the one hand the universalistic claim of the competitive society and on the other hand racism and sexism. Capitalism's non-redeemable promise of equality is in need of ideologies of inequality like racism. Racism makes legitimate the existing relations of inequality in capitalism and thereby contributes to its reproduction. Anti-racist practice should therefore always also aim at the demontage of the capitalist system."

nacizam nije nikada u potpunosti nestao. Na istom su tragu razni projekti u formi plakata koji promiču antirasističke poruke, a odnose se na današnju situaciju u zemlji koja ima veliki broj imigranata s kojom se politika neispravno nosi. Uz preporuku da svakako posjetite www.martinkrenn.net, evo prijevoda plakata koji je 2006. odstranjen, tj. cenzuriran iz javnog prostora u Danskoj, a koji je nastao u suradnji sa Oliverom Resslerom. "Vladajuće načelo kapitalizma legitimira se kroz dvije oprečne ideologije: s jedne strane je to univerzalistička težnja za boljim društvom, a s druge strane rasizam i seksizam. Kapitalističko neotkupljivo obećanje jednakosti treba ideologije nejednakosti, poput rasizma. Rasizam legitimira postojeće odnose nejednakosti u kapitalizmu i tako doprinosi njegovoj reprodukciji. Stoga antirasističko djelovanje uvijek treba smjerati na ukidanje kapitalističkog sistema."







Plastična svakodnevica

Sonja Leboš

razmišljanja uz radionicu Martina Krenna

Trivijalni život naspram autentičnog. Zasigurno je moguće vidjeti svakodnevicu kroz prizmu takve dijade. Recikliranje je ritual koji reflektira neke od zastrašujućih formi društvenih odnosa u globalnim neoliberalnim gradovima te izravno oslikava vladajuću socijalnu NE-pravdu u tim gradovima. Grad Zagreb, na nesreću nas koji u njemu živimo, izravan je primjer takvoga grada. Oni koji žive "autentičnim" životom nemaju vremena za recikliranje, a oni koji nemaju sredstva za život, bave se takvim trivijalnostima kao što je sakupljanje su-građanskog otpada. Mogla bih uvesti ovdje pojam alijenacije, a time i riskirati da budem smiješna samim spominjanjem tog marksističkog termina (ili manje smiješna ako zagrebem malo dublje i kažem hegelijanskog). Otudjenje je pojam koji su sociolozi često koristili tijekom socijalističke ere hrvatskog društva – bavili su se, naime, "kvalitetom života". Ljudi koji su otuđeni od svog rada, svojih domova, svog okružja – pate od otudjenja. Što je s ljudima kojima smo okruženi danas – ljudima koji su otuđeni od vlastitog otpada i smatraju se vrhom društvenog brijega? Oni nisu objekti nikakvih studija, a zasigurno nisu (kao što je to slučaj "promatranom" skupinom) stigmatizirani kao "socijalni slučajevi".

Primjer organizacije života koja naliči sabirnom logoru

Urbani divljak i djevojka-koja-miriši-poput-cvijeta

Fenomen me pogodio jednog dana kada sam ugledala sljedeću sekvencu događaja: mlada i lijepa djevojka ispije bocu vode Jana (nagrada Eauscar za vodu u Parizu!!! – pretpostavljam da je njen kredo "Pijem samo Janu") i baca plastičnu bocu u obližnju kantu za smeće. Nakon svega nekoliko sekundi pojavljuje se muškarac, sa štapom, ili, bolje rečeno s kopljem u ruci, poput člana nekog čudnog plemena prljavih i smrdljivih urbanih divljaka, nabada praznu plastičnu bocu "Oskarom" ovjenčane Jana brand-vode koju je u sramotno prljavu i nehiđijensku kantu bacila djevojka-koja-miriši-poput-cvijeta te je pobjedonosno baca u svoju veliku vreću punu takvih boca. On je čekao na to da ona odbaci bocu. Ona ga nije ni primijetila. On je sebe istrenirao da uočava. Da li je ona odgojena da NE primjećuje?

Mislim da termin "otuđenje" ovdje više nije primjenjiv. Društvene znanosti moraju uvesti nov termin koji će opisati ovu vrstu ekonomskog i društvenog fenomena. Poanta je u tome da prljavi urbani divljak zna da treba djevojku i njenu bocu. Ali problem je u tome da djevojka nije sposobna *razumjeti* da bez tog čovjeka čije egzistencije ona čak nije ni svjesna, magični krug recikliranja vrlo bitan za (post)industrijska društva biva onemogućen.

Plastic Everydayness

Sonja Leboš

thoughts about the workshop by Martin Krenn

Trivial versus authentic life. Certainly we could see the everydayness through the prism of that dyad. Recycling is a ritual that reflects some terrifying forms of social relations in global neo-liberal cities and explicitly depicts the governing social injustice in those cities. Unfortunately for those of us who live in Zagreb, it is another explicit example of such a city. Those who lead 'authentic' lives have no time to recycle, and those who have no means to live, they are engaged in such trivialities as collecting other people's garbage. I could introduce the notion of alienation, and risk being ridiculous by mentioning that marxist term (or being less ridiculous if I dig in deeper and say hegelian). Alienation was a term widely used by sociologists in the socialist era of the Croatian society, those engaged in studying the 'quality of life'. People who are alienated from their work, their homes, their environment – suffer alienation. What about the people we are surrounded by today – people who are alienated from their garbage and consider themselves at the top of the societal iceberg? They are not the object of any studies, and surely they are not, as their counterparts, stigmatized like more thoroughly studied 'social cases'.

Example of a concentration camp organization of life:

Urban savage and smelling-like-a-flower girl.

The phenomenon struck me on the day when I saw the following sequence of images: a young and beautiful girl drinks up a bottle of Jana mineral water (an Eauscar for water in Paris!! – probably her credo is 'I only drink Jana') and ditches the bottle in a nearby bin. After a few seconds out of nowhere a man pops up, with a stick, or better to say, with a spear in his hand, like a member of some strange tribe, a dirty and stinky urban savage, picks up the empty plastic bottle of "Oscar"-praised Jana brand water, left by the beautiful and smelling-like-a-flower girl, from that outrageously dirty and unhygienic bin and victoriously puts it in his large bag. He was waiting for her to ditch her bottle. She didn't even notice him. He trained himself to be perceptive. Is she educated not to see?

I don't think that the term alienation even applies here. The social sciences have to invent a new term to describe this sort of economic and social phenomenon. The point is that the urban dirty savage with a spear knows that he needs a girl and her bottle. But the problem is that the girl is not capable to *understand* that without those men of whose existence she even does not possess awareness, the magic circle of recycling goods which is crucial for (post)industrial society, would be disabled.



However, what I want to emphasize with the 'concentration camp organization of life' metaphor is not the relation between those two, or the non-relation of those two totally alienated social spaces. The emphasis should be on the superstructure which is in the third space, obviously alienated from both the social space of the *smelling-like-a flower-girl* and the social space of the *urban savage*; the superstructure formed by urban planners who formed the spatial grounds for those relations, designers who forgot what the notion 'design for life' meant, and the social scientists who describe these social realities but rarely engage themselves in their transformation. The emphasis is on those who have responsibilities while construing spatiality of everydayness for those who *know* and *perceive* (either because they *have to* or they *want to*) and for those who *don't understand* and *do not see*.

With this artistic intervention we assumed the social responsibility, we pinpointed the problem. What is next?

Where once there was *le regard*, that sartrean term, notifying that objectifying gaze with which one human perceived another, today we have absence of any gaze, the emptiness once announced.

What is next? Addressing those who are not seen by the others to make themselves more visible or addressing those who do not see to open their eyes?

While being busy with that dilemma, we do not think about those who pretend not to see; the servants of the governing clique that produces the concentration-camp metaphor. Revolution? Well, do it yourself. Recycle. Do not alienate yourself from your (human) waste.

Ipak, ono što želim naglasiti metaforom organizacije života koja naliči sabirnom logoru nije odnos između njih dvoje, ili NE-odnos između tih dvaju potpuno otuđenih društvenih prostora. Naglasak bi trebao biti na nadstrukturi koja je u trećem prostoru, očito otuđenom i od društvenog prostora *djevojke-koja-miriši-poput-cvijeta* i društvenog prostora *urbanog divljaka*, nadstrukturi koju formiraju urbani planeri koji su formirali prostorne osnove za takve društvene odnose, dizajnere koji zaboravljaju što znači pojam "oblikovanje za stvarni svijet", znanstvenici društvenih znanosti koji opisuju društvene stvarnosti, ali se rijetko angažiraju pri transformaciji istih. Naglasak je na onima koji imaju odgovornost pri konstruiranju prostornosti svakodnevice za one koji *znaju* i *uočavaju* (bilo da je to zbog toga što to *žele* ili zato što *moraju*) i na one koji *ne razumiju* i *ne uočavaju*.

Ovom umjetničkom intervencijom Martina Krena preuzeli smo društvenu odgovornost, istaknuli smo problem. Što je sljedeće?

Tamo gdje je nekad bio *le regard*, taj sartreovski termin koji označava objektivizirajući pogled kojim jedno ljudsko biće promatra drugo, danas imamo odsutnost pogleda, tu jednom najavljenju prazninu.

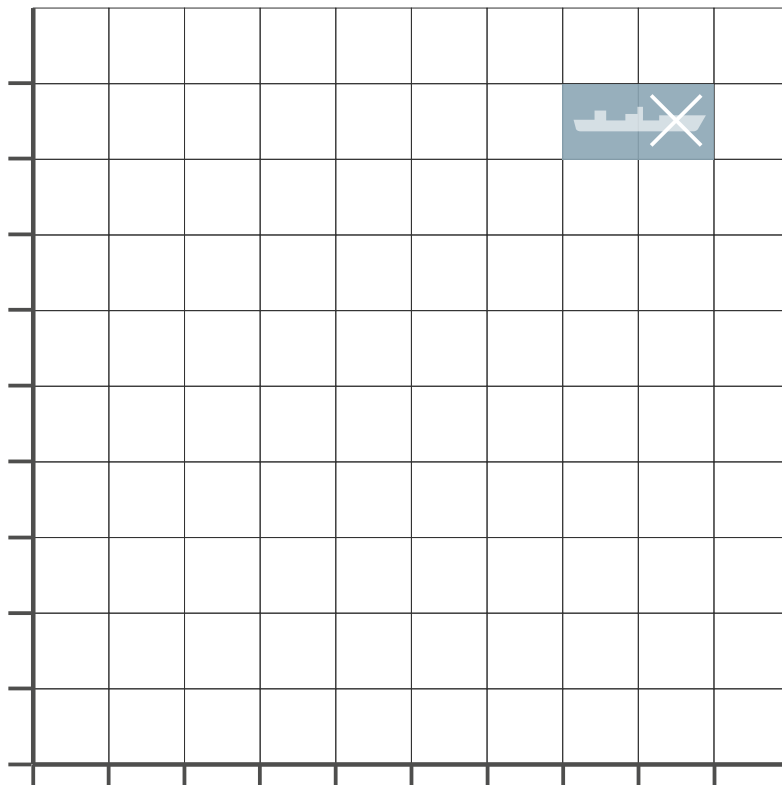
Što je sljedeće? Obraćati se onima koji su nevidljivi da se učine vidljivijim ili obraćati se onima koji ne vide da otvore oči?

Dok smo zauzeti tom dilemom, ne razmišljamo o onima koji se prave da ne vide. Podložne onoj vladajućoj grupi koja proizvodi metaforu sabirnog logora.

Revolucija? Pa, čini je sam/a. Recikliraj. Ne otuđuj se od vlastitog (ljudskog) otpada.







ŽAO MI JE... NIJE MI ŽAO **I'M SORRY... I'M NOT SORRY**

Andreja Kulunčić

ALATI OTPORA **THE TOOLS OF RESISTANCE**

Nataša Ilić

I'M SORRY... I'M NOT SORRY

Andreja Kulunčić

Croatia

media intervention / Radio Sljeme 88,1 MHz
in collaboration with Nemeza

I'm sorry that I used my connections to enrol my son in university. It would have been better (after all, for his sake as well) had he done it himself... I live in a society where it is possible that you never enrol anywhere you wish if you don't bribe, but still...

I'm not sorry that I was ripping off the firm where I used to work, the hourly wage was too small, in a way I was taking what I think belongs to me.

I'm sorry because every time I'm looking for a connection to get my medical exam, I'd be happier if I could get my turn without any "gifts", but you know for yourself how things are...

Many things have changed around us in the past 10 years. From the notion that we / I are the main agents of change "in our state", to the much larger responsibility (and autonomy) in our personal lives. How aware have we become of our role in the community that we live in? Which decisions of ours were important for others as well, what have we done wrong (where doing nothing is also a choice!), are we aware of that, what do we think about that, could we have done it in a differently, can we do it differently now...

Andreja Kulunčić's media intervention uses short statements compiled from a representative sample of Zagreb's inhabitants, with the intention to put forward these and similar questions, to incite people to assess the responsibility of their contribution to the poor state of the society we live in. The work probes the relationship between the individual and the society in a surrounding where many agree that the rule of law doesn't function as it should, and yet the majority make their decisions contrary to the kind of community they would like to live in.

In her works, Andreja Kulunčić probes different aspects of social relations and social practice, taking an interest in socially engaged subjects, research as an artistic process, confrontation with different audiences and cooperation in a collective project. In her works, the audience often holds the active position of creating, that is finalizing, a work. In the genesis of her works, she often uses multidisciplinary where specific artistic skills are complemented with skills from other areas.

She has participated in international expositions such as: Documenta11 (Kassel, Germany), Manifesta4 (Frankfurt/Main, Germany), The American Effect (Whitney Museum of American Art, New York, USA), 8th International Istanbul Biennial (Turkey), Liverpool Biennial (UK), Day Labor (P.S.1, New York, USA) etc. More on the website www.andreja.org

ŽAO MI JE... NIJE MI ŽAO

Andreja Kulunčić

Hrvatska

medijska intervencija / Radio Sljeme 88,1 MHz
u suradnji s udrugom Nemeza

*Žao mi je što sam sina upisao preko veze na fakultet. Bilo bi bolje (na koncu i zbog njega) da se upisao sam...
Živim u društvu u kojem je moguće da se nikada ne upišeš gdje želiš ako ne potplatiš, ipak...*

*Nije mi žao što sam potkrađao firmu u kojoj sam radio, satnica je bila premala, na neki sam način uzimao
što mislim da mi pripada.*

*Žao mi je jer svaki put tražim vezu za pregled kod doktora, bilo bi mi draže da mogu doći na red bez
„poklona“, ali i sami znate kako je...*

U proteklih se 10 godina puno toga promijenilo oko nas. Od toga da smo „u svojoj državi“ mi / ja glavni akteri promjena, do puno veće odgovornosti (i samostalnosti) u svojim osobnim životima. Koliko smo osvijestili svoju ulogu u zajednici u kojoj živimo?

Koje su naše odluke bile važne i za druge, što smo pogriješili (pri čemu je i ne učiniti ništa izbor!), jesmo li toga svjesni, što mislimo o tome, jesmo li mogli drugačije, možemo li sada drugačije...

Medijska intervencija Andreje Kulunčić koristi kratke anonimne izjave prikupljene na reprezentativnom uzorku stanovnika Zagreba s namjerom da pokrene ova i slična pitanja, da potakne ljude da procijene s koliko su odgovornosti doprinijeli stanju društva u kojem živimo. Rad propituje odnos pojedinca i društva u okolini u kojoj se mnogi slažu da pravna država ne funkcionira kako bi trebala, a ipak većina donosi odluke suprotno zajednici u kakvoj bi željela živjeti.

Andreja Kulunčić u svojim radovima propituje različite aspekte društvenih odnosa i društvene prakse, zanimajući se za društveno angažirane teme, istraživanje kao umjetnički proces, suočavanje s različitim publikama i suradnju na kolektivnom projektu. U njezinim radovima publika često ima aktivno mjesto kreiranja, odnosno dovršavanja, djela, a u procesu nastajanja radova često koristi multidisciplinarnost, u kojoj se specifične umjetničke vještine nadopunjuju komplementarnim vještinama iz drugih područja.

Sudjelovala je na međunarodnim izložbama kao što su: Documenta11 (Kassel, Njemačka), Manifesta4 (Frankfurt/Main, Njemačka), The American Effect (Whitney Museum of American Art, New York, SAD), 8th International Istanbul Biennial (Turska), Liverpool Biennial (Velika Britanija), Day Labor (P.S.1, New York, SAD) etc. Više na web stranici: www.andreja.org.

The tools of resistance

Nataša Ilić

A Conversation with Andreja Kulunčić

NI: How did you start working on the radio intervention project 'I'm sorry, I'm not sorry...'?

AK: The theme of the UrbanFestival was regret and mourning. I held that, after everything we survived in the past fifteen years in the society where we live, the concept of regret was interesting because it offers a possibility to look back, in order to see whether something of the things we did – on all levels, individually, and as a nation – merits regret, whether we need it, is it good or not? It is a fact that, in an intellectual sense, we were all saving our necks as everything was happening, and now we ought to stop and ask ourselves whether there is anything we should regret.

NI: You situated the subject in a post-war society?

AK: Yes, not in wartime, with which we have occupied ourselves a lot, but in the aftermath. What went on after we 'got what was ours', how much did we participate in the processes as individuals with respect to the collective. The other question was whether we have become aware of these processes? I think that in socialism we weren't fully aware of the relation of the individual towards the collective. Are we today capable of understanding that 'I' affects the neighbour, the other, the collective? Does my bribing a policeman partake in the general bribing of policemen, or does it not? We all know that, 'on paper', bribing is not right, but how do my actions bear upon the whole, how much do we generally connect them with what is collective? It seems symptomatic to me that all of us moan constantly about the society we live in, but there lacks an awareness that the individual is the society we live in. I'm not sure how much thought these questions are being given in the wider context.

NI: How did you conceive a work which would deal with how much we reflect about our actions influencing society, what we do or do not feel sorry about, what we do or don't regret?

AK: Along with the organizers of the festival, I started thinking about how best to approach people and how to communicate with them without bringing them into an awkward situation. Thinking about the medium, it seemed to us that radio could be the ideal medium. A call to the radio is direct, a person has the opportunity to say something about the subject directly, and yet remain anonymous. The radio also solved for us the question of how people, that is, the public, could hear what we wanted to communicate. Then another problem turned up – how to bring people into the situation where they will feel like calling in

Alati otpora

Nataša Ilić

Razgovor s Andrejom Kulunčić

NI: Kako si počela raditi na projektu radijske intervencije »Žao mi je, nije mi žao...«?

AK: Tema UrbanFestivala bila je žalovanje. Smatrala sam da je nakon svega što smo u posljednjih petnaestak godina prošli u društvu u kojem živimo pojam žalovanja zanimljiv jer nam nudi mogućnost pogleda unazad, da bismo vidjeli zaslužuje li nešto od onoga što smo učinili – na svim razinama, pojedinačno i kao nacija – žalovanje, je li nam ono potrebno, je li dobro ili nije. Činjenica je da smo u nekom intelektualnom smislu tokom svega što se dešavalo spašavali glave, i sad bismo trebali stati i zapitati se postoji li išta zbog čega bismo se trebali kajati.

NI: Situerala si temu u poslijeratno društvo?

AK: Da, ne u vrijeme rata, njime smo se već puno bavili, nego u vrijeme nakon rata. Što se događalo nakon što smo postali »svoji na svome«, koliko smo u procesima sudjelovali kao pojedinci u odnosu spram kolektiva. Drugo pitanje bilo je jesmo li te procese osvijestili. Mislim da u socijalizmu nismo do kraja osvijestili odnos pojedinca spram kolektiva. Jesmo li danas u stanju shvatiti da »ja« utječe na susjeda, na drugog, na kolektiv? Ima li moje podmićivanje policajca udio u općem podmićivanju policajaca, ili nema? Svi znamo da »na papiru« podmićivanje nije u redu, ali kako moje radnje utječu na cjelinu, koliko ih uopće povezujemo s kolektivnim? Čini mi se simptomatičnim da se svi stalno žalimo na društvo u kojem živimo, ali nedostaje svijest da je pojedinac društvo u kojem živimo. Nisam sigurna koliko se ta pitanja promišljaju u širem kontekstu.

NI: Kako si zamislila rad koji bi se bavio time koliko razmišljamo o tome da naši postupci djeluju na društvo, zbog čega nam je žao, ili nam nije žao, zbog čega se kajemo ili ne?

AK: S organizatorima festivala sam krenula od razmišljanja kako najlakše pristupiti ljudima i kako s njima komunicirati, a ne dovesti ih u neugodnu situaciju. Razmišljajući o mediju, učinilo nam se da bi radio mogao biti idealan medij. Poziv radiju je izravan, osoba ima priliku nešto izravno reći o temi, a s druge strane ostati anonimnom. Putem radija istodobno smo riješili i pitanje kako da ljudi, odnosno publika, čuje ono što želimo poručiti.

Zatim nam se ukazao drugi problem – kako ljude dovesti u situaciju da požele nazvati radio i izreći svoje mišljenje. Odlučili smo snimiti *jingle* na teme koje su naveliko poznate u društvu – svi znamo da postoji

to the radio and stating their opinion. We decided to record jingles on subjects that are well known in society – we all know corruption exists and what goes on with doctors, policemen, we all know how some children get into universities, we talk about it at home, among friends, in the newspapers... We exchange stories, but, in a way, we exclude ourselves, we don't connect these two levels.

NI: Have you made the jingles yourself or with professionals?

AK: The radio activists' association *Nemesis* did the jingles and the complete technical and radio-related part of the work. The jingles have a classic form – distinct music and a recognisable sentence, persons speak what they do or do not regret, with respect to society. We took care to represent different categories of people, old, young, rich, poor. We made up a table concerning age, sex, status, and we got twenty-four categories. Initially, we used our friends and acquaintances' statements for jingles, that seemed more simple than to record people on the street. But this wasn't simple either, it turned out that it was necessary to talk to people about the idea and explain to them that it is about the relation of the individual towards the collective. And so we developed a method: we wrote down the responses we got in these initial conversations, and made them into recordings afterwards. We chose the responses that seemed most clear to us.

NI: Where, and how often, did you broadcast the jingles?

AK: On Radio Sljeme, every hour, following the weather forecast, with the announcement that in the evening there would be a telephone line open for people to give their opinion. The listeners were being prepared all day, and in the evening we were in the studio and the host was accepting calls. It was all directly on the air. I found it very exciting – you sit, wait, nothing happens, and then at once the phones start ringing and red lights flashing. The first five minutes there were no calls, but the host was eloquent and capable of inciting people to talk, and so it got going. A lady phoned in, she regretted renting an apartment on the sea and paying taxes for it, while her neighbours didn't. Then another lady called who said she was sorry to hear that someone was sorry to have done the right thing, and so started a discussion about whether it means that, if everybody does it, we shouldn't be any better, and that is precisely what I wanted – to talk and to understand that society is a living organism consisting of us individuals, and that we all have a major role, however minor it seems.

NI: How long did this last?

AK: About half an hour. Radio time is very expensive, and in fact we had a lot of time, in terms of radio time. We got time for three days of jingles and thirty minutes for listeners' calls every evening, and the fourth day we made a call-in show that rounded off the project. We called Ankica Lepej on to the show, she used to work in Zagrebačka banka and uncovered Tuđman's account, which got her fired and she is still unemployed today. She replied to the question whether she regretted doing it, saying that she didn't, that she thought it her moral duty. We also had a psychologist on the show, who spoke about how the Croatian

korupcija i što se događa s liječnicima, policajcima, svi znamo kako se neka djeca upisuju na fakultete, razgovaramo o tome doma, među prijateljima, po novinama... Razmjenjujemo priče, ali sebe na neki način izuzimamo, ne spajamo te dvije razine.

NI: Jesi li jinglove radila sama ili s profesionalcima?

AK: Udruga radio aktivista *Nemeza* je radila *jinglove* i cijeli tehnički i radijski dio posla. *Jinglovi* su klasične forme – upečatljiva glazba i prepoznatljiva rečenica, osobe govore zbog čega im je žao ili nije, u odnosu na društvo. Pazili smo da budu zastupljene različite kategorije ljudi, stari, mladi, bogati, siromašni. Napravili smo tabelu u odnosu na dob, spol, status, i dobili 24 kategorije. Za početne *jinglove* koristili smo izjave prijatelja i poznanika, to nam se činilo jednostavnije nego snimati ljude na cesti. Ali niti to nije bilo jednostavno, pokazalo se da je potrebno s ljudima razgovarati o ideji i objasniti im da se radi o odnosu pojedinca spram kolektiva. I tako smo razvili metodu: zapisivali smo odgovore koje smo dobili u tim inicijalnim razgovorima te smo od njih naknadno napravili snimke. Odabrali smo odgovore koji su nam se učinili najjasnijima.

NI: Gdje ste i koliko često emitirali jinglove?

AK: Na Radio Sljemenu, svakih sat vremena, nakon vremenske prognoze, uz najavu da je navečer otvorena linija na kojoj ljudi mogu dati svoje mišljenje. Slušatelji su cijeli dan pripremani, a navečer smo bili u studiju i voditeljica je primala pozive. Sve je išlo izravno u eter. Meni je to bilo vrlo uzbudljivo – sjediš, čekaš, ništa se ne događa, i onda odjednom počnu zvoniti telefoni i svijetliti crvene lampice. Prvih pet minuta nije bilo poziva, no voditeljica je bila elokventna i sposobna ljude potaknuti na razgovor, i tada je krenulo. Javila se jedna gospođa kojoj je žao što iznajmljuje apartman na moru i za to plaća porez, a njezini susjedi ne plaćaju. Zatim je nazvala gospođa koja je izjavila da joj je žao čuti da je nekom žao što je ispravno postupio, i tako je krenula rasprava o tome znači li to da, ako svi rade tako, ni mi ne trebamo biti bolji, a to je upravo ono što sam htjela – da razgovaramo i shvatimo da je društvo živi organizam koji se sastoji od nas pojedinaca i da svi imamo važnu ulogu, koliko god ona izgledala minorna.

NI: Koliko je to trajalo?

AK: Kratko, pola sata. Radijsko vrijeme je jako skupo, i zapravo smo, radijskim vremenom mjereći, dobili puno vremena u eteru. Dobili smo vrijeme za *jinglove* kroz tri dana i svaku večer 30 minuta za pozive slušatelja, a četvrti dan smo napravili mozaik-emisiju kojom smo zaokružili projekt. U tu smo emisiju pozvali Ankicu Lepej, koja je radila u Zagrebačkoj banci i otkrila Tuđmanov račun, zbog čega je dobila otkaz i još je i danas bez posla. Na pitanje je li joj žao što je to učinila odgovorila je da nije, da misli da je to bila njezina moralna obaveza. U emisiji je bila i jedna psihologinja koja je govorila o tome da je hrvatsko društvo infantilno socijalističko društvo, da mislimo da je društvo veliki tata koji se mora brinuti za nas, koji nas može i kazniti, ali se mora i brinuti, i da moramo odrasti i prihvatiti društvo u kojem živimo kao realnost koju razumijemo i koju znamo kako oblikovati.

society is an infantile socialist society, that we think the society is the big daddy who should take care of us, who can punish us, but must also care, and that we must grow up and accept the society we live in as a reality which we understand and which we know how to shape.

NI: The question how direct interventions in social spaces function in an art system, and how to adapt this experience into something suitable to the medium of an exhibition and to the expectations people have, is a permanent component of your work. It is not a matter of the modernistic notion of the artist's function, where the artist is inspired by an individual vision that he brings out in some artistic medium, but a specific intervention in real social space. How do you view the function of the artist and its changes in the wider sense?

AK: I'll try to explain it using an example, the political artistic intervention project *1 franc=1 vote*, on which I worked in Zürich for a longer period, in the independent art institution Schedhalle. In such longterm projects, the idea is not only to provide people with a space to rethink problems, but to give them a tool for some kind of resistance to capitalism, outside the structures of classical political organisation or any classical political tools. I'm oriented towards the people who may have two hours a week to do something against what they think is wrong. It seems to me that these little islands of intellectual resistance make sense. A problem can arise if my expectations become too big, if I push the art-as-tool thing too far, if I push a gallery or an institution too far into the 'real world', then it can be a total failure, a thought left hanging in the air, never completed.

When I work abroad, I regularly cooperate with marginalised groups, and I did the same in Zürich. I did interviews with prostitutes, with people working illegally, with drug-addicts, with asylees, refugees, various marginalised groups. It was a difficult experience. In Switzerland, a country where you can't move a pebble without reporting somewhere, there are people who have lived there for fifty, sixty years, or were even born there, and were never registered anywhere, who officially don't exist. To the Swiss, illegal people don't exist, they don't want them to exist, yet at the same time it is they who perform the worst jobs.

I proposed a project dealing with people without documents, who are afraid of going public and prefer to make peace with their situation. This project deals with the fact that the Swiss abuse others' historic and geographic injustice, and that this is considered normal. I have suggested that the people without documents, who officially don't exist, send one franc each through organizations engaged with their rights, for the renovation of the building of the Parliament in Bern; the means gathered would be used to buy a window, a table or something like that, and to put up a plaque, marking that it is a gift from people who do not officially exist. These people have no political voice, but I wanted them to have physical visibility in the parliament – this gift would return their dignity. They aren't people needing help, they need dignity.

NI: How much money did you collect?

AK: According to my measures, very little, around 1,700 francs, which means 1,700 votes. On the one hand, it was necessary to work with people, to help them understand that it is a gesture of acquiring dignity, to work with organisations and human rights activists, whose notion of art is often very conservative and

NI: Konstanta tvog rada je pitanje kako direktne intervencije u socijalnim prostorima djeluju u umjetničkom sustavu, i na koji način prilagoditi to iskustvo u nešto primjereno formatu izložbe i očekivanjima koja ljudi imaju. Tu nije riječ o modernističkom shvaćanju funkcije umjetnika, u kojem je umjetnik nadahnut individualnom vizijom koju onda iznosi u nekom umjetničkom mediju, nego je riječ o specifičnoj intervenciji u realnom socijalnom prostoru. Kako vidiš funkciju umjetnika i njezine promjene u širem smislu?

AK: Pokušat ću to objasniti na primjeru, na projektu političke umjetničke intervencije *1 franak=1 glas*, na kojem sam radila kroz dulje razdoblje u Zürichu, u nezavisnoj umjetničkoj instituciji Schedhalle. U takvim dugoročnim projektima ideja nije samo ponuditi ljudima prostor da razmisle o problemima, nego im dati alat za neku vrstu otpora kapitalizmu, izvan struktura klasične političke organizacije ili bilo kojeg klasičnog političkog oruđa. Usmjerena sam na ljude koji imaju možda dva sata tjedno da nešto učine protiv onoga što misle da nije u redu. Čini mi se da ti mali otoci intelektualnog otpora imaju smisla. Problem može nastati ako moja očekivanja postanu prevelika, ako suviše guram umjetnost kao oruđe, ako galeriju ili instituciju previše gurnem u »realni svijet«, tada to može biti potpuni neuspjeh, misao koja je ostala u zraku, koja se nije do kraja odradila.

Kad radim u inozemstvu, redovito surađujem s marginaliziranim skupinama, pa sam tako krenula i u Zürichu. Radila sam intervju s prostitutkama, s ljudima koji rade na crno, s narkomanima, s azilantima, s izbjeglicama, s različitim marginaliziranim skupinama. To je bilo teško iskustvo. U Švicarskoj, zemlji u kojoj ne možeš pomaknuti ni kamenčić, a da to negdje ne prijaviš, postoje ljudi koji tamo žive pedeset, šezdeset godina, ili su čak i rođeni tamo, a nisu nigdje upisani, koji službeno ne postoje. Za Švicarce ilegalni ljudi ne postoje, oni ne žele da oni postoje, no istodobno upravo oni odrađuju najgore poslove.

Predložila sam projekt koji se bavi ljudima bez dokumenata, koji se boje izaći u javnost i radije se mire sa svojom situacijom, koji se bavi činjenicom da Švicarci iskorištavaju povijesnu i geografsku nepravdu drugih i da se to smatra normalnim. Predložila sam da ljudi bez dokumenata, koji službeno ne postoje, preko organizacija koje se bave njihovim pravima pošalju jedan franak za obnovu zgrade parlamenta u Bernu; od prikupljenih bi se sredstava kupio jedan prozor, stol ili nešto tako, i postavila ploča, obilježje da je to poklon ljudi koji službeno ne postoje. Ti ljudi nemaju politički glas, ali zato sam htjela da imaju fizičku vidljivost u parlamentu – tim im se poklonom vraća dignitet. Nisu to ljudi kojima treba pomoć, treba im dignitet.

NI: Koliko ste novca skupili?

AK: Prema mojim mjerilima malo, oko 1700 franaka, što je znači 1700 glasova. Bilo je potrebno s jedne strane raditi s ljudima, pomoći im da shvate da je to gesta dobivanja digniteta, raditi s organizacijama i aktivistima koji se bave ljudskim pravima, čije je shvaćanje umjetnosti često vrlo konzervativno i neprijateljsko prema suvremenoj umjetnosti, a s druge strane trebalo je raditi s galerijom i umjetničkim sustavom. No puno smo uspjeli napraviti. Na glavnom kolodvoru u Zürichu postavili smo poziv na velikom glavnom *displayu* svim ilegalnim ljudima da poklone jedan franak za projekt, što je imalo veliki učinak: prolaznici su se pitali koliko ilegalnih osoba ima ako im se obraća na kolodvorskom *displayu*, na tako

inimical towards contemporary art, and on the other hand it was necessary to work with the gallery and with the art system. But we managed to do a lot. On the main station in Zürich we put up a call on the large main display, with the appeal to all illegal people to give one franc for the project, which had a great effect: the passers-by were wondering how many illegal persons there must be if they are being addressed on the station display, and in such a busy and expensive place, while the illegal people themselves don't expect anyone to approach them – the very fact that someone officially approached them is a sort of recognition of their existence. We published the call in newspapers, on trams, we went out a lot and everybody knows about the project. But if the project were to grow for another three years, only then would we manage to collect a more significant sum of money.

NI: Do you think it would have turned out differently had you worked in Croatia, where the whole infrastructure is more under your control?

AK: Yes, I would have had to move to Switzerland, and Switzerland is expensive. And as much as I did go to Zürich in the two years, it was very expensive. It is an expensive and demanding project.

NI: How does the artistic practice that you're engaged in function in the wider artworld? What is its relation toward the mainstream like, what is its economic stability like?

AK: I think that it used to be mainstream for a while, and now it isn't anymore, aesthetic and visual considerations are central again. There were so many bad and pompous social awareness works at the Venice Biennial that I was embarrassed. If someone makes a bad work on himself and his mother, it is an individual artist's thing, but if someone makes a bad work on asylees, there the ethical boundary is much more sensitive. It is wonderful that this art practice is no longer mainstream.

NI: But that doesn't mean that this practice no longer has its place.

AK: I think it always had it, that it didn't arise from nowhere, or that it will disappear tomorrow. It is an issue of a kind of education, a special element of sensitivity. The woman whose husband beats her must realize that it is not her fault, and this takes a lot of work; it is the same case with people working illegally, or whose rights are abused at their workplaces, etc. It's struggle and exhaustion.

NI: How does your practice function in the economic system? Is there still institutional support from individual institutions?

AK: I think that this is not only a matter of the functioning of the art system, but of a personal, internal feeling that what we are doing is necessary, and it's then that the curator will find the means. Whenever I think that it's over, that it no longer interests anyone, I receive a mail inviting us to continue working.

frekventnom i skupom mjestu, dok sami ilegalni ljudi ne očekuju da im se netko obraća – sama činjenica da im se netko službeno obratio neka je vrsta priznanja da oni postoje. Objavili smo pozive u novinama, u tramvajima, puno smo izlazili i svi znaju za projekt. No kad bi projekt rastao još tri godine, tek tada bismo uspjeli skupiti neku značajniju sumu novca.

NI: Misliš li da bi ishod bio drukčiji da si radila u Hrvatskoj, gdje je cijela infrastruktura u većoj mjeri pod tvojom kontrolom?

AK: Da, morala bih se preseliti u Švicarsku, a Švicarska je skupa. I ovoliko koliko sam odlazila u Zürich u dvije godine vrlo je skupo. Riječ je o skupom i zahtjevnom projektu.

NI: Kako umjetnička praksa kojom se baviš funkcionira u širem umjetničkom svijetu? Kakav je njezin odnos prema mainstreamu, kakva je njezina ekonomska stabilnost?

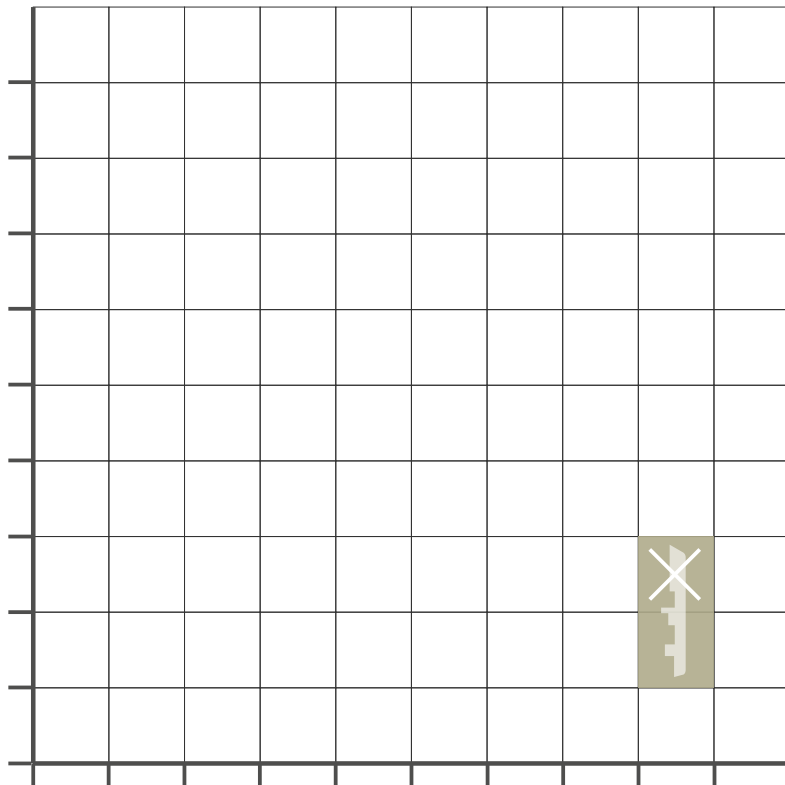
AK: Mislim da je ona bila *mainstream* neko vrijeme, a sada to ponovno više nije, sada su opet u središtu estetska i vizualna razmatranja. Na posljednjem Venecijanskom bijenalu bilo je tako puno loših i pompoznihi radova socijalnog osvještavanja da mi je bilo neugodno. Ako netko napravi loš rad o sebi i svojoj majci, to je stvar pojedinog umjetnika, no ako netko napravi loš rad o azilantima, tu je etička granica puno osjetljivija. Odlično je da ta umjetnička praksa više nije *mainstream*.

NI: Ali to ne znači da ta praksa više nema svoje mjesto.

AK: Mislim da ga je uvijek imala, da nije nastala niotkuda niti će sutra nestati. I tu je u pitanju jedna vrsta edukacije, poseban element osjetljivosti. Žena koju muž tuče mora shvatiti da ona nije kriva, i na tome je potrebno puno raditi, isti je slučaj s ljudima koji rade na crno, ili su obespravljeni na svojim radnim mjestima itd. To je borba i iscrpljivanje.

NI: Kako tvoja praksa funkcionira u ekonomskom sustavu? Postoji li i dalje institucionalna podrška pojedinih institucija?

AK: Mislim da se tu ne radi samo o djelovanju umjetničkog sustava, nego je to stvar osobnog, unutarnjeg osjećaja da je to što radimo potrebno, i tada će kustos naći sredstva. Kad god pomislim da je gotovo, da to više nikoga ne zanima, dobijem mejl s pozivom da nastavimo raditi.



OUT OF KEY(S)

Opovoempé

IZ VIZURE U OBRAZAC, MIMOILAŽENJA
FROM VISTA TO PATTERN, BYPASSING

Tomislav Medak

OUT OF KEY(S)

Opovoempé

Ana Luiza Leão, Cristiane Zuan Esteves, Graziela Mantoanelli, Manuela Afonso, Paula Possani

Brasil

installation and series of performances in public space

Doors are passages, they have two sides, they mark the boundary between two dimensions. To pass through them implies a certain choice.

Regrets that are to come, are they taking shape even today, in our careless and uninformed actions, in our fears and our avoidances? And will we one day regret these choices? And does this make our actions harder and more awkward? If only we could stand in front of this door and turn back the time, or move it forward...

Flexible walls, mobile boundaries, or the paradox of seeing divisions where there are none. Opovoempé makes choreographies and collective images with doors that separate nothing. They carry them around, choreograph them, place them as barriers in paths where passage is usually unobstructed, leave them standing freely as installations that emphasise the potential of space. A peek through the spyhole always alters one dimension – space or time. Through a series of performances, the performers wish to tear up communication barriers, drag humour, play, hidden social facts and tensions out to the surface.

Opovoempé means literally "people on feet". The group's work is focused on the corporeal, on activation and the development of a creative performer. It also demands a lively interaction from the viewer, who is stimulated to experience, imagine, interfere, create etc. They say about their interventions that they're not only artwork, but also a method of researching the human condition and the boundaries of the theatrical act, a method which obfuscates the boundary between art and life.

OUT OF KEY(S)

Opovoempé

Ana Luiza Leão, Cristiane Zuan Esteves, Graziela Mantoanelli, Manuela Afonso, Paula Possani

Brazil

instalacija i serija performansa u javnom prostoru

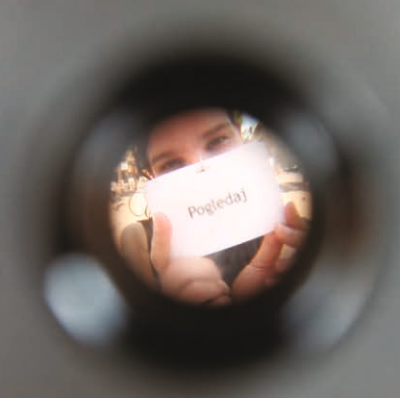
Vrata su prolazi, imaju dvije strane, obilježavaju granicu između dvije dimenzije. Proći kroz njih podrazumijeva izvjestan izbor.

Žaljenja koja tek predstoje, formiraju li se ona već danas u našim bezbrižnim i neupućenim djelovanjima, u našim strahovima i našim izbjegavanjima? I hoćemo li jednoga dana žaliti zbog ovih odabira? I čini li to naše djelovanje težim i nespretnijim? Da samo možemo stati pred ova vrata i vratiti vrijeme unatrag ili ga pomaknuti unaprijed...

Fleksibilni zidovi, pokretne granice ili paradoks u tome da vidimo podjele i tamo gdje ih nema. Opovoempé stvara koreografije i kolektivne slike s vratima koja ne odvajaju ništa Nose ih uokolo, koreografiraju, postavljaju kao barijere na putevima kojima se inače neometano prolazi, ostavljaju ih da slobodno stoje kao instalacije koje naglašavaju potencijal prostora. Pogled kroz špijunku uvijek mijenja jednu dimenziju – prostor ili vrijeme. Kroz seriju izvedbi izvođačice žele pokidati komunikacijske barijere, na površinu izvući humor, igru, prikrivene društvene činjenice i napetosti.

Opovoempé doslovno znači «Ljudi na nogama». Rad skupine usredotočen je na tjelesno, aktivaciju i razvoj kreativnog izvođača, a od gledatelja zahtijeva živu interakciju; on je stimuliran da doživljava, zamišlja, ometa, stvara, itd. Za svoje intervencije kažu da nisu samo umjetnički rad, već i metoda istraživanja ljudskog stanja i granica kazališnog čina koja zamagľuje granicu između umjetnosti i života.











Iz vizure u obrazac, mimoilaženja

- jedanaest zabilješki o fenomenologiji urbanog iskustva i događajnosti

Tomislav Medak

Out of key(s) / Opovoempé

1. Serija urbanih intervencija i instalacija *Out of Key(s)* – (*Bez ključ(ev)a*) brazilske umjetničke skupine *Opovoempé* eksperimenti su u urbanom iskustvu i događajnosti. Pet izvođačica, petero vrata. Petero vrata, vertikalno osvojenih, premještanah u prostoru, izmještanah iz prostora u prostor. Zatvorenih, zaključanih. U našim društvima navikli smo vrata čitati kao ključ... ključ za razumijevanje metafora: skrivanje, otvaranje, prelazak, iskorak, izlazak u svijet, povratak, okvir iskustva... Metafora čije relacionalne i spacijalne konotacije tvore okosnicu fenomenološkog opisivanja svijesti i svijeta.

2. *Out of Key(s)* izmještanjem vrata – kao opredmećene metafore iskustva i događajnosti – u javne prostore postavlja fenomenološko opisivanje pred enigmom grada. Što konstituira iskustvo i događajnost kada su njegovi razmjeri grad? Što je fenomenologija urbanog iskustva i događajnosti? Kakva bi anegdotalna povijest filozofske fenomenologije mogla to vidjeti kao dvoznačno pitanje: što je fenomenološka struktura urbanog iskustva i događajnosti, ali i što je urbano iskustvo i događajnost za fenomenologiju. No, ostanimo pri strukturi urbanog iskustva i događajnosti. *Out of Key(s)* ipak operira vratima tako da je prvenstveni učinak mobiliziranje tih dvaju metodološki jasno razlučenih aspekata: urbano iskustvo mobilizirano kroz evokacijski aspekt rada i urbana događajnost mobilizirana kroz intervencijski aspekt rada.

3. Vrata zaključana. Ali, sa špijunkom. Kroz špijunku možemo zaviriti. Zaviriti unutra i zaviriti van, u svijet unutra i u svijet van. Kroz špijunku zaviriti... i ugledati fotografije javnih događanja, vizure poznatih gradova, prizore urbane atrofije, obraz promatrača s druge strane, poručicu s retoričkim pitanjem... Kroz špijunku zaviriti... i vidjeti fotografiju, poruku, osobu, vizuru... prepoznati vlastito iskustvo kao sliku urezanu u kolektivno pamćenje, snimljenu kolektivnu situaciju kao prisjećanje na našu individualnu zatečenost u njoj, nepoznato kolektivno događanje, suženi pogled na vrevu paralelnih gradskih zbivanja. Evokativni prizori iz špijunke, usred prometne ulice. Ta primarna sadržajna situacija *Out of Key(s)* dopušta da se razluče tri dijapazona urbanog iskustva: dijapazon subjektivnosti između kolektivnog i osobnog iskustva, dijapazon sagledavanja prostora između neposrednog iskustva prostora prema vizurama i posrednog iskustva prema učincima kompleksnog sistema funkcija koje grad obuhvaća, dijapazon vremenitosti između paralelizma suvremenih događanja i sedimentiranog sjećanja na prošla događanja.

From Vista to Pattern, Bypassing

– Eleven Notes on the Phenomenology of Urban Experience and Event-ness

Tomislav Medak

Out of key(s) / Opovoempé

1. The Brazilian group Opovoempé's series of urban interventions and installations *Out of Key(s)* are experiments in urban experience and event-ness. Five performers, five doors. Five doors, raised upright, shifted in space, displaced from space into space. Closed, locked. In our societies, we are used to reading doors as keys... keys to understanding metaphors: hiding, opening, crossing over, stepping forward, stepping out into the world, returning, framing the experience... A metaphor whose relational and spatial connotations constitute the backbone of phenomenological description of consciousness and the world.

2. By displacing doors – as a reified metaphor of experience and event-ness – into public spaces, *Out of Key(s)* places phenomenological description before the enigma of the city. What constitutes experience and event-ness, when scaled to the city? What is phenomenology of urban experience and event-ness? An anecdotal history of philosophical phenomenology could see this as an ambiguous question: what is the phenomenological structure of urban experience and event-ness, but also what is urban experience and event-ness to phenomenology? But let's keep to the structure of urban experience and event-ness. After all, *Out of Key(s)* manipulates the doors in such a way that the primary effect is to mobilise the two methodologically clearly distinguished aspects: urban experience is mobilised through the evocational aspect of the work, and urban event-ness is mobilised through the interventional aspect of the work.

3. Doors locked. But, with a spyhole. We can peek through a spyhole. Peek inside and peek outside, at the world within and the world without. To peek through the spyhole... and to sight photographs of public events, vistas of known cities, scenes of urban atrophy, the countenance of an onlooker from the other side, a little message with a rhetorical question. To peek through the spyhole... and to see a photograph, a message, a vista... to recognise one's own experience to be an image carved in the collective memory, a snap-shot of a collective situation making us recollect our individual disorientation in it, an unknown collective happening, a narrowed glimpse of the swarm of parallel events. Evocative scenes behind the spyhole, right in the middle of a busy street. This primary content of *Out of Key(s)* allows for distinguishing between three scopes of urban experience: the scope of subjectivity between collective and personal experience, the scope of comprehending the space between the immediate experience of space according to views and the mediated experience according to effects of a complex system of functions that the city











encompasses, the scope of temporality between the parallelism of contemporary events and the sedimented memory of past events.

4. Each of these scopes is complexly conditioned by polarities and dimensions: the city vistas open up in accordance with the flows of complex functional processes, the understanding of urban vectors is limited by the horizon of individual experience; urban vectors are informed by individual actions in complex processes, while the understanding is informed by the asynchronicity of perception and memory. "All cities are geological; you cannot take three steps without encountering ghosts bearing all the prestige of their legends. We move within a closed landscape whose landmarks constantly draw us toward the past. Certain shifting angles, certain receding perspectives, allow us to glimpse original conceptions of space, but this vision remains fragmentary." (Ivan Chitchevlov, *Formulary for a New Urbanism*, 1953)

5. However, it is possible to distinguish the mutual conditionings of these scopes, because urban experience rests upon the concealment of heteronomies that gape in the understanding of the inter-conditioning. The heteronomous character of urban comprehension can be explained as the urban planner's paradox. Because of the limited comprehensibility of complex urban processes, an urban planner or architect can only partially observe the totality of an urban system. However, owing to the nature of the planners' task of envisioning the whole, they are forced to infer the totality out of partiality, infer phenomena from epiphenomena. Urban planners are like stand-up comedians – they share the same observational insightfulness. However, while the comedians' jokes are ephemeral, urban planner's jokes are cast in concrete. Good urban planners are aware of the paradox.

6. Urban experience has two modalities of visual representation of event-ness at its disposal: the vista and the map. The vista is immediately experiential, sensorial, open to being recognised when seen in space, perspectivity, personalisation, mementoes, narrativisations, fictionalisations. On the other hand, mapping rests on the formation of patterns of complexity, on the hypostasis of networks of invisible causes and tangible effects, on objectification, impersonalisation, production of phantasms.

7. There are four operations that *Out of Key(s)* resorts to in order to mobilise the urban event-ness: intervention, remapping, serialisation, bypassing. While the mobilisation of urban experience rests on the spyhole, on ocularity, on doors as a medium of observation, a framework for experience, a communicational membrane of the outer and the inner; the mobilisation of the dimension of event-ness occurs through multiplication, displacements and installations of doors within urban settings. Five doors at a distance along a lawn in front of the National University Library... in the polydirectional drift through big crossings and along the main street... as a jig-saw puzzle on the steps of the green market... standing isolated on the river bank... in the abandoned open cinema... in front of the abandoned factory... as an obstruction in the crowd...

4. Svaki od tih dijapazona kompleksno je uvjetovan polaritetima i dimenzijama: vizure grada otvaraju se sukladno tokovima kompleksnih funkcionalnih procesa, razumijevanje urbanih vektora ograničeno je vidokrugom individualnog iskustva, urbani vektori formirani su individualnim djelovanjem unutar kompleksnih procesa, a razumijevanje u asinkronosti opažanja i sjećanja. "Svi gradovi su geološki – ne možete napraviti niti tri koraka, a da se ne susretnete s duhovima bremenitim svem čuvenošću svojih legendi. Mi se krećemo u zatvorenom krajoliku čija znamenja stalno vuku prema prošlosti. Poneka promjena kuta gledanja, poneka izmještanja perspektiva omogućuju nam da ulovimo obrise izvornih prostornih zamisli, ali to ostaju tek fragmentarni uvidi." (Ivan Chtcheglov, *Formulary for a New Urbanism*, 1953)

5. Uzajamno uvjetovanje tih dijapazona moguće je međutim razlučiti, budući da urbano iskustvo počiva na prikriivanju heteronomija koje zjape u spoznavanju međuvjetovanja. Heteronomnost urbane spoznaje paradoks je urbanista. Urbanist ili arhitekt, uslijed ograničene sagledivosti kompleksnih urbanih procesa, može samo parcijalno sagledati cjelinu nekog urbanog sistema. Međutim, zbog naravi planerskog osmišljavanja cjeline prisiljen je iz parcijalnosti zaključivati na totalitet, iz epifenomena zaključivati na fenomene. Urbanisti su poput *stand-up* komičara – dijele istu opservacijsku lucidnost. No dok su vicevi komičara efemerni, vicevi urbanista su dugotrajni. Dobri urbanisti svjesni su tog paradoksa.

6. Urbano iskustvo raspolaže dvama modalitetima vizualnog predočavanja događajnosti: vizurom i kartom. Vizura je neposredno doživljajna, osjetilna, otvorena prepoznavanju u prostoru, perspektivnosti, personalizaciji, uspomenama, narativizaciji, fikcionalizaciji. Mapiranje pak počiva na formiranju obrazaca kompleksnosti, hipostaziranju mreža nevidljivih uzroka i opipljivih posljedica, objektiviranju, impersonalizaciji, proizvodnji fantazama.

7. Četiri su operacije kojima *Out of Key(s)* mobilizira urbanu događajnost: intervencija, remapiranje, serijalizacija, mimoilaženje. Dok mobilizacija dimenzije urbanog iskustva počiva na špijunci, okularnosti, vratima kao mediju gledanja, okviru za iskustvo, komunikacijskoj opni vanjskog i unutarnjeg, mobilizacija dimenzije događajnosti odvija se kroz umnažanje, razmještanje i instaliranje vrata unutar urbanih ambijenata. Petero vrata na razdaljini dužinom tratine ispred NSK-a... u višesmjernom premještanju velikim raskršćima i duž glavne ulice... kao slagalica na stubama tržnice... izolirana na nasipu rijeke... u zaraslom otvorenom kinu... pred napuštenom tvornicom... kao smetnja u vrevi...

8. Intervencija. Primarni zahvat jest iznenađujući susret sa samostojećim vratima u javnom prostoru: vrata kao provala unutarnjeg u vanjsko, provala kojom vanjsko postaje unutarnje, diskretno razdvajanje indiskretnim. S koje se strane pruža pogled u privatno? Gdje sam ja smješten? Gdje me drugi smještaju? Izdvajam li se ili spadam u pozadinu? Što se krije iza? Što moram sakriti? Iza vrata sa stražnje, meni nevidljive strane? Kao što krijem svoju stražnju, meni nevidljivu stranu. Kao što drugi krije svoju stražnju, njemu nevidljivu stranu. Vrata kao generator fantazme.









8. Intervention. The most basic operation is a surprising encounter with self-supporting doors in the public space: doors as a breach of the inner into the outer, as a breach that makes the outer become the inner, the discrete separation becomes the indiscrete. Which side opens the vista onto the private? Where am I located? Where do others locate me? Do I stand out or do I meld into the background? What is hidden behind? What do I have to hide? Behind the door, from the rear side, invisible to me? Just like I hide my rear side, invisible to me. Just like the other hides his rear side, invisible to him. The door as a generator of phantasm.

9. Re-mapping. The sequential shifting of performances and placing of installations on populated intersections of urban vectors and on isolated places of invisible spaces redistribute the contextualisation of experiences from which patterns, maps, networks are extrapolated, dominants and laterals of urban experience are discerned. Abandoned locations are re-actualised, the actualised locations evoked, transitory turned into vistas. Forms of representation are recombined – vista becomes vector, and vector becomes vista.

10. Serialisation. The multiplications and formations of doors direct the vista, create perspectivity and ocularity, bring forth vistas. Simultaneously, they make present the parallelity of isolated experiences, isolated vistas, isolated segments, isolated vectors, isolated discretenesses. Parallel experiences that are uncommunicated, but made present. The framework of experience is dislocated by the choreographed moving of doors through space, inclining in relation to the vertical and to the axis of the series.

11. Bypassing. To think about the city as a space of encounter is a topos of reflection on urban event-ness. However, *Out of Key(s)* foregrounds isolation, phantasms, indiscretions, intransparencies, incommensurabilities, heteronomies, transiences as the modalities of urban co-existence. The privileged spatial paradigm of intervention is a crossing – simultaneously as a space of co-presence, space of crossing paths, but also interpersonally a space of avoidance, space of codified non-addressing, space of not-lingering. Urban event-ness happens in the avoided encounter. In bypassing.

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9. Remapiranje. Sekvencionalno premještanje performansa i razmještenost instalacija po napučenim sjecištima urbanih vektora i izoliranim mjestima nevidljivih prostora preraspoređuju kontekstualizaciju doživljaja iz kojih se ekstrapoliraju obrasci, mape, mreže, razabiru dominante i laterale urbanog iskustva. Napuštene se lokacije aktualiziraju, aktualizirane se evociraju, tranzitorne se pretvaraju u vizurne. Rekombiniraju se oblici predočavanja – vizura postaje vektor, a vektor vizura.

10. Serijalizacija. Umnažanje i formacije vrata usmjeravaju pogled, stvaraju perspektivnost i okularnost, donose vizure. Istodobno, opisuju paralelnost izoliranih iskustava, izoliranih vizura, izoliranih segmenata, izoliranih vektora, izoliranih diskretnosti. Nepriopćenih, ali opisuju paralelnih iskustava. Koreografirano kretanje vrata kroz prostor, naginjanja u odnosu na vertikalnu i os serije dislociraju okvir iskustva.

11. Mimoilaženje. Topos je refleksije o urbanoj događajnosti razmišljati o gradu kao prostoru susreta. Međutim, *Out of Key(s)* kao modalitete urbanog su-bivanja u prednji plan ističe izoliranosti, fantazme, indiskrecije, neprozivost, inkomenzurabilnost, heteronomije, prolaznosti. Povlaštena prostorna paradigma intervencije je raskršće – istodobno kao prostor suprisutnosti, prostor križanja puteva, ali interpersonalno prostor izbjegavanja, prostor kodificiranog neobraćanja, prostor nezadržavanja. Urbana događajnost događa se u izbjegnutoj susretu. U mimoilaženju.

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FOR NOT
SEEING
WELL!

DA MI SE
PONOVNO
PODDIT

Za palom gostinom
na fakse.

Što nisam videla
kada gostinom
podajung fakse

Za Branku
Nemoz
Cvitera
H. R. J. J. J.
Doris

Za Nintan
Vranjani.

ZA PRISTOJEK
☺

Mama i Tala
Bijaca
S. J.

ŠTO DA
ZALIM Z.

FOR NOT
HAVING A
GIRLFRIEND
☺

ZA DOBRIM
ŽIVOTOM

SVAKE
GODINE ZA
LETOM!!
PONOVNO

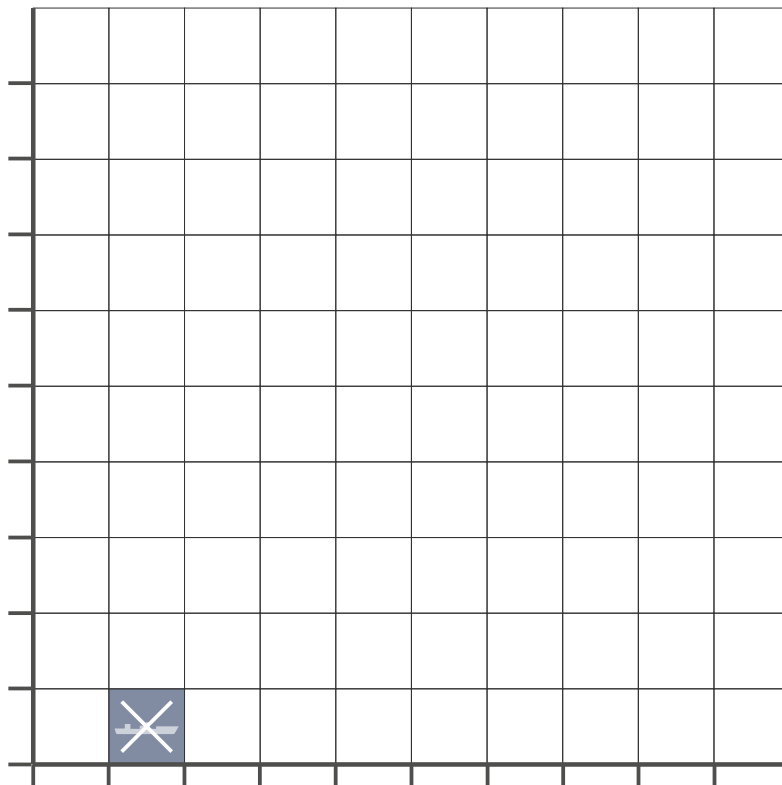
Zalim za
letom!!

ZA MLADOŠĆU

ZA JEDNIM
KOMADOM

ZA NIČIM!
ZA KERIT STUARIH





PODZEMNI DUHOVI UNDERGROUND GHOSTS

Stefan Rummel

STANICA METROA U BERMUDSKOM TROKUTU METRO STATION IN THE BERMUDA TRIANGLE

Leila Topić

PODZEMNI DUHOVI / REFLEKSIJA UNDERGROUND GHOSTS / A REFLECTION

Ivan Marušić Klif

UNDERGROUND GHOSTS

Stefan Rummel

Germany

installation in public space / stations: Goethe-Institut, Trg bana J.Jelačića, tržnica Kvatrić, Paromlinska ulica, ulica Ivana Lučića
Goethe-Institut Kroatien and UrbanFestival / curator: Carsten Seiffarth

In Zagreb there is currently much talk about the underground: underground tunnels and garages should namely solve the parking space problem in the city. There is even an intention to drill a tunnel through the mountain that this city so picturesquely leans on. Berlin artist Stefan Rummel has decided to provide help to his European neighbours within the framework of UrbanFestival 2008: he has constructed five 'underground stations', in spaces central, as well as those seemingly remote. All the 'stations' bear the rough character of a construction site. The materials used are earth, steel and wood, and, beside these, speakers and cables. And the sounds and the noise from the imagined construction sites, and the roar of subway trains. Of course, the 'stations' are not real stations, but point to intentions, plans and utopias. In terms of urbanism, they can also be understood as failed constructions.

"The subway clatters, thunders and roars through big cities. It's not a place of communication, but a place where a mass of people pass each other by, passing through tubes, all the while not exchanging a single word. Mothers, daughters, sons, fathers, dogs, sometimes cats. A metropolis is "big" when it possesses a well-developed subway network. Assuming that the city can afford it, and that its underground allows for it. Then, people start drilling, into earth, into stone. The subway runs mainly underground, but sometimes it catches some air and emerges from its abyss.I".

This first ascending is takes place precisely in front of the Goethe-Institut, within, and alongside what was once the informational show-case. With this unearthing, on the 19th of April, 2008, Stefan Rummel has begun his work. The following 'stations' were built on the main square, on the new market, at the rear of the train station, and in an underground passage on the 'University Alley'.

Carsten Seiffarth

Stefan Rummel studied free painting at the Art Academy of Nürnberg. Ever since 1996, sound has become a significant artistic material in his installation surroundings. He consciously develops his works for specific places, that is, situations. This is always preceded by an intense preoccupation with real spaces from a historic, social and architectural viewpoint.

Stefan Rummel lives and works in Berlin

PODZEMNI DUHOVI

Stefan Rummel

Njemačka

instalacija u javnom prostoru / stanice: Goethe-Institut, Trg bana J.Jelačića, tržnica Kvatrić, Paromlinska ulica, ulica Ivana Lučića
Goethe-Institut Kroatien i UrbanFestival / kustos : Carsten Seiffarth

U Zagrebu se trenutno mnogo govori o podzemlju: podzemni tuneli i garaže trebali bi naime riješiti gradske probleme s parkingom. Čak se namjerava bušiti i tunel kroz planinu na koju se ovaj grad tako pitoreskno naslanja. Berlinski umjetnik Stefan Rummel se u okviru UrbanFestivala 2008 odlučio pružiti pomoć europskim susjedima: konstruirao jepet 'stanica podzemne željeznice' na centralnim i naizgled zabachenim mjestima. Sve 'stanice' odlikuju se grubim gradilišnim karakterom. Materijali koji se koriste su zemlja, čelik i drvo. K tome još dolaze zvučnici i kablovi. I zvukovi i buka sa zamišljenih gradilišta te tutnjava vlakova podzemne željeznice. Naravno da 'stanice' nisu prave stanice, već više upućuju na namjere, planove i utopije. Može ih se razumjeti i neuspjelim konstrukcijama u urbanističkom smislu.

«Podzemna željeznica drnda, grmi i tutnji velikim gradovima. Ona nije mjesto komunikacije, već mjesto na kojem se gomila ljudi mimoilazi prolazeći kroz cijevi i pritom ne izmjenjuje ni riječ. Majke, kćeri, sinovi, očevi, psi, ponekad mačke. Velegrad je «velik» onda kada posjeduje dobro razrađenu mrežu podzemne željeznice. Pod pretpostavkom da si grad to može priuštiti i da to podzemlje dozvoljava. Tada ljudi počinju bušiti, u zemlju, u kamen. Podzemna željeznica uglavnom vozi pod zemljom, no ponekad uhvati malo zraka i izroni iz svog ponora.»

Ovo prvo "izdizanje" nalazi se točno ispred Goethe-Instituta, u i pored nekadašnje informativne vitrine. Ovim iskopavanjem Stefan Rummel 19. travnja 2008. započinje s radom. Sljedeće su 'stanice' izgrađene na glavnom trgu, na novoj tržnici, sa stražnje strane željezničkog kolodvora i u jednom pothodniku na 'Sveučilišnoj aleji'.

Carsten Seiffarth

Stefan Rummel studirao je slobodno slikarstvo na Umjetničkoj akademiji u Nürnbergu. U svojim se instalacijskim ambijentima od 1996. godine najčešće koristi zvukom, a svoje radove svjesno razvija za određena mjesta odnosno situacije. Tome uvijek prethodi intenzivno bavljenje realnim prostorima s povijesnog, socijalnog i arhitektonskog stajališta. Stefan Rummel živi i radi u Berlinu.





POTRNER BANKA

Allianz

AN
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ZAG
200



Metro Station in the Bermuda Triangle

Leila Topić

Underground Ghosts / Stefan Rummel

The only thing that is radical is space we don't know how to inhabit. This means space where we have to invent the ways to act and to live.

Lebbeus Woods

Even a cursory analysis of Croatian daily or weekly papers will show the news columns often filling up with texts about the disappearing of public space. Although newspapers are generally not to be trusted, we are witness to the closing of cinemas, transformation of parks into building sites, ghettoisation of public squares with lifestyle-magazine descriptions glorifying life in heavily guarded urban villas, safe from the undesirable masses. The critical eye of Zagrebians will discover how on locations of erstwhile abandoned spaces, business and commercial spaces are being built, spaces that are, due to market logic, programatic conditions and the structure of ownership, separated from the public sphere. A recent example is the case of the Cvjetni Square, the city's central public space, which was, according to the opinion of the mayor and individual urban planners guided exclusively by the logic of profit, to be transformed into a pseudo-public sphere¹ intended for a well-off elite.

Several years ago, the association for architecture and the media Platform 9.81 realised the project "Invisible Zagreb", with the intention to put forward an alternative to the scenario of disappearing public space, undoubtedly decisive in the formation of civil society. This project presented the results of research into Zagreb's public spaces, their current purposes and potential futures. Indirectly following the trail of the urbanistic adage of Platform 9.81, younger generation German author Stefan Rummel has conducted an experiment within the framework of UrbanFestival 2008. Namely, he constructed five "underground railway stations" throughout the wider centre of Zagreb. Although the metro stations weren't invisible, they were presented in the stage of "construction", and the author used typical construction material – earth, wood, steel and cables, adding sounds of passing subway trains to the "construction site".

It would seem that a utopian character² is common to the project "Invisible Zagreb" and Rummel's

¹ Probably the best analysis of the condition and events connected to Cvjetni Square is given by Srećko Horvat in his book *Signsof a Postmodern City – A Contribution to the Semiology of Urbanism*, in the chapter "The Downfall of the Public Sphere: the Case of Cvjetni Square" (Naklada Jesenski i Turk, Zagreb, October 2007)

² In the instance of Platforma 9.81, I mention utopia as a metaphor because of the fact that the desired goals haven't been achieved, seeing as little, next to nothing, has changed in the past two years on the issue of awarding spaces to non-institutional cultural producers. What's more, yet another alternative culture space in Zagreb was closed down – the club Močvara. Rummel's experiment is literally utopian if we have in mind that the concept comes from the Greek word for non-place.

Stanica metroa u Bermudskom trokutu

Leila Topić

Podzemni duhovi / Stefan Rummel

The only thing that is radical is space we don't know how to inhabit. This means space where we have to invent the ways to act and to live.

Lebbeus Woods

I površna analiza hrvatskih dnevnih novina ili tjednika pokazat će kako novinske stupce nerijetko pune tekstovi o nestanku javnog prostora. Premda uglavnom ne valja vjerovati novinama, svjedoci smo zatvaranju kinodvorana, transformaciji parkova u gradilišta, getoizaciji trgova uz opise iz *life-style* časopisa koji glorificiraju život u strogo čuvanim urbanim vilama, sigurnima od nepoželjnih masa. Kritički pogled Zagrepčana otkrit će kako se na lokacijama nekadašnjih napuštenih prostora grade poslovni i trgovački prostori koji su, zbog logike tržišta, programskih zadatosti i vlasničke strukture, odvojeni od javne sfere. Recentni je primjer slučaj Cvjetnog trga, središnjega javnoga gradskog prostora, a koji je prema mišljenju gradonačelnika i pojedinih urbanista vođenih isključivo logikom profita, trebao biti pretvoren u pseudo-javnu sferu¹ mišljenu za elitu dubokih džepova.

Prije nekoliko godina, u namjeri da ponudi alternativu scenariju nestanka javnog prostora, a koji je nesumnjivo presudan u oblikovanju civilnog društva, udruga za arhitekturu i medije Platforma 9.81 realizirala je projekt "Nevidljivi Zagreb" kojim je predstavila rezultate istraživanja zagrebačkih javnih prostora, njihove trenutne namjene i potencijalne budućnosti. Na neizravnom tragu urbanističkog poučka Platforme 9.81, Stefan Rummel, njemački autor mlađe generacije, u sklopu UrbanFestivala 2008. izveo je eksperiment. Naime, konstruirao je pet "stanica podzemne željeznice" u širem središtu Zagreba. Stanice metroa nisu doduše bile nevidljive, no predstavljene su u etapi "izgradnje", a pritom je autor iskoristio tipični građevni materijal – zemlju, drvenu građu, čelik i kablove – dodavši "gradilištu" zvukove prolaska vlakova podzemne željeznice.

Zajedničko projektu "Nevidljivi Zagreb" i Rummelovu urbanističkom eksperimentu je, čini se, utopijski karakter.² K tomu, Rummelovu viziju Zagreba s podzemnom željeznicom valja ironijski dekodirati imajući

¹ Vjerojatno najbolju analizu stanja i događaja vezanih uz Cvjetni trg dao je Srećko Horvat u knjizi *Znakovi postmodernog grada – Prilog semnologiji urbanizma* u poglavlju "Propast javne sfere: slučaj Cvjetni trg" (Naklada Jesenski i Turk, Zagreb, 2007).

² U slučaju Platforme 9.81, spominjem utopiju kao metaforu zbog činjenice da željeni ciljevi nisu ostvareni budući da se malo, gotovo ništa, izmijenilo u posljednje dvije godine po pitanju dodjeljivanja prostora neinstitucionalnim kulturnim proizvođačima. Štoviše, ove je godine ukinut još jedan zagrebački prostor alternativne kulture – klub Močvara. Rummelov je eksperiment doslovce utopijski imamo li na umu da pojam potječe od grčke riječi koje označava ne-mjesto.



na umu izjavu zagrebačkog gradonačelnika o mogućnostima izgradnje podzemne željeznice u Zagrebu. Ipak, prije ironijskog odmicanja valja imati na umu da je tijekom 80-ih upravo javni transport, a osobito podzemna željeznica, u svim europskim i sjevernoameričkim gradovima postao plodno tlo za cvjetajuću umjetnost javnog prostora. Primjerice, londonska podzemna željeznica (London Underground) njeguje tradiciju uključivanja umjetnika u oblikovanje stanica metroa još od edwardijanskog doba.³ Slična je situacija i s njujorškim metroom (New York Subway) u kojem je uključivanje umjetnika u oblikovanje izgleda pojedinih stanica stvorilo nove mogućnosti za povezivanje umjetnika, arhitekta i dizajnera. Stoga, Rummelov projekt ističe potencijale umjetnosti javnog prostora shvaćajući "zagrebački metro" kao socijalno dobro dostupno većini građana, a koje istodobno doprinosi održivom gradskom razvoju. Osim svega, upravo podzemna željeznica daje pojedinom gradu velegradski "štih", a u nekim slučajevima postaje i njegov simbol ili *brend*. Primjerice, pariški ulazi u podzemnu željeznicu što ih je dizajnirao Hector Guimard između 1900. i 1913. postale su simbol Pariza ali i *belle époque*, a moskovske su stanice podzemne željeznice neizostavna turistička atrakcija koja svjedoči o moći nekadašnjeg Sovjetskog Saveza.

Stoga, naravno da je gradonačelnikova ideja o metrou u načelu pozitivna te da bi se gradnjom podzemne željeznice riješio i problem prometnih kolapsa koji su postali svakodnevna zagrebačka pojava, no gradonačelnikova je izjava je bila, blago rečeno, ishitrena imamo li na umu urbanističku situaciju Zagreba. Novinar *Slobodne Dalmacije* Željko Žutelija dobro je opisao jedan od tipičnih primjera tranzicijske arhitekture Zagreba – naselje Vrbik: (gdje se privremeno smjestila i jedna Rummelova stanica) "Ružne nove stambene zgrade na Vrbiku doimaju se kao da ih je naplavila Sava. Zbijene jedna uz drugu, tako da ljudi iz dnevnog boravka stana gledaju u toaletne prostorije drugog stana, lišeni prometne strukture, uskraćeni za minimum zelenila, stravičan su primjer mafijaške sprege u 'bermudskom trokutu' investitor – urbanisti – arhitekti."⁴ Uz to, imajmo na umu kako je zagrebački gradonačelnik reagirao na akciju građana koja se peticijski suprotstavila njegovoj viziji Cvjetnog trga, a koja je i objavljena u jednim dnevnim novinama – "Ne mogu svi ti jadvnici zajedno srušiti što ja mogu izgraditi... Kreće se odmah u realizaciju projekta!" (Ova izjava, pročišćena od psovki, dospjela je u javnost zahvaljujući novinaru koji je tijekom probne tramvajske vožnje snimao gradonačelnika i njegove ljude nesvjesne uključenog diktafona!)

Stoga, u situaciji kada su pravni mehanizmi nedjelotvorni, struka praktički bespomoćna, a akcije građana poput inicijative Pravo na grad predstavljane kao grupica stanovnika nesklona napretku po gradonačelnikovoj mjeri – ideja provedbe podzemne željeznice u Zagrebu zapravo je zastrašujuća.⁵ Konstrukcijom stanica "buduće" podzemne željeznice, Rummel je, možda i nehotice, skrenuo pažnju na paradoksalnu situaciju zagrebačkog urbanizma – a to je nedostatak planiranja. Iako nisam ispitivala

³ Nisam naišla na studije koje govore o utjecaju prakse Public Art na status pojedinog umjetnika. No, nesumnjivo je kako je angažiranje Brace Dimitrijevića i njegovih *Slučajnih prolaznika* od strane londonskog javnog transporta 1972. godine dodatno doprinijelo njegovu "zauzimanju" međunarodne umjetničke scene.

⁴ *Slobodna Dalmacija*, 30. prosinca 2007, str. 33, "S ponist se vidi užas".

⁵ Najnoviji primjer urbanističkog nesnalaženja pri rješavanju prometnog kolapsa u užem središtu grada je nova garaža na Tuškancu koja zjapi prazna jer je mjesečna cijena parkirališnog mjesta, za građane bez privilegija, 2500 kuna.

urbanistic experiment. Besides, Rummel's vision of Zagreb with an underground railway should be ironically decoded, while keeping in mind statements by the mayor of Zagreb about the possibilities of building an underground railway in Zagreb.

However, before the ironic distancing, it is worth keeping in mind that during the 80's precisely public transport, and especially underground railways, became fertile ground for the blossoming art of public space in all European and North American cities. For instance, the London Underground has nurtured the tradition of involving artists in shaping metro stations ever since Edwardian times.³ The situation is similar with the New York Subway, where new possibilities of connecting artists, architects and designers were created by involving artists in the shaping of the appearances of individual stations. Thus, Rummel's project emphasises the potentials of the art of public space, understanding the "Zagreb Metro" as a social benefit available to most citizens, which simultaneously contributes to the sustainable development of the city. Apart from everything else, it is precisely the underground that gives an individual city its big-city "appeal", and, in certain cases, becomes its symbol or brand. For instance, the entrances to the Paris Metro designed by Hector Guimard between 1900 and 1913 have become a symbol of Paris, but also of the *belle époque*, while the underground stations in Moscow are an obligatory touristic attraction that bears witness to the power of the former Soviet Union.

So naturally, the mayor's idea concerning the metro is positive in principle, and the construction of an underground railway would also solve the problem of traffic collapse, which has become an everyday phenomenon in Zagreb. However, bearing in mind the urbanistic situation in Zagreb, the mayor's statement was, to put it mildly, rushed. Željko Žutelija, journalist for the newspaper *Slobodna Dalmacija*, has described well one of the typical examples of the transition architecture in Zagreb – the Vrbik estate (where one of Rummel's temporary stations was also situated): "Ugly new residential blocks in Vrbik look like the Sava river had flushed them ashore. Mashed together, people watching other residents' toilets from their living rooms, deprived of traffic infrastructure, denied a minimum of greenery, they are a horrific example of the mafia-like teaming of the "Bermuda Triangle" of investors-urbanists-architects."⁴ Besides, let's keep in mind the reaction of the mayor of Zagreb to a citizens' action confronting his vision of Cvjetni Square with petitions, which was published in one newspaper – "All those wretches in unison cannot pull down what I can build up... We are going ahead with the realisation of the project instantly!" (This statement, purged of bad language, has only reached the public thanks to a journalist who had recorded the mayor and his people unaware, during a trial ride on a tram!)

Thus, in the situation when legal mechanisms are inefficient, the profession all but helpless, and citizens' actions such as the "Right to the City" initiative are made to look like little groups of denizens averse to progress as determined by the mayor – the idea of putting into works the construction of an underground

³ I haven't come across any studies about the influence of Public Art practices on the status of an individual artist. However, the engagement of Braco Dimitrijević and his "Chance Passers-by" by the London public transport in 1972 has undoubtedly contributed to his "conquering" the international art scene.

⁴ *Slobodna Dalmacija*, 30th December 2007, p. 33, "S ponistre se vidi užas" ["From the Window Horror is Seen"]



railway in Zagreb is, in fact, terrifying.⁵

By constructing the stations of a "future" underground, Rummel has, perhaps unwittingly, turned our attention to the paradoxical situation of urbanism in Zagreb – the inadequacy of planning. Although I didn't interrogate the few passers-by who stopped by the "future" underground stations – I'm sure that few of them asked themselves how would it be possible to build an underground railway, when experts haven't been asked for their opinion, and neither have the citizens. The shortage of critical thinking, as well as the lack of awareness about the possibilities of repossessing the public sphere has unfortunately become one of the traits of the inhabitants of Zagreb. This is really no surprise, having in mind the trust of investors, urban planners and architects untouchable by law, who rule the whole of Croatia, about which a great deal has been written, but so far without discovering a practical solution.

Carsten Seiffarth, the curator of Rummel's project, has noted how Stefan's underground stations point to intentions, plans and utopias: "They can be understood also in urbanistic terms, as failed constructions". Besides, the choice of "subject" and locations for the work bears witness to the author's awareness of the need to advocate a rethinking of public space and empowering a critical attitude – some of the characteristics of the younger generation of artists involved in the practices of the art of public space. Still, thinking about Rummel's project, an additional interpretation occurs to me. Architect and writer Bernard Tschumi, in his work "Architecture and Disjunction", has described instances of subversive usage of architecture by way of "demonstrative actions" and "counterdesign".⁶

It would seem that precisely the concept of "counterdesign" best suits Rummel's intention, as the future stations of the inexistent underground railway do an exceptional job of "translating" the intentions of those in power, by calling into question both the function of architecture and urbanism, and the concept of public space. By constructing building sites for metro stations on the main city square, on the reconstructed green market on Kvatrič, behind the main railway station and in the underground passageway on the "University Alley", Rummel has proven several facts. The mechanisms of power have grown so strong, that a very small number of the city's denizens reacted to the fact that the public space is "peppered" with constructions where the "building of a metro" would start. So, in the worst case scenario, it could have been preparations for the building of absolutely private facilities that would take place on these sites. It means that the denizens' collective sensibility for the public sphere has scored another failure, and, taking over the journalistic metaphor, one might claim that consciousness about the Public has disappeared in a Bermuda Triangle. On the other hand, the stations and the sound they "produced" have become a sort of obstacle to citizens' "functional" movement, a spatial exclamation mark in the tissue of the city, guiding the denizens to think about the potentials of the city by warning us of the existing rift between profit-led urbanism and the physical space of the city.

⁵ The newest example of the urbanistic lack of orientation in solving the traffic collapse in the narrow centre of the city is "Tuškanac", a new public parking lot gaping empty because the monthly price of a parking space for un-privileged citizens is 2,500 kunas.

⁶ In the book *Signs of a Postmodern City – a Contribution to the Semiology of Urbanism*, Srećko Horvat gives a comprehensive interpretation of exemplary actions and counterdesign in the chapter "The Birth of a Postmodern City".

malobrojne prolaznike koji su zastajkiivali pored "budućih" postaja podzemne željeznice – sigurna sam da se malo koji od njih zapitao: kako je moguće da se podzemna željeznica gradi, a da se stručnjake, a na koncu i građane, nije pitalo za mišljenje. Nedostatak kritičkog promišljanja, kao i manjak svijesti o mogućnostima ponovnog zauzimanja javne sfere postala je, nažalost, jedna od značajki žitelja Zagreba. To zapravo nimalo ne čudi imajući na umu zakonom nedodirljivi kartel investitora, urbanista i arhitekata koji vladaju čitavom Hrvatskom, o kojemu se mnogo pisalo, no, do sada, bez iznalaženja praktičnog rješenja.

Carsten Seiffarth, kustos Rummelova projekta, zabilježio je kako Stefanove stanice metroa upućuju na namjere, planove i utopije: "Može ih se razumjeti i kao neuspjele konstrukcije u urbanističkom smislu." Osim toga, odabir "teme" i lokacija rada svjedoči o autorovoj svijesti o potrebi zagovaranja ponovnog promišljanja javnog prostora i osnaživanju kritičkog stava – a što su i neke od karakteristika mlađeg naraštaja umjetnika involviranih u prakse umjetnosti javnog prostora. Ipak, razmišljajući o Rummelovu projektu pada mi na pamet dodatno tumačenje. Arhitekt i pisac Bernard Tschumi u djelu *Arhitektura i disjunkcija* opisao je primjere podrivačkog korištenja arhitekture kroz "pokazne akcije" i "protudizajn".⁶ Čini se kako upravo pojam "protudizajna" najbolje odgovara Rummelovoj namjeri jer buduće stanice nepostojeće podzemne željeznice izuzetno dobro "prevode" namjere onih na položajima moći, dovodeći u pitanje kako funkciju arhitekture i urbanizma tako i pojam javnog prostora. Konstruiravši gradilišta za stanice metroa na glavnom gradskom trgu, na preuređenoj tržnici na Kvatriću, sa stražnje strane glavnog željezničkog kolodvora i u pothodniku "Sveučilišne aleje", Rummel je dokazao nekoliko činjenica. Mehanizmi moći su postali toliko snažni da je vrlo malen broj građana reagirao na činjenicu da je javni prostor "napučen" konstrukcijama za početak "gradnje metroa". Dakle, u najgorem scenariju, na tim su lokacijama mogle početi i pripreme za gradnju apsolutno privatnih sadržaja. To znači da je kolektivni senzibilitet građana o javnoj sferi zabilježio još jedan poraz, a preuzevši novinarsku metaforu, moglo bi se ustvrditi da je svijest o javnosti nestala u Bermudskom trokutu. S druge strane, stanice i zvuk koji su "proizvodile" postale su svojevrsna prepreka kroz "funkcionalni" hod građana, prostorni uskličnik u gradskom tkivu koji navodi stanovnike na promišljanje o potencijalima grada upozorivši na postojanje jaza između profitom vođenog urbanizma i gradskog fizičkog prostora.

Naposljetku, Rummelov eksperiment dodatno je podcrtao krizu javne sfere, a svaka kriza, pa tako i ova, ima dva moguća završetka – smrt ili ozdravljenje. Stoga, do ova dva moguća završetka – borba za grad/ove se nastavlja!

⁶ Srećko Horvat u knjizi *Znakovi postmodernog grada – Prilog semiotički urbanizma daje opsežno tumačenje egzemplarnih akcija (exemplary actions) i protudizajna (counterdesign)* u poglavlju "Rođenje postmodernog grada".

Finally, Rummel's experiment has given additional accentuation to the crisis of the public sphere, and every crisis, this one included, has two possible outcomes – death or recovery. Thus – until one of these two outcomes is reached – the struggle for the city/cities continues!

















UNDERGROUND GHOSTS / A REFLECTION

Ivan Marušić Klif

Croatia

audio-visual performance / park behind Lotrščak tower, Vranicanijeva street

UrbanFestival 2008 was opened with an audio-visual performance *Underground Ghosts / A Reflection* by Ivan Marušić Klif in which the artist used recordings of Stefan Rummel's installations as the basic material.

Ivan Marušić Klif was born in 1969. in Zagreb. Graduated from The School of Audio Engineering in Amsterdam in 1994. His field of interest includes fine arts (projections, light installations and kinetic objects), music and sound for theatre and performance art. From 1996. he started working with computers - mostly in the field of multimedia programming, interactive video and problems of interfacing computers with the "real" world. Exhibited and performed in Holland, Germany, USA, Austria, France, Denmark, Italy, Poland, Macedonia and Croatia. From 2000. occasionally teaches at the Multimedia department of the Academy of Fine Arts in Zagreb.



PODZEMNI DUHOVI / REFLEKSIJA

Ivan Marušić Klif

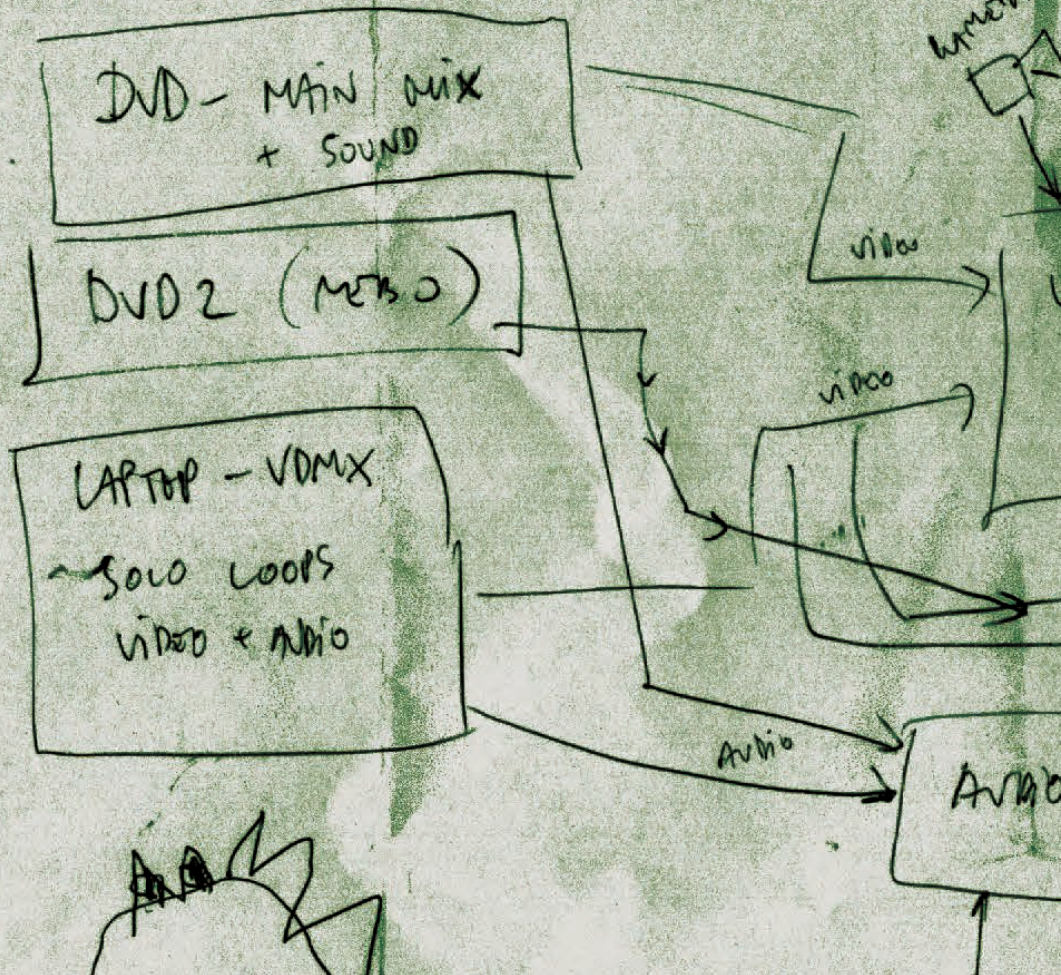
Hrvatska

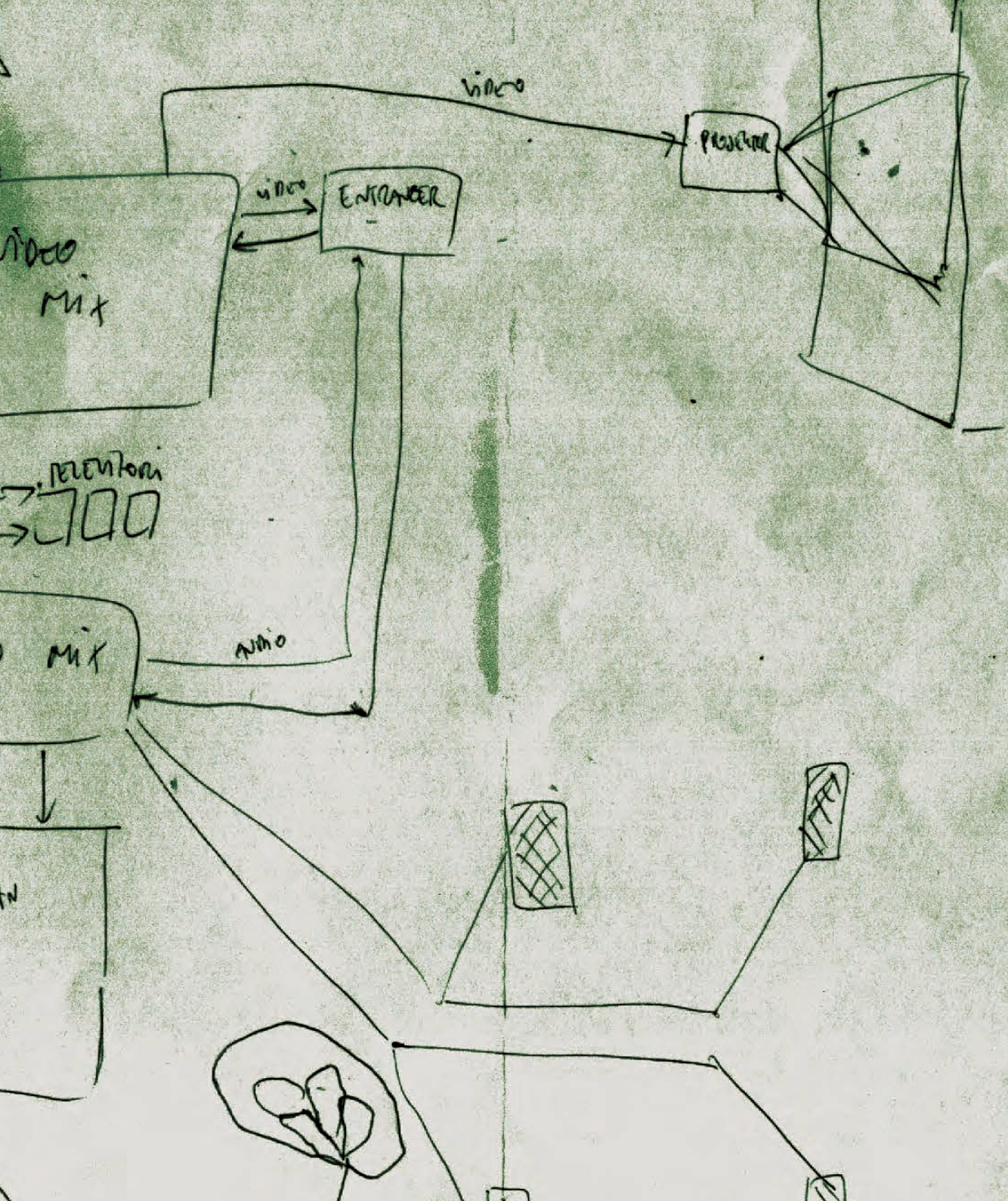
audio-visual performans / park iza kule Lotrščak, Vranicanijeva ulica

UrbanFestival 2008 otvoren je audio-video performansom *Podzemni duhovi / refleksija* Ivana Marušića Klifa u kojem umjetnik kao osnovni materijal koristi snimke instalacija Stefana Rummela.

Ivan Marušić Klif rođen je u Zagrebu 1969. Diplomirao na SAE u Amsterdamu 1994. Njegovo polje interesa uključuje likovne umjetnosti (svjetlosne instalacije i kinetičke objekte), kazališnu muziku i zvuk, scenografiju (kazališnu, filmsku i televizijsku) te performans. Od 1996. počinje raditi s kompjuterima – ponajviše u polju multimedijskog programiranja, interaktivnog videa i problema sučeljavanja kompjutera prema "stvarnom" svijetu. Izlagao je i izvodio u Nizozemskoj, Njemačkoj, SAD, Austriji, Francuskoj, Danskoj, Italiji, Poljskoj, Makedoniji i Hrvatskoj. Od 2000.-2002. predavao o multimediji i instalacijama na Multimedijском odsjeku Akademije likovnih umjetnosti u Zagrebu.

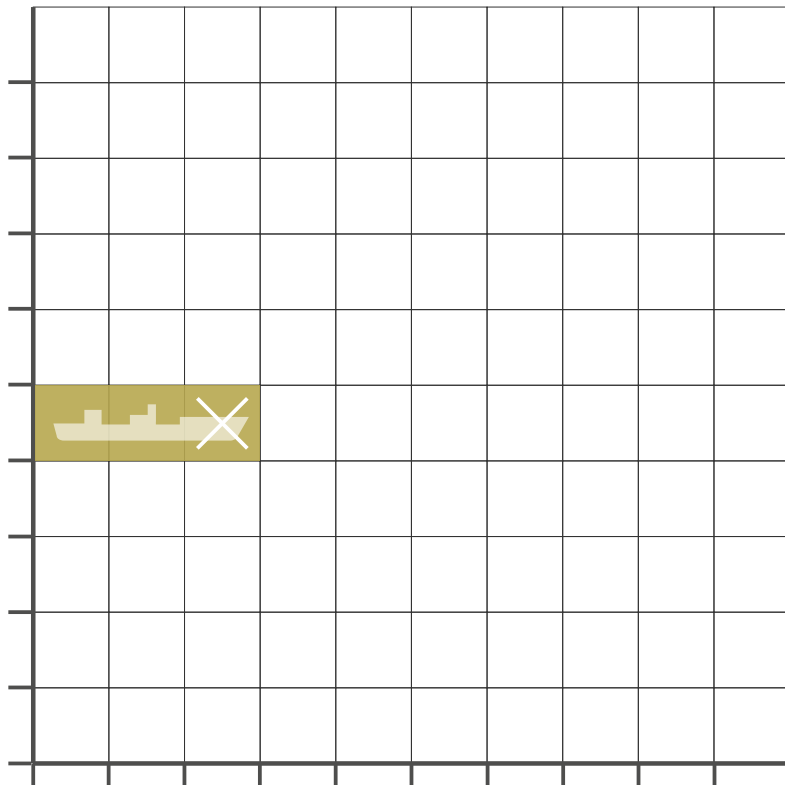












LABORATORIJSKE VJEŽBE 1 LABORATORY EXERCISES 1

STUDENTI AKADEMIJE LIKOVNIH UMJETNOSTI
STUDENTS OF ACADEMY OF FINE ARTS

Ana Kutleša & Petra Krolo

LABORATORY EXERCISES 1

STUDENTS OF ACADEMY OF FINE ARTS

In cooperation with the Academy of Fine Arts in Zagreb, as part of the *Academy as Laboratory* project, a call was circulated to all students interested in participating. The suggestions and ideas around the subject of 'How we regret' were discussed during collective meetings, and *Laboratory Exercises 1* are the result of this process. 15 students have tried their hand at different formats, from installations to urban interventions

Margareta Dragičević

3rd year, educational specialisation

installation / Lovački rog passage

Photographs are hanged in a commercial passage, photographs of old parts of Zagreb that no longer exist, where new buildings, spaces, parking lots, shopping centres have been built, as well as images of reconstructions of certain parts, as a peek from the past into the future, that is, from a present that could become a nostalgic past. The chosen location – a passage – symbolises a return into the past, a time-gate, and the seclusion of the place offers the observer a discrete access.

Irena Kraljić

2.godina, kiparstvo

installation

Sculpture of the city covered with a white sheet bearing the words THE CITY IS DEAD. The sheets here symbolise the deceased city. Expansion and sudden growth are turning Zagreb into a large and cold city without an identity. Thousands of lost souls rush to and from work every day, time overtaking them in their race for money, and thus thousands of "citizens" live their lives somewhere in between office, tram and market...

Anita Kuharić

4th year, painting

When We Have, We Regret, When We Have Not, We Regret

installation / Britanski square

The quantities of sweet, liquid and potable waters that life in this world depends upon are limited, and Earth's population getting more numerous. The number of clear and clean over- and underground rivers, springs from

LABORATORIJSKE VJEŽBE 1

STUDENTI AKADEMIJE LIKOVNIH UMJETNOSTI

U suradnji s Akademijom likovnih umjetnosti u Zagrebu u sklopu projekta *Akademija kao laboratorij* raspisan je poziv na sudjelovanje svim zainteresiranim studentima. O prijedlozima i idejama na temu 'Kako žalimo' raspravljalo se tijekom zajedničkih sastanaka, a *Laboratorijske vježbe 1* rezultat su tog procesa. 15 studenata okušalo se u različitim formatima, od instalacija preko akcija do urbanih intervencija.

Margareta Dragičević

3. godina, nastavnički smjer
instalacija / prolaz Lovački rog

U trgovački prolaz vješaju se fotografije starih dijelova Zagreba kakvih više nema, na kojima su izgrađene nove zgrade, parkirališta, shopping centri te slike rekonstrukcija pojedinih dijelova kao pogled u budućnost iz prošlosti, tj. sadašnjosti koja bi mogla postati nostalgичna prošlost. Odabrana lokacija – pasaž - simbolizira povratak u prošlost, vremenska vrata, a zavučenost mjesta pruža diskretan pristup promatraču.

Irena Kraljić

2. godina, kiparstvo
instalacija

Skulptura grada prekrivena bijelom plahtom s natpisom GRAD JE MRTAV. Plahte ovdje simboliziraju preminuli grad. Širenjem i naglim rastom Zagreb se pretvora u velik i hladan grad bez identiteta. Tisuće izubljenih duša svaki dan jure na posao i s posla, a u utrci za novcem prestiže ih vrijeme, tako tisuće „građana“ žive svoje živote negdje između ureda, tramvaja i trgovine...

Anita Kuharić

4. godina, slikarstvo
Kad imamo žalimo, kad nemamo žalimo
instalacija / Britanski trg

Količine slatkih, tekućih i pitkih voda o kojima ovisi život na svijetu ograničene su, a stanovništvo na Zemlji sve brojnije. Broj bistrih i čistih nadzemnih i podzemnih rijeka, izvora iz kojih crpimo vodu za život, iz dana u dan sve je manji, a voda sve zagađenija.

Pored pumpe za vodu postavlja se stolica i na nju prazna čaša. Rad bi trebao potaknuti na razmišljanje o ovom problemu te jednostavnim činom ispijanja osvijestiti pojedinca da je i sam sudionik u ovom negativnom razvoju.

which we draw water for life, diminishes day in day out, the water becoming ever more polluted.

A chair is placed beside the water-pump and on it an empty glass. The work should prompt us to rethink this problem and, by a simple act of drinking, bring awareness to the individual as a participant in this negative development.

Petra Ladović

3rd year, educational specialisation
intervention

Posters – collages, composed of statements by people of all generations expressing regret for the disappearance of the railway connecting Zagreb and Samobor, are placed on railway stations and parts of the route that Samoborček used to travel. *We used the old Samoborček a lot. It did get cold on the train sometimes. Still, this train was very important to us, people from Samobor or When cars were rare, and there was no television and similar trifles, the little train became the symbol of a Sunday out for many of Zagreb's purgers.* Nostalgic pensioners associate the train with their childhoods, generations of students and adolescents express doubt, worry and mistrust towards the civic authorities who always make new promises of rebuilding the railway. Like a part of some common past, but also of a promised future, the story of the train leaves no-one indifferent.

Ana-Marija Paček

3rd year, educational specialisation
A Capsule of Fresh Air
installation / Kaptol Centre

Shopping centres are central spaces of city life, main attractions, and as such, they are often places of hurry. The work is an interactive installation which invites passers-by to 'dive' into the construction, and thus literally reach for fresh air inside the capsule, to pause and to breathe in.

Predrag Pavić

3rd year, educational specialisation
Waiting for the Opponent
installation / park in front Academy of Fine Arts, Jabukovac

Around a sculpture representing Pablo Picasso, a boxing ring is placed, on which we read: *Sorry for the postmodernism.* The ring symbolises an art-arena, which, in this installation, bears on its edges, like on the margins of the art-world, an apology. With this act of apologising, and by inserting the word 'postmodernism', I parody certain persons and phenomena I'm surrounded with, and the apology is sent out in their name.

Petra Ladović

3.godina, nastavnički smjer
intervencija

Na željezničke stanice te dijelom trase kojom je prolazio Samoborčec postavljaju se plakati – kolaži sastavljeni od izjava u kojima ljudi svih generacija izražavaju žaljenje zbog nestanka pruge koja je povezivala Zagreb i Samobor: *Puno smo koristili stari Samoborčec. U vlaku je znalo biti zima. Ipak taj vlak je jako važan za nas Samoborce ili U vrijeme rijetkih automobila, bez televizije i sličnih trica, mali je vlak postao simbolom nedjeljnog provoda brojnih zagrebačkih purgera.* Nostalgичni umirovljenici vlak vežu uz svoje djetinjstvo, generacije studenata i adolescenata izražavaju sumnju i zabrinutost te nepovjerenje prema gradskim vlastima koje uvijek iznova obećava ponovnu gradnju pruge. Kao dio neke zajedničke prošlosti, ali i obećane budućnosti, priča o vlaku nikoga ne ostavlja ravnodušnim.

Ana-Marija Paček

3. godina, nastavnički smjer
Kapsula svježeg zraka
instalacija / Centar Kaptol

Shopping centri postaju središnja mjesta gradskog života, glavne atrakcije i kao takvi često su mjesta užurbanosti. Rad je interaktivna instalacija koja poziva prolaznike da 'urone' u konstrukciju i tako doslovno dođu do svježeg zraka unutar kapsule, zastanu i udahnu.

Predrag Pavić

3. godina, nastavnički smjer
U očekivanju protivnika
instalacija / park pred zgradom ALU, Jabukovac

Oko skulpture koja predstavlja Pabla Picassa postavlja se boksački ring na kojem čitamo: *Oprosti za postmodernizam.* Ring simbolizira umjetničko borilište koje u ovoj instalaciji na svojim rubovima kao marginama umjetničkog svijeta nosi ispriku. Ovim činom isprike i ubacivanjem riječi postmodernizam parodiram određene osobe i pojave koje me okružuju, a isprika je upućena u njihovo ime.

Nevena Piližota

4.godina, slikarstvo
Nexus
plakarna akcija

Plakati, kao varijanta evidentiranja sadržaja Narodnih novina, postavljeni u javni prostor postaju objektom percepcije, sredstvo izravnog neformalnog kontakta individue s formalnim strukturama. Za razliku od „uobičajenih“ plakata, recipijenti sadržaja «javno-osobnih» Narodnih novina nesumnjivo su dio te na recikliranom papiru opredmećene stvarnosti - oni joj daju tjelesnost u koju ulazi zakonodavčev animus.

Nevena Piližota

4th year, painting

Nexus

poster action

As a variant of keeping records of the contents of the Official Gazette, in public space posters become an object of perception, a means of direct informal contact an individual has with formal structures. Unlike with "ordinary" posters, the recipients of the contents of "publicly-personal" Official Gazette undoubtedly form a part of this reality, reified on recycled paper – it is they who give it corporeality which the lawgiver's animus enters.

Sanja Tarandek

3rd year, educational specialisation

Red Carpet

intervention

The red carpet stretches along the main stairway leading up to the Dolac open market. As a symbol of prestige, here the red carpet is spread out for the 'ordinary' people, the heroes of everyday surviving...

Matea Šabić

4th year, department of animation and new media

Texting

poetic action / The Sava embankment

I leave connecting threads that gather words from being scattered/lost in space, marking a junction, a passage (between the worlds), a focused place of needing contact. I address a friend who died a year ago. I send him a text message. He was a seafarer, so texting was often our means of exchanging thoughts and actions. I impress the act into the material of the world, as if thoughts addressed to someone thus became more real, louder, clearer, as if they will be heard, sought, met, seen.

Vlatka Škoro

3rd year, sculpture

Man Washes Feet in Washbasin / A Drunk

actions / Ilica – Ban Jelačić Square, bars in city centre

The initial idea is that of continually changing the space where sculptures will be exposed. With the sculpture "Man Washes Feet in Washbasin" in tow, the author starts from the Academy to the main square, where the sculpture is being placed beneath the Jelačić's statue. With the sculpture "A Drunk", the author makes a tour around several coffee shops in the city in search for a reaction, she drinks and grieves asking everyone to join them in regretting man's lethargic spirit.

Sanja Tarandek

3.godina, nastavnički smjer

**Crveni tepih
intervencija**

Crveni tepih proteže se duž glavnih stepenica koje vode na tržnicu Dolac. Crveni tepih, kao simbol prestiža, ovdje se prostire 'običnim' ljudima, herojima svakodnevnog preživljavanja...

Matea Šabić

4.godina, odsjek za animirani film i nove medije

SMS

poetska akcija / Savski nasip

Ostavljam niti poveznice koje sakupljaju riječi od raspršivanja/gubljenja u prostoru, označavajući spoj, prijelaz (između svjetova), koncentrirano mjesto potrebe za odnosom. Obraćam se prijatelju koji je poginuo prije godinu dana. Šaljem mu poruku - SMS. Bio je pomorac pa nam je SMS često bio sredstvo razmjene misli i djela. Utiskujem čin u materiju svijeta, kao da misli upućene nekome tako postaju stvarnije, glasnije, jasnije, kao da će ih čuti, tražiti, sresti, vidjeti.

Vlatka Škoro

3.godina, kiparstvo

Čovjek pere noge u laboru / Pijanac

akcije / Ilica – trg bana J.Jelačića, kafići u gradskom centru

Polazna ideja je često mijenjanje prostora izlaganja skulptura. Sa skulpturom «Čovjek pere noge u laboru» autorica kreće Ilicom od ALU-a do trga gdje skulpturu smješta u podnožje Jelačićeva spomenika. Sa skulpturom «Pijanac» obilazi više gradskih kafića u potrazi za reakcijom, pije i tuguje pozivajući sve da im se pridruže u žaljenju nad čovjekovim letargičnim duhom.

Iva Tomac

3.godina, kiparstvo

Osamljeni kutak za žaljenje koji to nije

instalacija / Kaptol centar

Koprena kao simbol izolacije od ostatka svijeta i rezimiranje života u sebi s ciljem odmaka od suviše patetike u sukobu s totalnom ignorancijom na drugoj strani i potrebe za oskrnućem privatnosti.

Irena Topić

1.godina, nastavnički smjer

plakatna akcija

Radom želim ukazati na socijalne razlike u današnjem društvu, prizore koje svakodnevno zamjećujem u gradu dok šetam ulicama. S jedne strane ljudi stalno kupuju nove stvari, sve je više shopping centara kojih još uvijek «nema dovoljno», a s druge sve je više ljudi lošijeg imovinskog stanja koje primjećujemo kad kopaju po

Iva Tomac

3rd year, sculpture

A Lonely Corner for Regretting, Which it Isn't

instalation / Kaptol Centre

A veil as a symbol of isolation from the rest of the world and summing up one's life internally, aimed at making a distance from excessive pathos, clashing on the other side with total ignorance and with a need to desecrate privacy.

Irena Topić

1st year, educational specialisation

poster action

With this work, I wish to point to the social differences in society today, to sights I notice more and more every day as I wander the streets. On the one hand, people constantly buying new things, there are more and more shopping-centres, though still "not enough", and on the other hand there are more and more people in a poor financial state, who we see digging through garbage to earn a couple kunas selling bottles. Posters-collages seek to inspire thought on the growing social differences and the poverty that is becoming ever more present, and to express regret for such a social development and our incapability to make a change.

Ivan Valušek

3rd year, sculpture

installation / Roosevelt Square

A relief has been placed in front of the Mimara museum. The work is based on the relation between man and nature. The measure of man's destruction of nature will be the measure of nature's destruction of man. Amorphous forms represent the possibility that nature may fiercely react to some of the changes that humans provoke.

Martina Vrbanić

graduate, painting

Fountain

action / Manduševac

The work is based on play and examination related to flows of motion, causes and effects. This game with boats is outcomes left over to chance, and it points to struggle and surrendering to flows, natural as well as unnatural. Paper boats represent our cruise through life, hopes or regrets for the way our city sails, that is for the way people live in it, how they follow or do not follow new circumstances, changes, how we sail all together into the new time of joining European standards.

smeću da bi prodajući boce zaradili koju kunu. Plakati-kolaži žele potaknuti na razmišljanje o sve većim socijalnim razlikama i sve prisutnijem siromaštvu te izraziti žaljenje zbog ovakvog društvenog razvoja i nemogućnosti da nešto promijenimo.

Ivan Valušek

3.godina, kiparstvo

instalacija / Rooseveltov trg

Na zelenoj površini ispred muzeja Mimara postavlja se reljef. Rad se temelji na odnosu čovjeka i prirode. U kolikoj mjeri čovjek uništava prirodu, toliko će priroda uništiti njega. Amorfni oblici predstavljaju mogućnost prirode da burno reagira na promjene koje izaziva čovjek.

Martina Vrbanić

apsolvent, slikarstvo

Fontana

akcija / Manduševac

Rad se zasniva na igri i ispitivanju tokova kretanja, uzrocima i posljedicama. Igra brodovima upućuje na borbu ili prepuštanje tokovima, kako onim prirodnim tako i onim neprirodnim. Papirnati brodovi predstavljaju naše krstarenje životom, nadu ili žaljenje zbog toga kamo naš grad plovi, odnosno kako ljudi u njemu žive, kako slijede ili ne slijede nove okolnosti, promjene, kako svi zajedno plovimo u novo vrijeme pridruživanja europskim standardima.

Ana Zubak

3. godina, nastavnički smjer

Fragmenti (ne)postojanja

intervencija / prozor restorana u NSK

Rad se temelji na rekonstrukciji fragmenata autoričinog života. Polazeći od autobiografskih momenata, smješten u kvart gdje je provela veći dio života, njezin rad se grana u dva smjera, prema stvarnim i nestvarnim sjećanjima. Teži za prikazom prošlosti kao vidljive i opipljive sadašnjosti bez obira na njezinu istinitost.

Ana Zubak

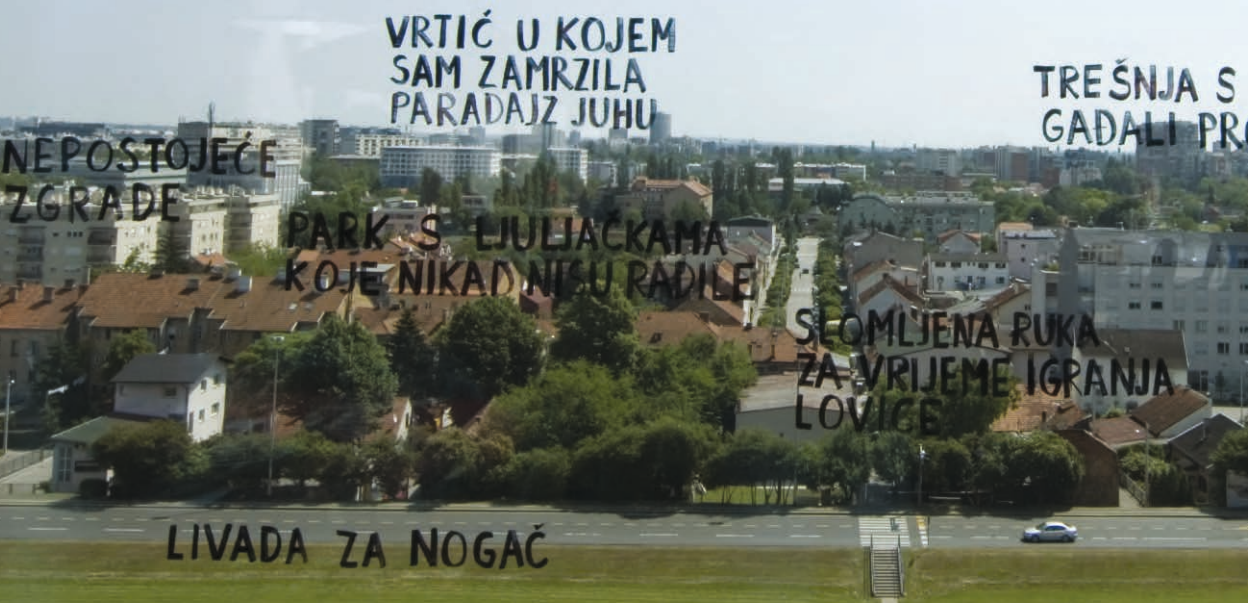
3rd year educational specialisation

Fragments of (Non)Existence

intervention / restaurant window at the National University Library

The work is based on the reconstruction of fragments from the author's life. Starting from autobiographical elements, situated in the neighbourhood where the author spent most of her life, the work branches in two directions, towards real and unreal memories. It aims at an account of the past, as a visible and tangible present, notwithstanding its truthfulness or falsity.

Ana Zubak







Sanja Tarandek





Matea Šabić



Ivan Valušek

Laboratory Exercises 1

Ana Kutleša & Petra Krolo

Academy as Laboratory

In the series of festivals, which happen on an almost weekly basis in Zagreb, the UrbanFestival is definitely one of those that doesn't only rethink the city through numerous artists' actions and interventions, but regularly intervenes in it. It traditionally showcases works by more or less established local and foreign artists, both older and younger generations, and this year first saw the initiation of collaboration with students of the Academy of Fine Arts, through the project *Academy as Laboratory*.

Fifteen students from different study courses have explored this year's theme of "How we Regret" through regular meetings with the festival team. The result, presented in the framework of the *Laboratory Exercises 1* program, is works in public space, of various forms and approaches. The process of making the works, from idea to realisation, was open to conversation and discussion, and, when necessary, also to collective rethinking and final processing. Thus, the whole program was challenging for the attendants in multiple ways: for a short while, they replaced the academic class division and the student-professor relationship with the more flexible and open form of workshops with colleagues from different study courses and guides from the NGO sector. Besides, having gotten used to exhibiting mainly in gallery spaces, they encountered the problems of public space, site specific approaches and a new type of audience, and with the situation of drafting the concept of a work through communication with colleagues and curators, moving away from the common practice of presenting the curators and the audience with a finished work. Also, the whole subject matter implied by the UrbanFestival demands moving away from the traditional approaches to form and content toward the sphere of contemporary artistic practice, which is often interdisciplinary, socially sensitive and engaged, oriented towards communication and participation, and to the wider cultural context of which it is a conscious part. Although some of the attendants have already tried their hand at workshops and interdisciplinary programs, for some this is the first practical encounter with modes of expression and rethinking that aren't traditionally immanent to their study courses. In this context, the works should also be viewed as results of an experimental and critical approach and of facing as yet unknown difficulties and challenges.

We single out the works by Sanja Tarandek, Ana-Marija Paček and Vlatka Škoro, in which the authors have expressed interest for the problems of individual city locations, and for the specific relation between the artwork and its surroundings, thus opening their works to a wide, "non-artistic" audience, urging them to respond and to participate. Irena Topić's work is singled out for its engaged, critical approach, and

Laboratorijske vježbe 1

Ana Kutleša & Petra Krolo

Akademija kao laboratorij

U nizu festivala koji se gotovo svaki tjedan održavaju u Zagrebu, UrbanFestival je svakako jedan od onih koji grad kroz brojne akcije i intervencije umjetnika sustavno ne samo promišlja, već i u nj redovito intervenira. Tradicionalno predstavlja radove manje ili više etabliranih domaćih i stranih umjetnika starije i mlađe generacije, a ove je godine prvi put pokrenuta suradnja sa studenticama i studentima Akademije likovnih umjetnosti kroz projekt *Akademija kao laboratorij*.

Petnaest polaznica i polaznika različitih studijskih usmjerenja kroz redovite je sastanke s festivalskim timom propitivalo ovogodišnju temu »Kako žalimo«. Rezultat, predstavljen u okviru programa *Laboratorijske vježbe 1*, jesu radovi u javnom prostoru različitih formi i pristupa. Proces nastanka radova, od ideje do realizacije, bio je otvoren za razgovore i diskusije, a prema potrebi i za zajedničko promišljanje i doradivanje. Tako je cijeli program bio višestruko izazovan za polaznike/ce: nakratko su zamijenili akademsku podjelu na klase i odnos student-profesor fleksibilnijom i otvorenijom formom radionice s kolegama različitih studijskih smjerova i voditeljicama iz NGO sektora. Osim toga, navikli uglavnom na izlaganja u galerijskim prostorima, susreli su se s problematikom javnog prostora, *site specific* pristupom i novim tipom publike te sa situacijom koncipiranja rada kroz komunikaciju s kolegama i kustosicama, odmaknuvši se od uobičajene prakse donošenja gotovog rada pred kustose i publiku. Također, čitava tematika koju implicira UrbanFestival zahtijeva odmicanje od tradicionalnih pristupa formi i sadržaju ka sferi suvremene umjetničke prakse, koja je nerijetko interdisciplinarna, socijalno osjetljiva i angažirana, orijentirana na komunikaciju i participaciju i širi kulturni kontekst kojega je svjesni dio. Iako su se neki od polaznika/ca već okušali u radionicama i interdisciplinarnim programima, nekima od njih ovo je bio prvi susret u praksi s načinima izražavanja i promišljanja koji nisu tradicionalno imanentni njihovim studijskim usmjerenjima. U tom kontekstu i radove treba promatrati kao rezultat eksperimentalnog i kritičkog pristupa te suočavanja s dotad neupoznatim poteškoćama i izazovima.

Izdajamo radove Sanje Tarandek, Ane-Marije Paček i Vlatke Škoro u kojima su autorice izrazile interes za problematiku pojedinih gradskih lokacija te za specifičan odnos umjetničkog djela i okoline, otvorivši time svoje radove širokoj, »ne-umjetničkoj« publiku, potičući ih na reagiranje i sudjelovanje. Rad Irene Topić izdvojen je pak zbog socijalno angažiranog, kritički nastrojenog pristupa, a radovi Margarete Dragičević i Petre Ladović prikazani su zbog gotovo izravnog pristupa temi festivala. Bave se propitivanjem zaborava, odnosa spram prošlosti, uspomena i nostalgijom.



Martina Vrbanić



Anita Kuharić

Margarita Dragičević and Petra Ladović's works were exhibited for their nearly direct approach to the subject matter of the festival. They are engaged in questioning forgetfulness, relation to the past, memories and nostalgia.

Sanja Tarandek's installation *Red Carpet*, set up on the Dolac open-air market, plays with the pop-symbolism of the contemporary culture of spectacle and the constant desire to be seen, to be successful and famous. It ridicules the senselessness of dreams of fame in a world where it is accessible to all, achievements and talent notwithstanding, reduced to relentlessly appearing in "the right places at the right time", or to mere possession of extra time and money. In the local context, the red carpet, a symbol of fame, is a tragicomical symbol of petty bourgeois mentality, snobbery and provincial need for fake glamour. Counting on just these aspects of the meaning of the red carpet, the artist places it in a seemingly unusual space – the stairway of the Dolac open-air market.

On one level, we can read the work as humorous collageing: a symbol of glamour and fame, also a symbol of the aspiration of a transition society for a capitalist dreamland, placed smack-dab in the centre of an open-air market, an institution whose business model is economically obsolete from the perspective of post-capitalism, but which has gained value as a cultural asset, a commodity worth keeping as an "autochthon" product, proof of "popular culture", which we would nevertheless often prefer to keep quiet about and replace overnight with an imported, branded lifestyle. On another, less cynical, more human level, we can read the work as paying tribute to the real stars of the contemporary society, to salesmen, buyers, the homeless, who occupy the space of the open-air market every day, struggling each in their own way with the economic pressures, high prices, high rents, social marginalisation, the governing structures' neglect... While the work is a gesture through which the artist comments on the schizophrenical situation of the inside-out values in the Croatian society, it also has a participatory component, prompting those who walk the red carpet to ask themselves when was the last time that credit was given to those who engage in the greatest of arts, the art of survival? It is interesting to point out that passers-by were mostly reserved when encountered with the installation, and declined to walk the carpet, asking whether "the president was coming?", obviously surprised at the thought that they themselves might have deserved it.

The Importanne Centre Passage is one of the busiest pedestrian zones in the city; simultaneously a shopping centre, an array of bakeries and newsstands, the place where two parts of the city connect and the line of access to means of public transportation, the Passage is often an unavoidable route. It is a track of public space squeezed into private space, surrounded by commercial facilities and unadapted to its own function, claustrophobic, hectic. In such a "breathtaking" space, in the negative, literal meaning of the word, Ana-Marija Paček wishes to place an installation called *A Capsule of Fresh Air*. She imagines it as an oasis for a peaceful breath of fresh air, a moment of silence in which we isolate ourselves from the chaos outside. Seeing that the passage, intended for such a quantity of people, has no benches, greenery or places to pause (and that it doesn't imply spending), it makes sense to intervene with a structure which would function as a capsule of fresh air, at least symbolically. This way, the public space would adapt to its

Instalacija *Crveni tepih* Sanje Tarandek postavljena na tržnici Dolac poigrava se pop-simbolikom suvremene kulture spektakla i konstantnom željom da budemo viđeni, uspješni i slavni, ismijavajući besmislenost snova o slavi u svijetu gdje je ona svima dostupna, bez obzira na postignuća i talente, svedena na upornost pojavljivanja na "pravim mjestima u pravo vrijeme" ili puko posjedovanje viška vremena i novaca. Crveni tepih, simbol slave, u lokalnom je kontekstu tragikomičan simbol malograđanstvine, snobovštine i provincijske potrebe za lažnim glamurom. Računajući upravo na te aspekte značenja crvenog tepiha, umjetnica ga smješta u naizgled neuobičajen prostor – na stepenište tržnice Dolac.

Na jednoj razini rad možemo čitati kao duhovito kolažiranje: simbol glamura i slave, ujedno i simbol težnje jednog tranzicijskog društva kapitalističkom dream-landu, postavljen usred tržnice, institucije čiji je model poslovanja iz perspektive postkapitalizma ekonomski zastario, ali zadobio na vrijednosti kao kulturna vrijednost, roba koju vrijedi zadržati kao "autohtoni" proizvod, dokaz "pučke kulture" koju bismo ipak često voljeli prešutjeti i preko noći zamijeniti uvoznim, brendiranim life-styleom. Na drugoj, manje ciničnoj, a više humanoj razini, rad možemo čitati kao odavanje priznanja pravim zvijezdama suvremenog društva, prodavačima i prodavačicama, kupcima, beskućnicima i beskućnicama, koji svakodnevno okupiraju prostor tržnice, boreći se, svatko na svoj način, s ekonomskim pritiscima, visokim cijenama, visokim najamninama, socijalnom marginalizacijom, nebrigom vladajućih struktura... Istovremeno gesta kojom umjetnica komentira shizofrenu situaciju izvrnutih vrijednosti u hrvatskom društvu, rad ima i participacijsku komponentu, potičući one koji njime šecu da se zapitaju kada je posljednji put odano priznanje onima koji se bave najvećom od svih umjetnosti, umjetnošću preživljavanja? Zanimljivo je istaknuti da su prolaznici pri susretu s instalacijom većinom reagirali rezervirano i odbijali šetnju tepihom, pitajući "dolazi li predsjednik?", očito iznenađeni mišlju da sa ga i sami zaslužili.

Pothodnik Importanne Centra jedna je od najprometnijih pješačkih zona u gradu; istovremeno shopping-centar, niz pekara i kioska, mjesto povezivanja dvaju dijelova grada i linija pristupa sredstvima javnog prijevoza, Pothodnik je često trasa koju ne možemo izbjeći. Radi se o pruži javnog prostora stisnutoj u privatni, okruženoj komercijalnim sadržajima i neprilagođenoj svojoj funkciji, klaustrofobičnoj, hektičnoj. U takav prostor koji "oduzima dah" u lošem, doslovnom smislu riječi, Ana-Marija Paček želi smjestiti instalaciju naziva *Kapsula svježeg zraka*. Zamišlja je kao oazu za smireni udah svježeg zraka, trenutak tišine u kojem se izoliramo od vanjskog kaosa. Kada već u prolazu namijenjenom tolikoj količini ljudi nema klupica, zelenila i prostora za zastajanje (a da ne podrazumijeva trošenje), tada je smisleno intervenirati strukturom koja bi, makar simbolički, funkcionirala kao kapsula svježeg zraka. Na taj bi se način javni prostor adaptirao svojoj funkciji i barem malo odmakao od toga da bude puki klanac u privatnom prostoru u kojem profit i privatni interes diktiraju odnose, sadržaje i forme.

U samoj izvedbi rada pokazalo se da je upravo tako; za javni prostor prolaza vrijede iste zakonitosti kao i za privatni prostor okolnih lokala, tako da s upravom Importanne Centra nije bilo moguće dogovoriti da se prostor za postavljanje *Kapsule svježeg zraka* naplati po manjoj cijeni po kvadratnom metru od one koja

function, and be at least a little bit distanced from being a mere canyon in the private space where the relations, contents and forms are dictated by profit and private interest.

This was proven so in the execution of the work; the same rules apply to the public space of the passage as to the private space of the surrounding locales, and thus it was impossible to negotiate with the Importanne Centre administration to charge a lesser price per square meter for the space for setting up the *Capsule of Fresh Air* than the one that applies to private, commercial facilities. For this reason, the author dislocated the work into the space of the Kaptol Centre, where it remains in an impoverished context, located in a space where people go with purpose and plan, a space with the sole function of shopping centre. Unfortunately, the work is reduced to a mere comment on the superficial way of life focused on goods and consuming, while the troubles and lack of understanding from the Importanne Centre administration that were described speak more about positions of power, the dictate of capital and the dehumanisation of the city than the final version of the work.

Vlatka Škoro, a student in the sculpture department, remains faithful to her artistic orientation and means of expression, and has made two sculptures, which she calls *Man Washes Feet in Washbasin* and *A Drunk*. The author's starting idea for both sculptures was to frequently change locations, and so also the profile of people she would be meeting. Her approach is humorous and ironic, and her starting idea points at the banal aspects of everydayness, but also of art.

She carries *Man Washes Feet in Washbasin* out from the Academy of Visual Art on Illica, takes a walk with it and places it at the foot of the Ban Jelačić monument on the main city square. This simple, and yet rather meditative act challenges passers-by to pause and become aware of the moment, absurd and humoristic.

The Drunk is based on the observation that people are constantly dissatisfied, and at the same time inert and passive, always and everywhere they complain, not undertaking anything to change their situation. The artist plays with this, taking *The Drunk* under her arm, and making the rounds of coffee shops, toasting and challenging those present to complain and to moan over their destiny, thus giving her work a strong ironic detachment. With this artistic intervention, Vlatka calls on people to communicate and directly participate in regretting man's lethargic spirit, which is always dissatisfied with something.

Placing her work next to posters advertising cultural events, in an urban intervention plastering the city with posters, Irena Topić attempts to realize a socially engaged work, provoking the passers-by to become aware of the social everydayness and their role in it, at least for a moment. Understanding the strength of engaged art and its role in society, the artist decided to present her work in the most visible form, that of commercials and advertisement, in order to point to the great discrepancy between social classes and to the problems of this society. The posters she pastes around the city are made up of collages of black and white photographs of beggars and homeless people, with colour photographs shaping the word "REGRET".

However, the work itself unfortunately remains only at the level of statement, that is, a declared stand. The images of the homeless, seen so many times, again remain only somewhere at the level of our collective

vrijedi za privatne, komercijalne sadržaje. Iz tog je razloga autorica rad dislocirala u prostor Kaptol centra, gdje on ostaje osiromašenog konteksta, smješten u prostor u koji ljudi namjenski i planirano dolaze, prostor sa jedinom funkcijom shopping-centra. Nažalost, rad se svodi tek na komentar površnog, na robu i konzumaciju usmjerenog načina života, a opisane peripetije i nerazumijevanje uprave Importanne centra govore više od konačne verzije rada o pozicijama moći, diktatu kapitala i dehumanizaciji grada.

Vlatka Škoro, studentica kiparskog odsjeka, ostaje vjerna svom umjetničkom usmjerenju i izričaju te radi dvije skulpture koje naziva *Čovjek koji pere noge u laboru* i *Pijanac*. Pri radu svake skulpture polazišna ideja autorice je često mijenjanje lokacija, a time i profila ljudi koje susreće. Njen je pristup duhovit i ironičan, a banalni aspekti svakodnevice, ali i umjetnosti, njene polazišne točke.

Čovjeka koji pere noge u laboru iznosi iz Akademije likovnih umjetnosti u Illici, šeće s njime te ga smješta u podnožje spomenika banu Jelačiću na glavnom gradskom trgu, izazivajući tim jednostavnim, ali opet prilično meditativnim činom, prolaznike da zastanu i osvijeste trenutak, apsurdan i humoran.

Pijanac je nastao na temelju opažanja da su ljudi konstantno nezadovoljni, a istovremeno inertni i pasivni, stalno i svugdje kukaju, ne poduzimajući ništa da promijene svoju situaciju. Umjetnica se time poigrava, uzimajući pod ruku *Pijanca* s kojim obilazi gostionice, nazdravljajući i izazivajući prisutne da kukaju i jadikuju nad svojom sudbinom, dajući svojem radu snažan ironijski odmak. Ovom umjetničkom intervencijom Vlatka poziva ljude na komunikaciju i direktnu participaciju u žaljenju nad čovjekovim letargičnim duhom koji je stalno nečim nezadovoljan.

Stavljajući svoj rad u ravnopravan odnos s plakatima koji reklamiraju društvena događanja, urbanom intervencijom plakatiranja grada, Irena Topić pokušava ostvariti društveno angažiran rad, provocirajući prolaznike da barem na trenutak osvijeste društvenu svakodnevnicu i svoju ulogu u njoj. Uvidjevši snagu angažirane umjetnosti i njene uloge u društvu, kako bi ukazala na veliki nerazmjer među društvenim slojevima i na probleme ovog društva, umjetnica se odlučila prezentirati svoj rad u najvidljivijem, reklamnom i oglašivačkom obliku. Plakati koje lijepi po gradu sastavljeni su od kolaža crno-bijelih fotografija prosjaka i beskućnika na kojima je fotografijama u boji oblikovana riječ "ŽALITE".

Međutim, sam rad nažalost ipak ostaje samo na razini statementa tj. izrečenog stava. Slike beskućnika, već toliko puta viđene, opet ostaju samo negdje na razini naše kolektivne podsvijesti. Činjenice s kojima se odbijamo suočiti, vjerujući da ne možemo ništa konkretno promijeniti, uopće ni ne pokušavajući, slika su suvremenog društva u kojem živimo.

Aldo Rossi je prilikom obnove gradske jezgre Berlina tvrdio da je važno sačuvati i najmanje fragmente koliko god oni umjetnički ili povijesno imali malu ili nikakvu važnost, upravo zato što pričaju povijest grada. Margareta Dragičević u pasažu Lovackog roga vješa fotografije grada Zagreba pronađene u Arhivu. Dijelovi grada prikazani na fotografijama više ne postoje, umjesto njih izgrađene su nove stambene zgrade, parkirališta i shopping-centri. Taj smo sloj povijesti grada danas u mogućnost čitati samo sa starih



Margareta Dragičević



Iva Tomac

subconscious. The facts which we refuse to face, believing that we can't change anything concrete, are the image of the contemporary society that we live in.

On the occasion of the renovation of the city centre of Berlin, Aldo Rossi has claimed that it's important to preserve even the smallest fragments, however small or nonexistent their artistic or historic importance, precisely because they tell the story of the city. In the passage by Lovački rog, Margareta Dragičević hangs photographs of Zagreb found in the Archive. Parts of the town displayed on these photographs no longer exist, in their stead new residential buildings, parking areas and shopping centres were built. Today we can only read this stratum of the city's history from old photographs, not even recognizing what are the locations and architecture, because the photographs have remained nameless. The Lovački rog passage provides those who will pause for a moment and return to the days of the past precisely with a journey into the past, where the passage functions as the doorway by way of which we travel through time.

In the current situation in the city, where there is a campaign to modify the town-planning scheme and tear down old houses with no artistic, but only historic value in order to build up new and faceless shopping centres, Margareta Dragičević's work is very current. It inspires reflection about the city as it used to be, as it is now, and as it will be somewhere in the not-too-distant future.

In her unnamed work, Petra Ladović decides to follow a thread in the dense tissue of the city's narrations, a thread which is today under threat of extinction. It is the issue of the antiquated train line Zagreb-Samobor and its passengers' stories. The artist is mapping the lost track of the once popular Samoborček, both the material and the imaginary, by collecting passengers' statements, which she compiles into a collage and puts up on train stations and other points that the train used to traverse. Even the motive itself, traveling by train, holds a nostalgic note; it possesses an aura of the romantic atmosphere of times gone by, it reminds us of long, almost drifting, journeys, dusty railways and picturesque stations, an array of human characters and destinies that we meet along this way.

Petra Ladović's work on the Samoborček is a re-telling of recollections, recycling of memories, a re-sketching of the line which is fading away on the layered map of the city. It points to the importance of caring for the collective memory, an intricate collection of relations to phenomena and objects that disappear throughout the city on a daily basis, but remain somewhere among the city's lower layers, material or mental, shaping its identity. The artist communicates directly with the citizens, ex-passengers who thus become co-authors to the work, and, by affording their stories visibility, she communicates also with a wider audience, passengers on some new lines, random passers-by, interested wanderers. Although the wistful, nostalgic tone of the work is primary, there is also present an activist dimension, since the passengers' stories speak of the train's popularity and raise the question of the reasons for its cancellation. Therefore, we can comprehend the work as a subtle gesture of protest against making decisions based solely on profit, with no interest for the symbolic and emotional value of the substance of the city.

fotografija, ne prepoznajući čak ni o kojim lokacijama i o kojoj arhitekturi se radi, jer su fotografije ostale bezimene. Onima koji zastanu na trenutak i vrate se u dane prošlosti, pasaž Lovački rog pruža upravo putovanje u prošlost gdje pasaž funkcionira kao vrata kojima putujemo kroz vrijeme.

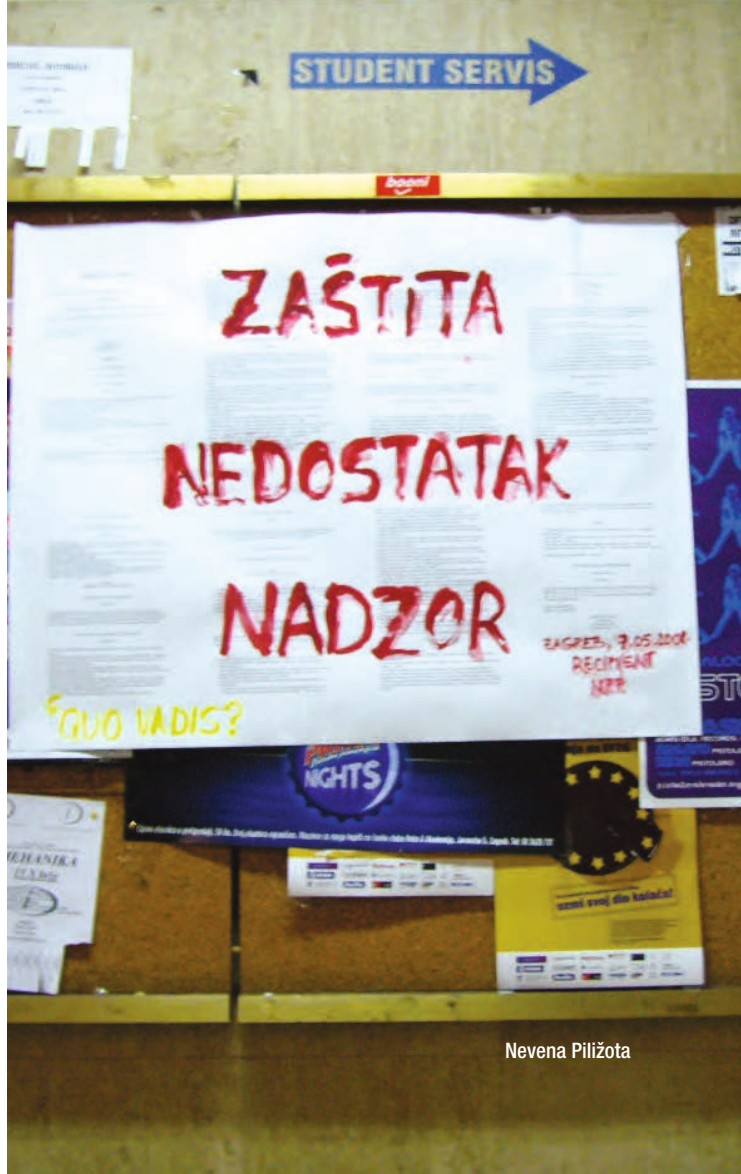
U aktualnoj situaciji u gradu gdje se želi mijenjati GUP i rušiti stare kuće koje nemaju umjetničku vrijednost, već samo povijesnu, kako bi se izgradili novi i bezlični trgovački centri, rad Margarete Dragičević je veoma aktualan. On potiče na refleksiju o gradu kakav je nekad bio, kakav sada jest i kakav će nekada u ne tako dalekoj budućnosti biti.

Petra Ladović u svojem se radu bez naziva odlučuje, u gustom tkivu naracija grada, pratiti jednu nit kojoj danas prijeti nestajanje. Riječ je ukinutoj liniji vlaka Zagreb-Samobor i pričama njenih putnika. Umjetnica mapira izgublenu trasu, materijalnu i imaginarnu, nekoć popularnog Samoborčeka, skupljajući izjave putnika koje kolažira te postavlja na željezničke stanice i druge točke kojima je vlak prolazio. Već sam motiv putovanja vlakom ima nostalgičnu notu; posjeduje auru romantične atmosfere minulih vremena, asocira na duga putovanja, gotovo lutalačka, prašnjave pruge i živopisne postaje, lepezu ljudskih karaktera i sudbina koje na tom putu susrećemo.

Rad o Samoborčeku Petre Ladović prepričavanje je sjećanja, recikliranje uspomena, ponovno iscrtavanje linije koja blijedi na slojevitoj karti grada. Ukazuje na važnost brige za kolektivnu memoriju, složeni zbir odnosa prema pojavama i stvarima koje u gradu svakodnevno nestaju, ali ostaju negdje u podslojevima grada, materijalnim ili mentalnim, oblikujući njegov identitet. Umjetnica komunicira izravno s građanima – bivšim putnicima, koji tako postaju koautori rada, a dajući njihovim pričama vidljivost komunicira i sa širom publikom, putnicima nekih novih linija, slučajnim prolaznicima, znatiželjnim lutačima. Iako primarno dolazi do izražaja sjetni, nostalgični ton rada, prisutna je i aktivistička dimenzija, budući da priče putnika govore o popularnosti vlaka te otvaraju pitanje o razlozima njegova ukidanja. Rad tako možemo shvatiti kao suptilnu gestu protesta protiv donošenja odluka temeljenog isključivo na profitu, bez zanimanja za simboličku i emotivnu vrijednost gradskih sadržaja.



Vlatka Škoro



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Predrag Pavić

O SJEĆANJU ON REMEMBERING

Jasna Jakšić

On remembering

Jasna Jakšić

urbanfestival 2001 - 2008

Mourning and melancholy were the subject matter of this year's UrbanFestival. Accordingly, it is in a melancholic and somewhat nostalgic spirit that I recall its beginnings. With a guilty conscience over missing its first edition in 2001, somewhat tenderly I read the programmatic introduction by the organiser, Local Base for the Culture Refreshment - [BLOK], a handful of enthusiasts dedicated to the mission of making Zagreb a place where even in the summer months "something's actually going on". The festival's mission, to drag artistic activity into city spaces and make it available – read: free – for all, and to distance themselves from the intention to create "another (theatre) festival" today, when in the capital at least two festivals happen nearly every week, and after the public has somehow rallied from the financial blow from the World Theatre Festival, it fills me with sadness for the times when belief in change and a better future seemed justified. Just like mentioning the festival clubs: *Dobar zvuk* and *Melin*, which back in 2001 still used to be synonyms for the most beautiful green summer terrace in town...

Weakness possessed me only after I read a text by Nadežda Čačinović *About a square in Zagreb and Some Other Things*, which was published on the UrbanFestival pages in 2001, where, you can guess, she reflects on Cvjetni square, whose transformation in the nineties had stirred up quite a bit of useless trouble: "Nothing is more characteristic of the past, Tuđman's period, than the story of the Cvjetni square, or Preradovićev, or Margaretski, however one may call it. Its transformation has provoked protests from a wide circle of commentators, above all those in the opposition. Thank god, the city life has proven stronger than the uniform paving to which the atmosphere of the old square was sacrificed, but there are no more advertisement pillars, no more trees, no traces of a gradual coming to be. There is the safe place, the so-called pedestrian zone. A living room open to all."¹

Informed by history, will we likewise assimilate the "Cvjetni Passage", which will probably become characteristic of the "Bandić period" in the capital? The safe zone of the city's living room, already jammed with sidewalk cafes, is threatened with becoming the lobby of a shopping- or wellness-centre, and the pedestrian zone with becoming a garage. Following realisation of the virtuous developers' dreams, and,

¹ Čačinović, Nadežda. *About a Square in Zagreb and Some Other Things*. URL: <http://www.urbanfestival.hr/01/pdf/Cacinovic.pdf>

O sjećanju

Jasna Jakšić

urbanfestival 2001 - 2008

Žalovanje i melankolija bili su tema ovogodišnjeg UrbanFestivala. Sukladno tome, u melankoličnom i pomalo nostalgичnom duhu prisjećam se njegovih početaka, i uz grižnju savjesti zbog propuštenog prvog izdanja, 2001., pomalo raznježeno čitam programatski uvod organizatora, Lokalne baze za osvježavanje kulture - [BLOK], u kojemu se šačica mladih kulturnjačkih entuzijasta posvetila misiji da Zagreb učini mjestom u kojemu se i u ljetnim mjesecima »doista nešto događa«. Poslanje festivala da umjetničko djelovanje izvuče u gradske prostore i svima učini dostupnim – čitaj besplatno – te ograđivanje od namjere da stvore »još jedan (kazališni) festival« danas, kada gotovo svaki tjedan u metropoli broji barem dva festivala, i kada se publika nekako oporavila od financijskog udara Festivala svjetskog kazališta, ulijeva sjetu za vremenima kada se vjera u promjene i bolju budućnost činila opravdanom. Kao i spominjanje festivalskih klubova: *Dobrog zvuka* i *Melina* koji je 2001. još bio sinonim za najljepšu zelenu ljetnu terasu u gradu...

Nemoć me je tek obuzela nakon što sam pročitala tekst Nadežde Čačinović *O jednom trgu u Zagrebu i još nekim stvarima* objavljen na stranicama UrbanFestivala 2001. u kojemu se, pogađate, osvrće na Cvjetni trg, čije je preuređenje 1990-ih podiglo popriličnu i uzaludnu prašinu:

»Za proteklo Tuđmanovo razdoblje ništa nije karakterističnije nego priča Cvjetnog trga, Preradovićevog, Margaretskog, ili kako ga god zvali. Njegovo preoblikovanje izazvalo je proteste širokog kruga prije svega oporbenih komentatora. Hvala boгу, gradski se život pokazao jačim od uniformnog popločavanja kojemu je žrtvovana atmosfera nekadašnjeg trga, ali nema više oglasnih stupova, nema drveća, nema tragova postupnog nastajanja. Postoji sigurno mjesto, tzv. pješačka zona. Dnevna soba otvorena svima.«¹

Hoćemo li, poučeni poviješću, na sličan način asimilirati i »Cvjetni prolaz« koji će vjerojatno postati karakterističan za »Bandićevo razdoblje« u metropoli? Sigurnoj zoni gradskog dnevnog boravka, već zakrčenoj šekatima, prijeti sudbina predvorja *shopping* ili *wellness-centra*, a pješačkoj zoni garaža. Hoćemo li nakon ostvarenja snova vrlih *developer*a, i recimo, izdanja UrbanFestivala koji će se, uz izdašnu potporu financijera, zbivati i unutar novog kompleksa, ustvrditi i pitati se: »Uzbuna oko Cvjetnog trga

¹ Čačinović, Nadežda, *O jednom trgu u Zagrebu i još nekim stvarima*, URL: <http://www.urbanfestival.hr/01/pdf/Cacinovic.pdf>



2001

STAN / APARTMENT

Aleksandra Schuller, Gregor Kamnikar, Slavo Vajt







2001

GRADSKI LAND ART / CITY LAND ART

Boris Demur, Vlado Martek





say, an edition of the UrbanFestival that will, with financiers' generous support, take place within the new complex, will we assert and ask ourselves: "The alarm around Cvjetni square concerned a not entirely central square in a not entirely central city in Europe. But what is central, and what do we recognise as important? When does our unwillingness to accept an established order, a hierarchy in history and geography, turn into parochial, narrow-minded, stupid, reactionary nostalgia?"²

After pacified myths, the power of capital surges forward: the public sphere defends itself from the advancing private capital, and the heterotopian features of city squares are called into question. How the little beggars will assail us then, as we leisurely drink our coffee?

An array of festival programs and events had taken place precisely on Cvjetni square, let's just mention, for the occasion, *Protest*, which the BAD Co. had performed as part of the UrbanFestival in 2006. just outside the now demolished Borba print shop, where the future construction-site fence would be. However, in its several years of functioning, the festival has on several occasions been engaged with city spaces that would fill up the newspaper columns, perhaps for having applied tactics of generative psychogeographies. Recently, the collapsing of the ex-factory Nada Dimić made a stir in the media, it being one in a series of protected monuments of industrial architecture: already in 2002, in cooperation with Platform 9,81, the UrbanFestival had organized a tour of, and lecture about protected industrial architecture in Zagreb, the culmination of which was the squatting of the slaughterhouse in Heinzelova street. Six years and several concerts later, the fate of the protected edifice is finally left to the bond of politics and capital.

A further step into activist waters was the participation of the UrbanFestival in a ten-day manifestation, *Operation:City* in autumn 2005, when the independent culture scene of Zagreb occupied the ex-factory Badel, demanding a suitable space from the city authorities. The action was spectacular and extremely well frequented, and promises were made from the highest levels. In the meantime, the factory complex was devastated through negligence and the construction of temporary prefabricated warehouses that spread like measles, but don't pass.

Following the programmatic exit onto the streets and squares, from the periphery to the centre and back, the festival has become more layered, it has miniaturised, condensed and expanded itself, adapted to the city rhythms. In various terms, the thematic wholes have dealt with negative spaces and disruptions, *ad hoc* communities in free-, consumer- and transit-time, the politics of space, heterotopias and other spaces. All of this has been a sufficiently malleable framework for the presentation of typically hybrid artistic projects, which would be preceded by the author or group staying in Zagreb for research, and whose outcome would engage the audience in exploring the city and the network of relations that make up city life.

I was personally drawn to the UrbanFestival by the second season, when I roamed the wider city centre

² Ibid.

odnosila se na ne posve središnji trg u jednom ne posve središnjem gradu Evrope. No što je središnje i što priznajemo kao važno? Kada se naša nespremnost da prihvatimo utvrđeni poredak, hijerarhiju u povijesti i zemljopisu, pretvara u provincijsku, ograničenu, glupu, reakcionarnu nostalgiju?²

Nakon pacificiranih mitova nadire moć kapitala: javna sfera brani se od nadiranja privatnog kapitala i heterotopijska obilježja gradskih trgova dolaze u pitanje. Kako li će nas tada, dok dokono ispijamo kavu, salijetati mali prosjaci?

Niz festivalskih programa i događanja dogodio se upravo na Cvjetnom trgu, spomenimo samo, prigodno, *Protest* koji su BAD Co. u sklopu UrbanFestivala, izveli 2006. upravo ispred sada već srušene tiskare Borba, na mjestu ograde budućeg gradilišta. No u svom višegodišnjem djelovanju festival se, možda primijenivši taktiku generativnih psihogeografija, u nekoliko navrata pozabavio gradskim prostorima kojima su se punili novinski stupci. Nedavno je u medijima odjeknulo urušavanje bivše tvornice Nada Dimić, jednog u nizu zaštićenih spomenika industrijske arhitekture: UrbanFestival organizirao je još 2002. obilazak i predavanje o zaštićenoj industrijskoj arhitekturi Zagreba u suradnji s Platformom 9,81, čiji je vrhunac bilo skvotiranje klaonice u Heinzelovoj. Sudbina zaštićene građevine je, nakon šest godina i nekoliko koncerata, konačno prepuštena sprezi politike i kapitala.

Iskorak dalje u aktivističke vode bilo je sudjelovanje UrbanFestivala višednevnoj manifestaciji *Operacija: Grad* u jesen 2005, kada je zagrebačka nezavisna kulturna scena zaposjela nekadašnju tvornicu Badel, zahtijevajući od gradskih vlasti primjeren prostor. Akcija je bila spektakularna i iznimno posjećena, a obećanja su dana s najviših instanci. Tvornički kompleks je u međuvremenu devastiran nebrigom i izgradnjom privremenih montažnih skladišta koja se šire poput ospica, ali ne prolaze.

Nakon programatskog izlaska na ulice i trgove, od periferije prema centru i natrag, festival se uslojava, usitnjava, sažima i širi, prilagođava gradskim ritmovima. Tematske cjeline u različitim su se terminima bavile negativnim prostorima i poremećajima, *ad hoc* zajednicama u slobodno, potrošačko i tranzitno vrijeme, politikama prostora, heterotopijama i drugim prostorima. Sve je to predstavljalo dovoljno rastezljiv okvir za prezentaciju u pravilu hibridnih umjetničkih projekata kojima bi prethodio istraživački boravak autora ili grupe u Zagrebu, a čiji bi ishod publiku angažirao u istraživanju grada i mreže odnosa koje tvore gradski život.

Mene osobno u UrbanFestival uvukla je druga sezona kada sam tamarala po širem gradskom centru u detektivskoj režiji Bacača sjenki, u potrazi za prizorima i događajima kroz veže, obrtničke radionice, stanove i trgovine na osnovu kojih je trebala nastati nikad napisana priča. Iste je godine pokrenut i projekt

² Ibid.



2002

SERIJA DUORAMA / DUORAMA SERIES

Paul Couillard, Ed Johnson







2003

KOMADANJE ZAGREBA / SLICING ZAGREB

slice 252



226 urbanfestival 2008 / on remembering





under the detective-style direction of the Shadow Casters, searching for scenes and happenings through doorways, artisans' workshops, flats and shops, based on which a never-written story was supposed to come into being. The same year saw the launching of Barbara Blasin and Igor Marković's project *Women's Guide through Zagreb*, which I experienced at the UrbanFestival four years later, on the occasion of the publishing of the book, the guided tour and signing of the petition to name streets after eminent women of Zagreb. One of the characteristics of the festival is the effort to approach projects developmentally, as shown by Kristina Leko's well-known project *Cheese and Cream*, initiated precisely on UrbanFestival 2002, as well as by the *Women's Guide*.

The 2006 edition, dedicated to the politics of space, may have clearly demonstrated how much engagement acting in public space does demand, beyond the walls of institutions designed for consuming art. The conference that launched the festival was, two days before the opening, the only legal manifestation – all the others were waiting for a response from the competent bodies, lost in the throng of incoming cases, only to be promptly obtained following a media intervention. We might say that the question of disposing with, and using, public space was proposed before the festival was opened. The project *Radio Mamutica* will remain in our memories as an attempt to reactivate a particularly resigned community, and the intervention by the German group REINIGUNGSGESELLSCHAFT (literally, *the cleaning service*, figuratively *cleansing society*) has temporarily renamed town squares and streets according to suggestions by civil society organisations, while attractive locations were temporarily turned into waiting-rooms where citizen's wishes were being fulfilled... I remember with joy the masterful direction and performance of the theatre play *Cargo Sofia*, which was performed in a special truck to some forty people, and in which the main actors were Bulgarian truck drivers. Their testimonies of borders, wars, and literally the experience of the politics of space, took place in front of the changing scenery of terminals, petrol stations, roundabouts and overpasses. In these ultimate "non-spaces", the industrial periphery and migrant workers' nomadism connect.

Due to significantly reduced funds, the next edition of the festival had to resort to various tricks in order to hold out: fortunately, in Frankopanska 1a, the *Geheimagentur* group opened the *Trick Casino*, where during the festival participants could show off their personal tricks, create new ones, but also trade them on the trick stock market! Finally, isn't it merely a codex of heterotopia prettied-up with sparkling humour, this resourcefulness and flexibility of the trick, which comes into being in unique and unrepeatable communication, along with a decent dosage of sizing up powers?

Rosalyn Deutsche writes that democratic public space might, rather, be called a phantom because while it appears, it has no substantive identity and is, as a consequence, enigmatic. In the phantom public sphere, man is deprived of the objectified, distanced, knowable world on whose existence he depends and is presented instead with unknowability, the proximity of otherness, and, consequently, uncertainty in the

Ženski vodič Zagreb Barbare Blasin i Igora Markovića, koji sam na UrbanFestivalu doživjela četiri godine kasnije, povodom izdavanja knjige, vodstva i potpisivanja peticije za imenovanje ulica po značajnim Zagrepčankama. Jedno od obilježja festivala nastojanje je da se projektima pristupi razvojno, svim birokratskim i financijskim preprekama unatoč, što je, uz *Ženski vodič* pokazao i poznati projekt Kristine Leko *Sir i vrhnje* započet upravo na UrbanFestivalu 2002.

Koliko angažmana iziskuje djelovanje u javnom prostoru, izvan zidova institucija predviđenih za konzumaciju umjetnosti, možda je zorno pokazalo izdanje iz 2006, posvećeno politikama prostora. Konferencija kojom je festival započeo bila je dva dana prije otvorenja jedina legalna manifestacija – sve ostale su čekale odgovor nadležnih tijela, izgubljenih u mnoštvu pristiglih predmeta da bi medijskom intervencijom promptno bile ishodovane. Mogli bismo reći da se prije samog otvorenja festivala postavilo pitanje raspolaganja i korištenja javnim prostorom. Projekt *Radio Mamutica* ostat će nam u sjećanju kao pokušaj aktivacije jedne prilično pasivizirane zajednice, a intervencija njemačke grupe REINIGUNGS-GESELLSCHAFT (doslovce: *servis za čišćenje*; figurativno: *društvo pročišćenja*) privremeno je preimenovala gradske trgove i ulice prema prijedlozima organizacija civilnog društva, dok su kapitalu atraktivne lokacije privremeno pretvarane u čekaonice u kojima su se ispunjavale želje građana... S veseljem se prisjećam maestralne režije i izvedbe predstave *Cargo Sofija* koja se izvodila u posebnom kamionu pred četrdesetak ljudi, a čiji su protagonisti bugarski vozači kamiona. Njihova svjedočanstva o granicama, ratovima i, doslovce, iskustvu politika prostora odvijala su se pred izmjenjivim »kulisama« terminala, benzinskih crpki, rotora i nadvožnjaka. U tim se ultimativnim »nemjestima« spaja industrijska periferija i pečalbarski nomadizam.

Sljedeće je izdanje festivala zbog znatno smanjenih sredstava moralo pribjegavati raznim trikovima kako bi se održalo: na sreću, u Frankopanskoj 1a bio je otvoren *Trick kasino* skupine *Geheimagentur* gdje su tokom trajanja festivala sudionici mogli pokazivati osobne trikove, stvarati nove, ali i mešetariti s njima na burzi trikova! Konačno, nije li ta dovitljivost i fleksibilnost trika koji nastaje u jedinstvenoj i neponovljivoj komunikaciji uz pristojnu dozu odmjeravanja moći tek prštavim humorom uljepšani kodeks heterotopije?

Demokratski javni prostor možemo, piše Rosalyn Deutsche, nazvati fantomskim jer u trenutku kada se pojavljuje nema nikakvog supstancijskog identiteta i slijedom toga je tajnovit. Čovjek je u fantomskoj javnoj sferi lišen objektiviziranog, distanciranog, poznatog svijeta o čijem postojanju ovisi: naprotiv, pred njime se nalazi nepoznato, blizina drugog i, tim slijedom, nesigurnost u Jastvo.³ Ako približimo pojam fantomske javne sfere heterotopiji, pri čemu prva nosi više procesualnu, a druga prostornu odrednicu, i pretpostavimo da umjetnost preuzima zadaću da, kao što Laclau navodi, »preobrazi forme identifikacije i konstrukcije subjektiviteta koje postoje u našoj civilizaciji«⁴, ne bismo li, nastavlja Deutsche, »kada

³ Deutsche, Rosalyn, *Agoraphobia, u Evictions: Art and Spatial Politics*, MIT Press, 1998, str. 326.

⁴ Cit. u Deutsche, str. 327.

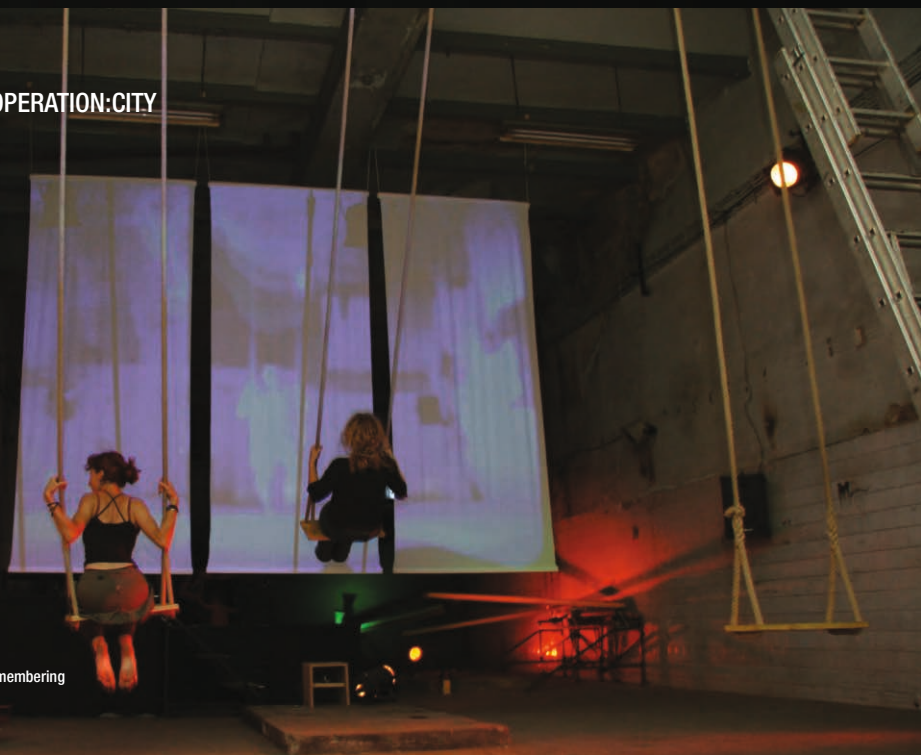






2005

OPERACIJA:GRAD / OPERATION:CITY





self.³ If we move the concept of the phantom public sphere closer to heterotopia, where the former carries more of a processual, and the latter a spatial determinant, and if we assume that art takes upon itself the task of, in the words of Laclau, "transforming the forms of identification and construction of subjectivity that exist in our civilisation"⁴, shouldn't we, continues Deutsche, "welcome it, when art intervenes in the forms of representation through which subjects construct themselves as universal and flee from difference, as a contribution to the deepening and extension of public space? Especially if we hope to prevent the conversion of the public sphere into private possession, which is so often attempted today in the name of democracy."⁵

It is visible in the instance of Zagreb how representative democracy can become the means of uricide by leisurely undermining certain mechanisms. With its exploration of the city, its representative, as well as its forgotten and painful points, the UrbanFestival has strived to point to the possibilities of operating in public spaces: the artistic act is a means of raising awareness, if not of struggle. Thus, we should hope that this year's topic, Regret, has to do with the time of resting and recuperating. And that memory will remove the risk of giving up, and that it will be a motive for further agency.

³ Deutsche, Rosalyn. Agoraphobia, in *Evictions: Art and Spatial Politics*. MIT Press, 1998, p. 326.

⁴ Quoted in Deutsche, op. cit., p. 327.

⁵ Ibid., p. 327.

umjetnost utječe na forme reprezentacije kroz koje se subjekt samokonstruira to pozdravili kao doprinos produbljivanju i proširivanju javne sfere? Posebno ako se nadamo spriječiti konverziju javne sfere u privatno vlasništvo, što se danas često pokušava u ime demokracije.«⁵

Na zagrebačkom je primjeru vidljivo kako predstavnička demokracija lagodnim podvezivanjem određenih mehanizama može postati sredstvom urbicida. UrbanFestival je svojim istraživanjem grada, njegovih i reprezentativnih i zaboravljenih i bolnih točaka, nastojao ukazati na mogućnosti djelovanja u javnim prostorima: umjetnički je čin sredstvo osvještavanja, ako ne i borbe. Zato je za nadati se kako je ovogodišnji temat, *Žalovanje*, vezan uz vrijeme odmora i sabiranja snage. I da će sjećanje ukloniti rizik odustajanja i biti povod daljnjem djelovanju.

⁵ Ibid, str. 327.



2002 /03

MLIJEKO / MILK

Kristina Leko







2002 /06

ŽENSKI VODIČ KROZ ZAGREB / WOMEN'S GUIDE THROUGH ZAGREB

Barbara Blasin & Igor Marković







2006

PROMIJENIMO STVARNOST / CHANGE REALITY
Reinigungsgesellschaft



2006

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UrbanFestival je međunarodni festival suvremene umjetnosti u javnom prostoru s osam godina umjetničke aktivnosti i kontinuirane prisutnosti na kulturnoj mapi Zagreba. Kroz tematske fokuse, hibridne umjetničko-istraživačke projekte usmjerene na promišljanje urbane strukture i društvenih fenomena te kroz specifične produkcijske oblike, UrbanFestival nastoji širiti područje djelovanja izvan zaštićenih zidova umjetničkih institucija i animirati javne prostore kao prostore su-postojanja, konfrontacije različitih pogleda i mogućih antagonizama. Poimanje grada kao prostora koji postoji neovisno o objektima i praksama koji su u njega ugrađeni, kao mjesta koje regulira našu svakodnevnicu, grada kao izraza i sredstva državne moći ili surovog interesa kapitala, odlučili smo zamijeniti političkim poimanjem grada - grada kao mjesta koje uvijek i nanovo proizvode prakse njegovih građana.

[BLOK] – Lokalna baza za osvježavanje kulture - je neprofitna nevladina organizacija koja producira i organizira inovativna umjetnička događanja, radi na širenju i promjeni javnog prostora kroz poticanje participacije građana, hibridne umjetničko-istraživačke projekte usmjerene na promišljanje društvenih fenomena i urbane strukture. [BLOK] radi na stvaranju i održavanju kontinuiteta umjetničkog djelovanja u javnom prostoru. Blok organizira Urbanfestival, međunarodni festival suvremene umjetnosti u javnim gradskim prostorima čija je temeljna tendencija infiltracija umjetničke djelatnosti u urbani život, intenziviranje komunikacije urbanoga stanovništva s gradom i pripadajućom mu infrastrukturom.

U dosadašnjih sedam izdanja UrbanFestival predstavio je više od osamdeset radova istaknutih umjetnika i umjetničkih skupina iz zemlje i inozemstva. Grad Zagreb je označio festival prioriternim projektom za razvoj urbane kulture, a UNESCO je 2006. godine u konkurenciji 212 projekata iz cijelog svijeta uvrstio UrbanFestival u 20 koje je odlučio financijski podržati.

www.urbanfestival.hr

UrbanFestival is international festival of contemporary art in public spaces with eight years of artistic activity and continuous presence on the cultural map of the city of Zagreb. Through specific topics, hybrid artistic-research projects focused at reconsidering urban structure and social phenomena, as well as through specific forms of production UrbanFestival aims to broaden the territory of action outside the protecting walls of art institutions and to animate public spaces as spaces of co-existence, confrontation of different views, as well as possible antagonisms. The notion of the city that exists independently of objects and practices installed therein, as the space that regulates our everyday life, the notion of the city as the expression and means of power and brutal interest of capital, is being replaced with the political viewpoint of the city as a space that is being produced by its citizens over and over again.

[BLOK] – Local Base for Culture Refreshment – is a non-profit and non-governmental organisation that produces and organises innovative artistic events, works on the widening and changing public spaces through inspiring citizens' participation, and hybrid artistic research projects focused on rethinking social phenomena and urban structure. [BLOK] works on creating and preserving a continuum of artistic effect in public space. [BLOK] organises Urbanfestival, an international festival of contemporary art in public urban spaces, the basic tendency of which is to infiltrate artistic action into urban life, to intensify the communication between urban population and the city and its infrastructure.

In the past seven editions UrbanFestival has presented more than eighty works by prominent artists and art groups from the country and from abroad. The City of Zagreb has marked the festival as a priority project in the development of urban culture, and UrbanFestival was one of 20 projects that UNESCO decided to financially support, out of 212 projects from throughout the world that were in competition in the year 2006.

www.urbanfestival.hr

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