

URBANO
POVRSTVSTVO/RADIONICE

URBANI
POVRTNJAK

travanj - ..., terasa Kiba SC

ADAPTACIJA KAZALIŠNE PREDSTAVE
ZA JAVNI PROSTOR GRADA

CEFAS

Sliku preuz. Klub se klimovat gajbi - 26. 6. u 11 sati, Račkogni 9,
umjetnička radionica U glazbenim ulicama - 26. 6. u 16
sati, terasa od Kulinika Zagreb na Šetnici Koncišć (od Trga
m. Tita do Mesničke ulice). Slika treće: Stomorska
republika - 22. 6. u 18 sati, Botanički vrt.

NOĆNA GERILSKA AKCIJA / MEDIJSKA INTERVENCIJA

GOSPODARU, ŽELIM
TE OBOGATITI

jo. 6., 22 - 00 sati, preuzeće Cibonina tornja

UMJETNICA

RAFAELA
DRAŽIĆ

URBA

UMJETNICI
DB INDOŠ I TANJA VRVILO

A

DVODNEVNI PERFORMANS
PROCJEP

26. 6. - 7. 7. 0 - 14.
Kordunsko 05, 5. kat

UMJETNICA
NICOLE HEWITT

EKSPERIMENTALNI OBRAZOVNI PROGRAM

PRIJEDLOG NACRTA
ZA PUČKU ŠKOLU S
PRAVOM JAVNOSTI UZ
GLAZBENU PRATNU

najut - ..., javni gradski prostor, Odjeljak za animirani film
i nove medije na A1A; Zeleni kvet, AMI centar SC-a

UMJETNICA
ANA ZUBAK

DUŠICA DRAŽIĆ

FEST

DVODNEVNA AKCIJA
THE BIG PICTURE

po 6. - 13. - 14. sati, uz Hlebi nebođer, Ilica 1
1. 7. - 13. - 14. sati, uz Cibonin tornjev,
Trg Dubrovačkih Povorka 3

EST

INTERVENCIJA U
STALNOJ POSTAVI
MUZEJA / INSTALACIJA

HAIR
PROJECT

kolevci - ..., Muzej grada
Pazina, pozinski Kafelet

IVAL

AUTOBUSNA TURA / URBANE INTERVENCIJE / WEB-PORTAL

NEKOLIKO STVARI KOJE
ZNAM O NEBODERIMA...

0.10. in 15 sati, Brdo Donjički Ljepote priz, Šipan, Aleja ponora,
Velačka, Trskač, Zeleni trg, Prisavlj, Laganjina, Bistrov trg, Kolodinečka,
Maksimirka; <http://neboderi.posterous.com/>

18

UMJETNICA

CLÉMENCE
AGNEZ

UMJETNIK
JONAS STAAL

20

UMJETNICA
MICHELLE
TERAN

ZAGREB

SOCIJALNI EKSPERIMENT

KRAJ POVIJESTI

5.10., 9 - 13 sati, pješačka zona centra Zagreba

UMJETNICA

DUBRAVKA
SEKULIĆ

34

URBANI SEMINAR

ILICA 1

9.10., 11 - 16 sati,
Kino Grd, Sarica,
Seževce, Žavrnica

28

30

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NEKONTROLIRANO: URBANFESTIVAL 11

UREDНИЦЕ

Kroz program UrbanFestivala 11 ove godine širili polje umjetničkih intervencija u ‘mnogostrukost društvenih prostora’,¹ svjesni heterogenosti i kompleksnosti ‘javnog konteksta umjetnosti’.² Inzistirali smo na nedosljednosti, ispadali iz uobičajenog ritma i remetili uspostavljene granice između umjetnosti i aktivizma. Inzistirali smo na dugotrajn(ij)oj prisutnosti u javnoj sferi, istaživali mogućnosti participativnih projekata, razvijali metodu terapije šoka, otvorili pitanje političkog potencijala slučajnih prolaznika, intervenirali u medije, pokrenuli eksperimentalni edukacijski projekt, otvorili pitanje o vizualnoj umjetnosti kao produkciji znanja, izvukli na površinu skrivenu memoriju grada, za javnost otvorili privatna dvorišta pa i stanove...

Struktura kataloga koji je pred vama odražava sam festival: UrbanFestival 11 započeo je u proljeće, projektom *Urbani povrtnjak* koji je realiziran kroz dugo-trajni kontinuirani rad na urbanom vrtu, a završio autorefleksivno, serijom predavanja, prezentacija umjetničkih projekata i diskusija u četverodnevnom programu u Kinu Grič u listopadu. Ne sasvim završio – projekti *Nacrt prijedloga za pučku školu s pravom javnosti uz glazbenu pratnju* i *Urbani povrtnjak* nastavljaju svoje trajanje samostalno.

I dalje se alternativno obrazujemo, a vrt je samo u zimskom mirovanju.

Ovakva raspršena struktura odraz je želje da se granice festivalskog formata rastegnu do (ne)mogućeg, da se istraživanje, proces, uvjeti proizvodnje, a onda i refleksija, zatim učinci, reakcije i značenjski slojevi vidljivi tek s vremenskim odmakom učine jednako vidljivima kao i sam produkt – izvedba ili objekt. Drugim riječima, u vremenu kulturne produkcije koja se prilagođava zakonima tržišta, inzistiramo na dugom trajanju, procesualnosti, istraživanju, preispitivanju, samokritici.

¹ Chantal Mouffe, *Umjetnički aktivizam i agonistički prostori*, u *Operacija:grad, Priručnik za život u neoliberalnoj stvarnosti*, Leonardno Kovačević et al. ur., Zagreb, 2008, str. 221

² Rosalyn Deutsche, *Agorafobija*, u *Operacija:grad, Priručnik za život u neoliberalnoj stvarnosti*, Leonardno Kovačević et al. ur., Zagreb, 2008, str. 211

Stoga smo festival realizirali u formama koje takvo što omogućuju: pored radionica, predavanja i diskusija i sami umjetnički projekti su u svojem konceptu često sadržavali eksplicitno stvaranje diskurzivnog prostora, kao što je primjerice direktno obraćanje i pokretanje razgovora s publikom u adaptaciji predstave *Cefas za javni prostor* ili medijski istupi radova *Gospodaru, želim te obogatiti* i *Kraj povijesti*. Pritom su dominirala dva pristupa, srodnna ali ipak različita: participacija i suradnja. Dio projekata u svom konceptu i želji, a dio i u realizaciji, redefinira pojam publike i čini je onima koji preuzimaju kontrolu nad projektom, radi kojih on mijenja format. Dio projekata pak odmah odustaje od klasičnog autorstva i zadaje nevolje u pokušajima klasifikacije. Autorski koncept ovdje se definira kao prijedlog, poziv na suradnju, ideja koja se sa suradnicima iskušava, mijenja i kolektivno realizira.

Gubitak kontrole bio je povremena pojava tijekom šest mjeseci trajanja festivala, ponekad namjerna, ponekad slučajna. Kontrola je ponekad suprotno željama izostala, a ponekad je nastupila nenađano. Ona se odnosi na izvedbe radova, kao i na format festivala, a odraz je konteksta u kojem radimo, u kojem govorimo o javnom prostoru. Više nije ključno pitanje kako aktivirati građane da djeluju, već kako to djelovanje treba izgledati da bi polučilo rezultat. Kontekst je to u kojem smo smatrali potrebnim otvoriti prostor za 'nekontrolirano', za neprokušanu metodu, spajanje nespojivog, neizvjesni ishod, pa i pod cijenu neuspjeha. Parafrazirajući Damira Bartola Indoša, htjeli smo s hoda po drški noža napokon prijeći na hod po njegovojo oštreci.

OUT OF CONTROL: URBANFESTIVAL 11

THE EDITORS

With this year's UrbanFestival 11 we sought to broaden the field of artistic interventions to cover the 'multiplicity of social spaces',¹ since we are aware of the heterogeneity and complexity of the 'public context of art'.² We insisted on inconsistency, kept falling out of conventional rhythm, and disturbed the established borderlines between art and activism. We insisted on a (more) long-term presence in the public sphere, explored the possibilities of participatory projects, developed the method of shock therapy, opened up the issue of the political potential of casual passers-by, intervened into the media, launched an experimental educational project, raised the question of visual art as knowledge production, dragged the hidden memory of the city into daylight, opened up private courtyards and even apartments for public...

The structure of this catalogue reflects the festival itself: UrbanFestival 11 began in spring, in a working atmosphere, with the project of long and continued cultivation of an *Urban Vegetable Patch*, and ended in October with self-reflection: a series of lectures, presentations of art projects, and debates in a four-day programme at Kino Grič. However, it didn't end completely – projects such as the *Draft Proposal for a Public School with Musical Accompaniment* and *Urban Vegetable Patch* will continue to evolve on their own.

We are still educated in an alternative way, and the garden is only having its winter rest.

¹ Chantal Mouffe, *Artistic activism and agonistic spaces*, in *Operacija:grad, Priručnik za život u neoliberalnoj stvarnosti*, Leonardno Kovačević et al. ed., Zagreb, 2008, page 221, english version at <http://www.artandresearch.org.uk/vin2/pdfs/mouffe.pdf>

² Rosalyn Deutsche, *Agoraphobia*, in *Operacija:grad, Priručnik za život u neoliberalnoj stvarnosti*, Leonardno Kovačević et al. ed., Zagreb, 2008, page 211, english version at <http://doublesession.net/indexhibitvo7oe/files/deutsche-agoraphobia.pdf>

Such a dispersed structure reflects our wish to stretch the borders of the festival format as much as (im)possible, and to make all the research, the processes, the conditions of production, and also the reflection, effects, reactions, and layers of meaning, as visible as the product itself – be it performance or object – only from a temporal distance. In other words, in the time of cultural production that has succumbed to the laws of the market, we insist on long duration, processuality, research, exploration, and self-criticism.

Therefore we realized our festival in forms that make these goals possible: beside workshops, lectures, and debates, the art projects themselves often included the creation of discursive space in their concept, as for example in the theatre show adaptation for public space *Cepheus* where the public was directly talked to and engaged in a conversation or in media actions of the works *Master I want to make you rich* and *The End of History*. Thereby we adopted two main approaches, similar, and yet different: participation and collaboration. Some of the projects redefined the notion of audience in their concept and intent, partly also in realization, by turning the spectator into the one who took over control over the project, changing its format. Other projects immediately renounced at classical authorship, which made it difficult to classify them. The concept of authorship has been defined as a proposal, a call for cooperation, an idea that is tried out, modified, and realized collectively, among the collaborators.

Loss of control was a phenomenon that occurred sporadically throughout the six months of the festival: sometimes intentional, at other times accidental. Sometimes control was lost despite all intention, while at other times it occurred unexpectedly. That refers both to the projects themselves and to the festival format, and reflects the context in which we work, in which we talk about public space. The key issue is no longer how to activate the citizens to act, but rather how that action should look like in order to yield results. That is the context in which we considered it necessary to open up space for the ‘uncontrolled’, for the untested methods, a combination of something that is incompatible, and for unpredictable outcome, even at the price of failure. To paraphrase Damir Bartol Indoš, we finally wanted to get from walking on the knife handle to walking on the edge.

URBANO
POVRTLARSTVO / RADIONICE

URBANI POVRTNJAK

travanj – ..., terasa Kluba SC

Urbani povrtnjak inicirali su / *Urban Vegetable Patch* is organized by: Hermes Arriaga, Ivan Gregov, Ana Raguž, Daniel Rodik, Silvija Stipanov, Hana Dvornik, Ivana Hanaček, Ana Kutleša i Marijana Rimanić, a pridružili su im se / they were joined by: Nika Gorenec, Dražena Pavlović Lucić, Janja Sesar, Vladimir Tatomir, Uroš Živanović

Inspirirani željom da u urbanom okolišu sami proizvodimo hranu koju jedemo, istovremeno ciljajući na afirmaciju javnog prostora kao mesta produkcije a ne isključivo konzumacije, u sklopu UrbanFestivala 11 na terasi kluba SC sadili smo i obradivali povrtnjak kako bismo ispitali mogućnosti šire primjene ovakve prakse.

Projekt je, osim ekološki prihvatljive proizvodnje hrane, usmjeren i na edukaciju. Tijekom raznih faza formiranja i brige oko vrta, svi su zainteresirani urbani vrtlari pozvani da sudjeluju na radionicama gdje će se moći informirati o svemu što je potrebno za izradu vlastitog vrta u urbanom kontekstu – sadnja, kompostiranje, navodnjavanje, ubiranje plodova... Prostor koji gradimo želimo otvoriti kao mjesto javne participacije koja neće biti uvjetovana tržišnim kategorijama, privatnim interesima ili stjecanjem profita, nego mjesto okupljanja, razmijene znanja i vještina te (doslovног) ubiranja plodova zajedničkog truda i rada.

urban gardening / workshops *URBAN VEGETABLE PATCH*;
April – ..., terrace of the Student Centre Club

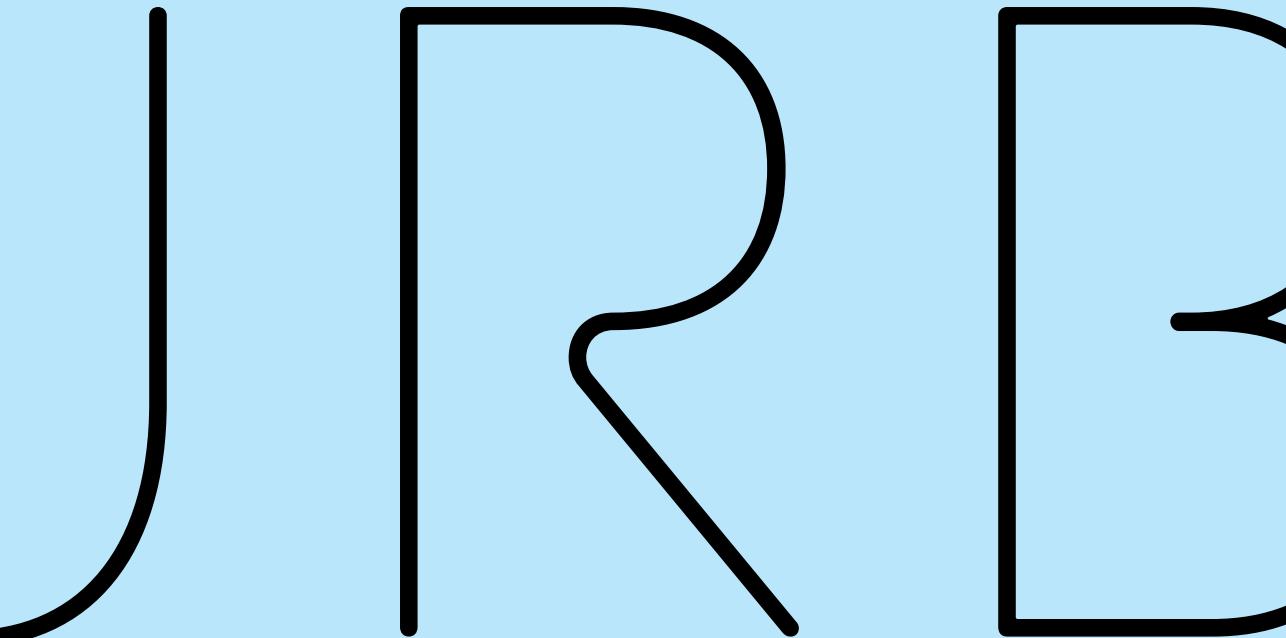
Inspired by the desire to produce for ourselves the food which we eat in the urban setting, while at the same time aiming at the affirmation of public space as a place of production and not exclusively as that of consumption, we planted a vegetable patch on the terrace of Student Centre [SC] club as a means of investigating the possibilities of a wider application of these type of practice.

In addition to the ecologically acceptable production of food, the aim of *Urban Vegetable Patch* is to educate. During the different phases of planting and cultivating the garden, all potential urban gardeners are invited to participate in workshops, where they could inform themselves about everything that was necessary for constructing their own garden in the urban context – planting, composting, irrigation, harvesting... We want to open the space that we had built to everyone, as a site of public participation which will not be conditioned by the market, private interest, or profit accumulation; instead, we want it to become a place for coming together, exchanging knowledge and skills, and (literally) producing a collection of collective effort and work.

ADAPTACIJA KAZALIŠNE PREDSTAVE
ZA JAVNI PROSTOR GRADA

CEFAS

*Slika prva: Klin se klinom zabija – 18.6. u 11 sati, Račkoga 9,
unutarnje dvorište; Slika druga: U gradu cinika – 19.6. u 16 sati,
šetnja od Kazališnog trga do krčme Kovačić (od Trga m. Tita
do Mesničke ulice); Slika treća: Stenjevečka republika – 22.6. u
18 sati, Botanički vrt.*



UMJETNICI

DB INDOŠ I TANJA VRVILO

'Danom 8. lipnja 1912. Hrvatska je stupila u Evropu', zapisao je devetnaestogodišnji August Cesarec nakon atentata na bana Cuvaja u Mesničkoj ulici u Zagrebu, očekujući hapšenje. Izabrali smo tu nepovratnu situaciju iz doba Austro-Ugarske Monarhije, u kojoj su sudjelovali mladi valaši, za otvorenu scenu naše priče. Predstavili smo njihov đački literarno-revolucionarni kružok kao mogući simbol prve pobune mnoštva protiv Carstva.

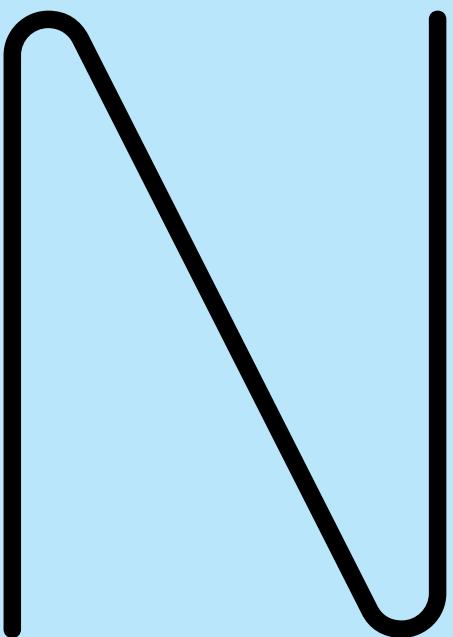
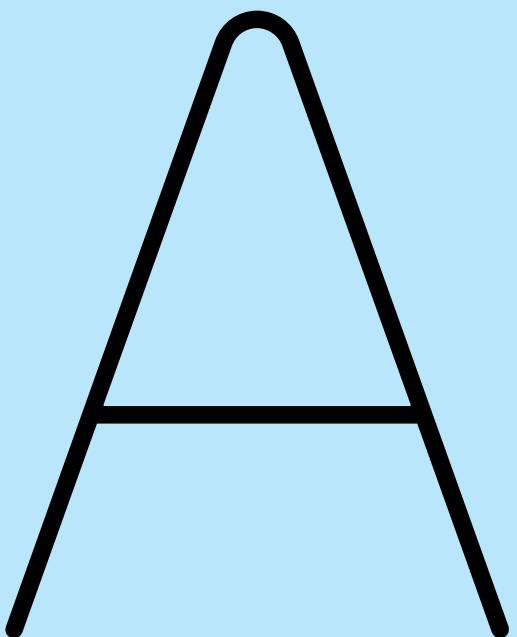
Od arhiva preko kazališta izlazimo u javnost s tajnom *Grada cinika*. Aktivirali smo tri javne slike na trima specifičnim lokacijama, njihove poglede, šetnje, odlaske i dolaske. U trećinama prirodnog vremena: od zore do jutra, od jutra do podneva i od podneva do sumraka, ponovili smo obrnutim kretanjem tri društvene situacije: od zatvorskog prostora kontrole do javnog prostora grada, od Sveučilišnog trga do početka Jukićeva nemogućeg bijega, od privatnog prostora Botaničkog vrta do utopiskske točke Stenjevacke republike.

theatre show adaptation for public space *CEPHEUS; Scene 1: Feed fire with fire* – 18 / 6 at 11 a.m., 9 Račkoga Street, inner courtyard of the residence building; *Scene 2: In the city of cynics* – 19 / 6 at 4 p.m., City walk from Theater Square to Kovačić inn (from Maršal Tito Square to Mesnička Street); *Scene 3: Stenjevac Republic* – 22 / 6 at 6 p.m., Botanical garden

'On 8 June 1912, Croatia entered Europe,' as the left-wing writer August Cesarec, who was at that time nineteen years old, wrote while expecting his arrest after the unsuccessful attempt at assassinating Ban Cuvaj, which took place in Mesnička Street in Zagreb. We chose this irreversible situation from the time of the Austro-Hungarian Monarchy, which involved the authors gathered around the young 'Val' magazine, as the opening scene of our story. We presented their literary-revolutionary association as a possible symbol of the first mass rebellion against the Empire.

From archive to theatre, we went public with the secrets of the *City of Cynics*. We activated three public images in three specific locations: their views, walks, departures, and arrivals. It happened in the thirds of natural time: from dawn till morning, from morning till noon, and from noon till dusk, we repeated reversely three social situations: from the prison space of control to the public space of the city, from the University Square to the beginning of Jukić's impossible escape, from the private space of Botanical Garden to the utopian point of Stenjevac Republic.

*izvodaci/*performed by Vilim Matula, DB Indoš, Tanja Vrvilo, Nikolina Majdak, Adriana Josipović, Kate Marušić, Damir Prica Kafka, Miro Manojlović



DVOTJEDNI PERFORMANS

PROCJEP

28. 6. – 7. 7., 0 – 24,
Kordunska 15, 5. kat

UMJETNICA

DUŠICA DRAŽIĆ

Uklonivši ulazna vrata stana stvaram osjetljivi, ranjivi prostor. Privatni prostor se stapa s javnim. Otvor gdje su nekada bila vrata postaje istovremeno zona jednog i zona mnogih – ali također i kapija za kratkotrajnu utopiju gdje povjerenje nadvladava strah.

Performans se oslanja na povijest nacionalizacije privatne imovine, na transformaciju privatnog u javno. Međutim u fokusu nije svojina, već upad u privatnost, dioba ili zajedništvo (ovisno o kutu promatranja) gdje dvije ili više obitelji (bivaju primorane da) žive u jednom, zajedničkom prostoru.

Deset dana živjet ću u stanu bez ulaznih vrata. Svatko može ući u stan u bilo koje vrijeme, bilo da sam tu ili odsutna. Nakon toga stan će ostati otvoren još deset dana, a tragovi mog kratkotrajnog boravka će ostati, da bi se vremenom preklopili i uvezali sa tragovima prolaznika.

two-week performance *GAP*; 28/6 – 7/7, 24 h/d,
15 Kordunska Street, 5th floor

By removing the front door of an apartment, I create a sensitive, vulnerable space. Private space merges with the public one. The opening where the door used to be becomes a zone of one and at the same time a zone of many – but also the gateway to a short-term utopia where trust overcomes fear.

The performance is based on the history of nationalization of private property, the transformation of private into public. But the focus was not on ownership; instead, I concentrated on intrusion into the private sphere, on separation or unity (depending on the viewing angle), where two or more families (are forced to) live in one common area.

I lived in an apartment for ten days without a door. Anyone could enter the apartment at any time, regardless of whether I was there or absent. After that, the apartment would remain open for ten more days, while the traces of my short stay would live on, eventually overlapping and merging with those of the visitors.

NOĆNA GERILSKA AKCIJA / MEDIJSKA INTERVENCIJA

*GOSPODARU, ŽELIM
TE OBOGATITI*

30. 6., 22–00 sati, pročelje Cibonina tornja

UMJETNICA

*RAFAELA
DRAŽIĆ*

O pozivu kustosica UrbanFestivalsa da sudjelujem na ovogodišnjem izdanju koje problematizira zagrebačke nebodere razmišljala sam prvenstveno na način poimanja uloga unutar ustaljenih podjela među akterima u festivalskim zbivanjima: umjetnika/ica s jedne strane i kustosa/ica, organizatora/ica s druge. Zanimalo me ispitati može li se i kako realizirati aktivistički rad unutar jedne formalne organizacije, festivala, i preispitati definirane odnose inicijatora i autora polazeći od uvjerenja svakodnevne prakse grafičke dizajnerice koja ne radi 'za' već 's' (nekim).

Tako se moj prijedlog, u kojem su se kustosice uključile kao aktivne sudio-nice, sastojao od jednovečernje akcije u vidu direktnе intervencije na fasadu Cibonina nebodera, sportsko-poslovnog centra sagrađenog povodom održavanja Univerzijade u Zagrebu 1987. godine, a danas sjedišta najveće hrvatske privatne kompanije Agrokor. Jedan od najviših nebodera u Hrvatskoj među najznačajnijim je primjerima zagrebačke arhitekture osamdesetih godina, modernizacije šireg centra grada, ali i simbol onovremenih sportskih uspjeha tadašnjeg sastava košarkaškog kluba Cibona, a posredno i jugoslavenske košarkaške reprezentacije.

Odluka Agrokora da upravo ovdje preseli svoje sjedište, 'okupirajući' četrnaest najviših katova nebodera i postavljajući svoj logo na njegov vrh, može se čitati kao 'uzorak' procesa privatizacije javnog prostora tijekom posljednjeg desetljeća i načina simboličke reprezentacije društvene i ekonomski moći privatnog kapitala nad javnim dobrom, koja svoj najbolji izraz nalazi upravo u arhitekturi i promjenama urbanog tkiva grada.

30. 06. 2011. odvila se nenajavljenja akcija u kojoj su se sudionice i sudionici nalazili na skrivenoj lokaciji s koje smo laserskim projektorom projicirali tekstualni i vizualni materijal, koji su unaprijed osmislimi pozvani autori, kao komentar na poslovanje Ivice Todorića i njegove tvrtke. Želeći povećati vidljivost i vidjeti medijsku reakciju, nakon dvosatne akcije s projektorom prosljedili smo dokumentarne fotografije medijima.

night guerilla action / media intervention *MASTER I WANT TO MAKE YOU RICH*; 30/6, 10 p.m.–12 a.m., Cibona Tower façade

I thought about the invitation of the curators of UrbanFestival to participate in this year's edition, which problematizes the skyscrapers of Zagreb, primarily as a way of understanding the roles within the pre-established divisions between various players in festival events: the artists on the one side and the curators and organizers on the other. I wanted to know whether one could do activism within a formal organization such as this festival, and how; to

question the predefined relationship of the initiators and authors by starting from the everyday beliefs of a graphic designer who works ‘with’ someone rather than ‘for’ someone.

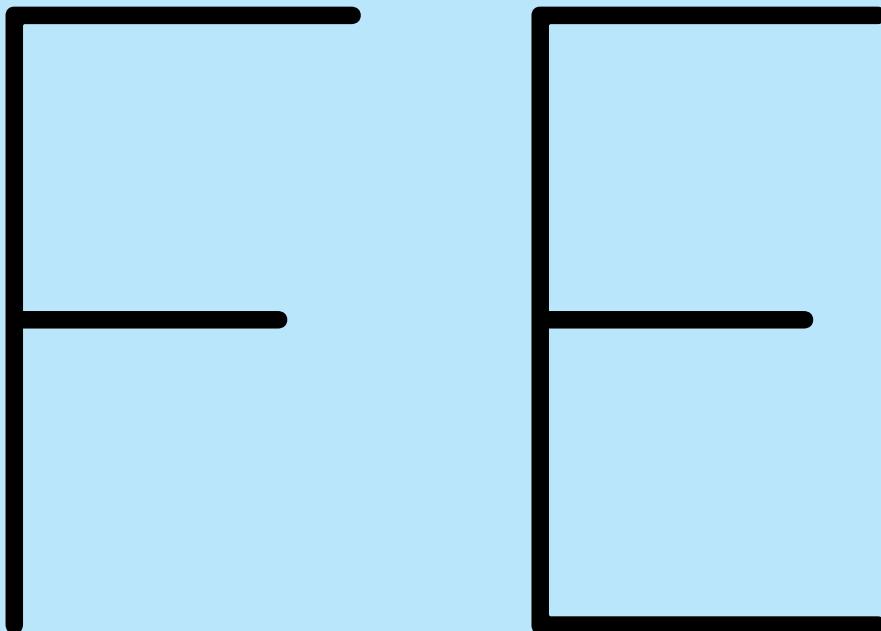
My proposal, in which the curators were included as active participants, thus consisted of a direct intervention, in one evening, on the façade of Cibona Tower, a sport and business centre built on the occasion of the World Student Games, which took place in Zagreb in 1987. Today, the tower houses the headquarters of Agrokor, the biggest private company in Croatia. One of the tallest skyscrapers in the country, the tower is among the most prominent examples of the 1980s’ architecture in Zagreb and a symbol of both the modernization of the broader downtown area and the success of Cibona basketball team at the time when it was built – and thus, indirectly, of the Yugoslav national team.

Agrokor’s decision to move their headquarters to this place and to ‘occupy’ the fourteen top floors of the skyscraper, placing their logo on its top, can be read as a ‘sample’ of privatizing public space during the last decade and a form of symbolic representation of the social and economic superiority of the private sphere over the common good, which is best expressed through architecture and changes such as this one in the urban fabric of the city.

On 30 June 2011, an unannounced action took place at Cibona Tower, in which participants stayed at a hidden location from which they projected textual and visual materials designed by the invited authors, as a commentary on the business dealings of Ivica Todorić and his company. Wanting to increase the visibility and to see the reaction of the media, after the two-hour action we sent them a number of documentary photographs.

UMJETNICA

ANA ZUBAK



DVODNEVNA AKCIJA

THE BIG PICTURE

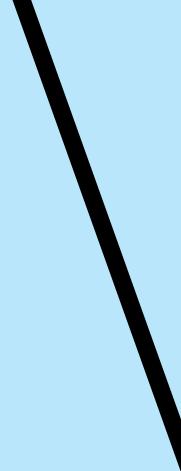
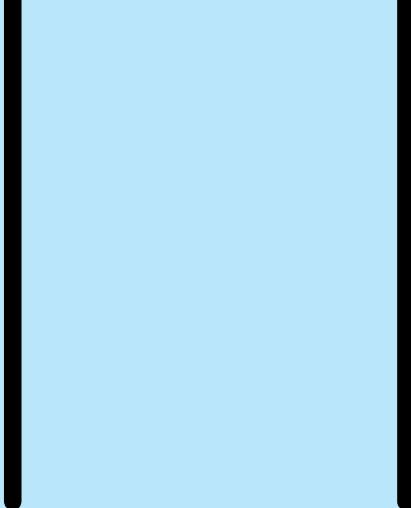
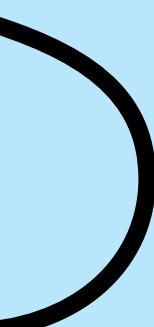
30.6., 13–15 sati, uz Ilički neboder, Ilica 1

1.7., 13–15 sati, uz Cibonin toranj,
Trg Dražena Petrovića 3

Rad je zamišljen kao akcija tijekom koje promatramo nebodere kao punktove moći usred cjelokupne urbanističke slike Zagreba. Neboderi se svojim vertikalama izdvajaju kao simboli grada, no djeluju kao samodovoljne zatvorene jedinice, kojima građani nemaju pristup. Ispitivanjem spremnosti vlasnika nekoliko zagrebačkih nebodera na suradnju, razmatranjem dužina proceduralnih procesa te formi ugovora koje su nam ponuđene (kao jامstvo za obostranu korist) pri izlasku na vrhove određenih nebodera, istražili smo koji su mehanizmi potrebni za dolazak na određeni neboder. Novac? Poznanstvo? Lažni razlog? Panoramske poglede, u kojima uživaju tek neki moćnici, simbolički prenosimo u javni prostor u velikim dimenzijama. Prolaznicima omogućavamo fotografiranje ispred tih istih panoramskih fotografija Zagreba, te im na licu mjesta ispisujemo personalizirane fotografije u formi razglednice. ‘Umjetnim’ implementiranjem građana u sliku-pogled koji im je nekada pripadao i bio dostupan, postavljamo pitanje: kamo i kada je nestalo naše pravo na pogled?

two-day action *THE BIG PICTURE*; 30/6, 1–3 p.m., next to Ilica skyscraper, 1st Ilica Street; 1/7, 1–3 p.m., next to Cibona Tower, 3rd Dražen Petrović Square

The artwork was conceived as an action in which we viewed skyscrapers as the key points of power within the urban image of Zagreb. With their vertical domination, skyscrapers are seen as the symbols of the city, but at the same time they function as self-contained and closed units to which citizens have no access. By testing the willingness of the owners of some of the Zagreb skyscrapers to cooperate, and by examining the length of procedures and the forms of contracts that were offered to us (as a guarantee of mutual benefit) for accessing the tops of certain skyscrapers, we explored what mechanisms were needed to get to a particular skyscraper. Was it money? Acquaintance? Some fake reason? We transferred the panoramic views that only few powerful men can enjoy into public space, in a large format, and we presented all passers-by with an opportunity of having their photographs taken in front of them. We then printed these personalized photos on the spot in the form of postcards. With this artificial insertion of citizens into a panorama that once belonged to them and used to be accessible, we raised the question: when and where did we lose our right to that view?



INTERVENCIJA U
STALNI POSTAV
MUZEJA/INSTALACIJA

*HAIR PROJECT**

kolovoz – ..., Muzej grada
Pazina, pazinski Kaštel

UMJETNICA

*CLÉMENCE
AGNEZ*

Svaki novi rad u *Hair Projectu* je propozicija za sebe: on se ne prilagođava prostoru, nego sam prostor djeluje u njemu. U Pazinu me zaintrigirala prostorna dispozicija Dvorane oružja – radi se o prostoru koji se proteže kroz više etaže građevine, dubok i uzak poput bunara: pluta u centru Kaštela. Sama se dvorana sastoji od galerije i labirinta stubišta, koji završava u dnu prostora, slijepo i beznadno. Zbog svih tih uvjeta zamislila sam pokretnu instalaciju visoko u zraku, koja nestaje i gubi se u središnjem ponoru. Ono što želim jest proizvesti djelo koje je napravio i umjetnik i gledatelj. U prostor postavljam uvjete, gledatelj ih oživljava oštrinom svojega oka. Ono što on uočava, ima okus otkrića i potpuno mu pripada jer je on taj koji prostor izložbe preobražava iz praznog u ispunjeno. Ono što je prikazano nije povrstni objekt, ni slika, već proživljeno iskustvo.

intervention in the permanent museum display / installation *HAIR PROJECT*;^{*} August – ..., Museum of Pazin, Pazin Castle

Each new artwork in the *Hair Project* is a proposition in itself, since it doesn't adapt itself to space; instead, it is the space itself that is active in it. In Pazin, I was intrigued by the spatial disposition of the Armoury – it is a space that extends over several levels of the building, deep and narrow like a well: it floats in the centre of the fortress. The hall itself consists of a gallery and a labyrinth-like staircase that ends at its bottom, blindly and hopelessly. Owing to all these circumstances, I envisioned a mobile installation high up in the air, which would vanish and get lost in the central abyss. Here's what interests me most: to create an artwork that is made by both the artist and the spectator. I set the circumstances in space and the spectator enlivens them with the sharpness of his eye. What he perceives has a taste of discovery and it belongs to him entirely, since it is the spectator who transforms the exhibition space from something empty into something filled. What is presented is not an object or an image in its kind; rather, it is a living experience.

* Jedanaesto izdanje UrbanFestivala prvi je put iskoračilo izvan granica Zagreba kako bi se specifične festivalske metode i formati propitali u drugačijoj urbanoj sredini. Ostvareno je to kroz suradnju s festivalom *Sedam dana stvaranja* u Pazinu, gdje je na poziv [BLOK]-a Clémence Agnez ostvarila site-specific instalaciju u koprodukciji dvaju festivala.

The eleventh edition of UrbanFestival was the first one to step out of the city of Zagreb in order to explore the specific methods and formats of the festival in a different urban setting. This goal was accomplished through collaboration with the *Seven Days of Creation* festival in Pazin, where Clémence Agnez accepted the invitation of [BLOK] to produce a site-specific installation in the coproduction of the two festivals.

UMJETNICA

NICOLE HEWITT

EKSPERIMENTALNI OBRAZOVNI PROGRAM

PRIJEDLOG NACRTA ZA PUČKU ŠKOLU S PRAVOM JAVNOSTI UZ GLAZBENU PRATNJU

rujan – ..., javni gradski prostori, Odsjek za animirani film
i nove medije na ALU, Zelena akcija, MM centar SC-a

*PRIJEDLOG NACRTA ZA MANIFEST S POTREBOM
DIJALOGA I PONEKOG DEKORATIVNOG PREDMETA*

Što je školska ustanova, i kakva bi ona trebala biti?

Što je funkcija sveučilišta i sveučilišnih profesora, koji je odnos između istraživačkog i umjetničkog rada profesorica i njihove edukacijske uloge? Mora li taj odnos biti toliko udaljen ili može biti i ujedinjen, a da se ne ponavljaju hijerarhijske podjele na majstora i šegrticu? Je li znanje nešto što se konzumira ili se ono proizvodi? Naravno da se proizvodi i proizvode ga jednakako svi članovi učilišta, bilo to učilište formalna ustanova ili park u kvartu.

Kako učimo kolektivno, kako učimo kad je predmet učenja veliko otvoreno pitanje, ili putanja ili plutanje? Kako učimo ako nam nije cilj svoje ‘znanje’ dovoditi u mjeru efikasnosti investicije, razmjene vrijednosti ili ekonomskog napredovanja?

Ako umjesto diskretnog predmeta znanja zamislimo delikatnu mrežu pitanja, značenja, smjerova, tenzija, opuštanja, upuštanja, tangencijalnih okosnica, pred nama se stvara kurikulum koji nije unaprijed zadan, koji ne podrazumijeva da su određena znanja nužna, da su određene ‘osnove’ neizbjježne, da se ne može pitati kompleksno pitanje, a da se prije toga nije konzumirala zadata količina autorizirane građe, da se transmisija znanja nužno događa samo u jednom smjeru, a i da taj opskuran predmet uopće jest predmet.

Sveučilišne prakse su u kontinuiranoj tenziji između istraživačkog rada nastavnog osoblja i nastave (u slučajevima kad sveučilišta imaju istraživačku praksu). Prvo sveučilište, ono berlinsko, utemeljeno od strane Humboldta, nije prepostavljalo odnos majstora i šegrtice, učitelja i učenika. Odnos koji je Humboldt zamišljao bio je bitno ravnopravniji, suradnički, dijaloški. Učenje se odvijalo u seminarima, ne u predavanjima...

Što nas je uspjelo gotovo sve uvjeriti da trebamo stručnjaka? Majstora? Učitelja? Suely Rolnik govori kako svaka ideologija sa sobom povlači i određen model subjektivizacije, određeni model nutrašnjosti – u uvjetima totalitarnih sustava taj je subjekt bivao kažnjavan za izricanje svoje želje za slobodom, u razvijenom semiokapitalizmu, kako ga naziva Franco Berardi Bifo, poželjan je subjekt onaj koji je svoju nutrinu sasvim uskladio s euforičnom direktivom samounapređenja i samozadovoljavanja preko mašinerije koja je duboko u intimu pojedinaca usadila potrebu za unapređenjem, inovacijom. U zemljama u tranziciji (prema čemu se ono krećemo?) mehanizmi podređivanja semiokapitalističkom modelu zavodljiviji su jer dolaze tik za vratom indiskretne neslobode čija stvarna ili prenesena trauma stvara iznimno plodno

tlo za kult/ivaciju samoinvestirajuće ljudske jedinice podređene dobrovoljno logici ekonomske dogme. Jedan od aparata preko kojeg se subjekti stvaraju je i školski, odnosno sveučilišni kurikulum i metodika podučavanja.

Jedna od glavnih razlika poimanja obrazovanja u tzv. razvijenom kapitalizmu i u tzv. zemljama u razvoju je pojam vlasništva nad znanjem. Model samo-motiviranog učenika ili studenta razvija se od osnovne škole nadalje, gdje je znanje predstavljeno kao odgovornost učenika. Učenik prihvata ideju o vlasništvu nad svojim znanjem i o koracima koje treba poduzeti ne bi li svoje znanje unaprijedio. U bivšim totalitarnim sustavima znanje se predstavlja kao vlasništvo učitelja. Djeca jedno rade 'za školu' a drugo 'za sebe', isto kao što su radnici jedno radili 'za posao' a drugo 'za sebe'. Onog trenutka kad se spoji posao, znanje i sebstvo, imamo razvijeni semiokapitalizam. Duh inovativnosti, pogoduje duhu poduzetništva.

Zato možemo tvrditi da smo, srećom, još daleko od semiokapitalizma. Kurikulum i metodika naših obrazovnih ustanova većinom se još uvijek temelje na ideji da je dijete, student, polaznik pasivni konzument, da reproducira beskonačnu faktografiju, da nabraja, da odgovara, a da ne pita. Učitelji, čast iznimkama, mahom traže neznanje, postavljaju trik-pitanja, očekuju da dijete 'ne zna'. Što god značilo 'ne znati'.

Do koje mjere će Bologna uspjeti iz pasivnog studenta i sustava obrazovanja usmjerenog na profesora oformiti organizam koji prihvata pojmove cjeoživotnog obrazovanja, fleksibilnog studentskog tijela, mobilnosti, izbornosti. Sve to je u premisi divno, kao i fleksibilna radna snaga, ali u instrumentalizaciji? Obrazovanje kao investicija, početni kapital, spekulacija uz kreditorske ucjene, fleksibilnost kao radna snaga za koju država ne jamči nikakvu sigurnost, cjelovitno obrazovanje kao prekvalifikacija za održavanje profitabilnosti vlastite individualne korporacije? Kontinuirana dostupnost, maksimalna prilagodljivost tržištu rada, apsolutna identifikacija s radom...

Kako tomu doskočiti? Sigurno ne kroz pučke škole s pravom javnosti uz glazbenu pratnju, to može biti samo jedna u nizu inicijativa koja ukazuje na problem i na potrebu za borbot za javne obrazovne ustanove koje su dugoročno održive, autonomne, dostupne i besplatne. Kao i sa svim plemenitim riječima vezanim uz Europsku uniju, tako i u obrazovanju treba na te riječi paziti – fleksibilnost, sloboda, liberalnost, izbornost, a pogotovo samo-organizacija, samo-inicijativa – u ustima administratora bez ikakvog problema prelaze na tamnu stranu. Dakle, održati i obraniti javno školstvo svih nivoa i mijenjati ga, ne dopustiti bilo kakvu ekvivalentciju stečenog znanja u brojčanom obliku, bilo bodova, bilo kuna, bilo ocjena. Kriterij izvrnosti odbaciti, projekt 'uštimavanja' odštimiti. Ovo su pitanja i procjene

otvorenog tipa, poziv na razgovor, proces razmišljanja o mutacijama unutar struktura... Hvala lijepo na pozornosti i vidimo se na bubnjanju.

experimental education program *DRAFT PROPOSAL FOR A PUBLIC SCHOOL WITH MUSICAL ACCOMPANIMENT*; September – ..., urban public spaces, Departament for Animation and the New Media (Academy of Fine Arts, Zagreb), Green Action, SC's MM centre

THE PROPOSED DRAFT OF THE MANIFESTO, WHICH NEEDS DIALOGUE AND SOME DECORATIVE OBJECTS

What is an educational institution and how should it look like?

What is the function of the university and its professors, what is the relationship between their research and artistic work on the one hand, and their educational role on the other? Must that relationship be so distant or can it also be unified without repeating the hierarchical master-apprentice division? Is knowledge something to be consumed or is it produced? Of course it is produced; it is produced by all faculty members, regardless of whether that faculty is part of a formal institution or a local park.

How do we learn collectively, how do we learn when the subject to be learned is a huge open question, an orbit, or just a hovering? How do we learn if our aim is not to measure our ‘knowledge’ according to the criteria of efficacious investment, value exchange, or economic progress?

If instead of a distinctive object of knowledge we envision a delicate network of questions, meanings, directions, tensions, relaxations, involvements, and tangents, there is a curriculum opening up before our eyes that is not determined in advance; it does not presuppose some necessary knowledge, or some inevitable ‘basics’, or that you cannot ask a complex question without first consuming a given quantity of authorized materials, or that the transmission of knowledge necessarily takes place only in one direction; it does not presuppose that the obscure subject in question is a subject in the first place.

University practices are in permanent tension between the research of the teaching staff and the teaching as such (in those cases when research is encouraged by the university). The first university, which was founded by Humboldt in Berlin, did not presuppose the master-apprentice or teacher-student relationship. The relationship envisioned by Humboldt was far more egalitarian, cooperative, dialogue-like. Learning was taking place in seminars rather than lectures...

What is it that managed to convince us all that we needed an expert? A master? A teacher? Suely Rolnik has said that all ideology implies a particular model of subjectivization, a particular model of interiority – in totalitarian systems, that subject was punished for expressing his or her wish for freedom, while in late semio-capitalism, as Franco Berardi Bifo has called it, the desirable subject is the one who has completely adapted his or her interiority to the euphoric directive of self-promotion and self-gratification through the machinery that has planted the need of progress and innovation deep into the individual's intimacy. In the transition countries (what is it that we are progressing towards?), the mechanism of subjection to the semio-capitalist model is all the more seductive because it closely follows indiscrete non-freedom, whose genuine or transmitted trauma creates an exceptionally fertile ground for the cult/ivation of a self-investing community of people that is willingly subjected to the logic of the economic dogma. One of the apparatuses for creating subjects is the school, or rather the university curriculum and the teaching methodology.

One of the main differences in the way in which the so-called late capitalism and the so-called transition countries understand knowledge is the notion of owning it. The model of self-motivated pupil or student is being developed from the primary school onwards, where knowledge is presented as the student's responsibility. The student accepts the idea of owning his or her knowledge and the steps one needs to take in order to improve one's knowledge. In the former totalitarian regimes, knowledge was presented as the property of the teacher. The children did one thing 'for school' and another 'for themselves', just like the workers did one thing 'for the job' and another for themselves. At the moment when work, knowledge, and the self are merged, we have the late semio-capitalism. The spirit of innovation encourages the spirit of enterprise.

Insofar we may claim that we are fortunately still far from semio-capitalism. The curriculum and the methodology of our educational institutions are still largely based on the idea that the child, the student, or the participant is a passive consumer who must reproduce an endless amount of facts; he or she must repeat and answer rather than ask questions. With some honourable exceptions, the teachers mostly look for the lack of knowledge; they ask tricky questions and expect the child to 'not know'. Whatever 'not knowing' might mean.

To what extent will the Bologna Process manage to transform the passive student and the teacher-oriented educational system into an organism that accepts the ideas of lifelong education, flexible student body, mobility, and choice? It is all wonderful as a premise, same as the flexible labour, but what

about the instrumentalization? Education as investment, seed capital, speculation with usurer-like blackmail, flexibility as a kind of labour to which the state offers no security, lifelong education as a requalification in order to maintain the profitability of one's own individual corporation? Continuous accessibility, maximized adaptation to the labour market, absolute identification with work...

How shall we prevent that? Certainly not through public schools with musical accompaniment; they can be only one among the many initiatives that indicate the problem and the need to fight for public educational institutions that are sustainable in the long run, autonomous, accessible, and free. As is the case with all noble words related to the EU, we must also be aware in education that words like flexibility, freedom, liberality, choice, and especially self-organization and self-initiative, can seamlessly move over to the dark side in the mouth of administrators. Thus, we should maintain and defend public schools on all levels, and modify them, and we should not allow any sort of measurement of the acquired knowledge in numbers, be it in credits, grades, or money. The criterion of excellence should be abolished and the project of 'adjustment' should be disadjusted. These are the open questions and estimates, call for a dialogue, a process of reflecting on mutations within the structures... Thank you for your attention and see you at the drumming class.

UMJETNIK

JONAS STAAL

ZAGREB

SOCIJALNI EKSPERIMENT

KRAJ POVIJESTI

5.10., 9–13 sati, pješačka zona centra Zagreba

Na otvorenom prostoru komercijalnog centra Rotterdama, grada u kojem živim, zabrana fotografiranja već postoji. Implementirana je bez ikakvih prosvjeda, s obzirom da smo u Nizozemskoj već navikli na činjenicu da javni prostor nije uopće javan u praksi. Ulice su danas u vlasništvu trgovina koje su tamo smještene te ne pripadaju ljudima koji na njima borave.

Vjerujem da će se Zagreb kroz pet ili deset godina susresti s istom situacijom, s obzirom da i u Zagrebu javni prostor nestaje kao mjesto koje pripada svima. Gradnja ulazne rampe za parkirnu garažu u Varšavskoj koja je rezultirala višemjesečnim prosvjedima, prvi je znak procesa u kojem se kolektivno dobro pretvara u privatno dobro.

Društveni eksperiment *Kraj povijesti* želi suočiti Zagreb sa svojom vlastitom budućnošću. Kao takav, on je forma terapije šoka. Cilj mu je da uzajamno djeluje i održi aktivnim gnjev koji će nam trebati da nastavimo borbu za demokratične prostore, za smislenu javnu sferu.

social experiment *THE END OF HISTORY*; 5/10, 9 a.m.–1 p.m.,
pedestrian area in Zagreb City Centre

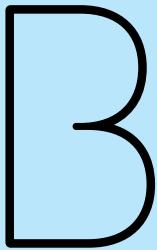
In the open air space of the commercial centre of Rotterdam, the city where I live, the ban on photography already exists. It has been implemented without any protest, as in The Netherlands we have long gotten used to the fact that public space is not public at all. Today the streets are owned by the shops that are located there rather than by people who live there.

I believe that, in five or ten years, Zagreb will have to face the same policy, since public space as the common space tends to disappear here as well. The construction of a parking lot in Varšavska Street, which resulted in protests that lasted for several months, was the first sign of a process in which collective good will be transformed into private property.

The social experiment called *The End of History* wants to confront Zagreb with its own future. It is a form of shock therapy aimed at keeping alive and intact the rage that we will need in order to continue our struggle for democratic space. To continue our struggle for a meaningful public domain.

UMJETNICA

*MICHELLE
TERAN*



URBANI SEMINAR

ILICA 1

9.10., 11–16 sati,
Kino Grič, Savica,
Sesvete, Zavrtnica

Moj je izvor bio neuredni i izrazito nekoordinirani internetski arhiv po imenu YouTube, a početni kriterij za promatranje nečega bio je da to mora biti povezano s nekim gradom. Uživam u procesu pronaalaženja neočekivanoga i sastavljanja kolaža perspektiva i pogleda, od profesionalnih do amaterskih, na različitim razinama vizualne istančanosti. Arhitektova vizija u obliku 3D animacije tu se nalazi bok uz bok s videom koji je netko snimio sa svog balkona, snimkom agencije za nekretnine koja nastoji prodati stan ili električara koji postavlja kablove, snimkom prosvjeda protiv izgradnje trgovačkog centra ili pak osobe koja renovira vlastiti stan. To je intrigantan dijalog s kritičkim napetostima između raznovrsnih elemenata, ali pitanje koje se nužno nameće je zašto je taj video uopće napravljen. Prikazuje li možda nešto što više ne postoji? Ili pak: kako proizvodnja videa stvara neki budući prostor? Kako su budući privatni i javni prostori reprezentirani s pomoću slike, za koga i za kakvu vrstu aktivnosti? Kako se te video snimke prošlosti, sadašnjosti i budućnosti odnose prema onome što se doista događa u gradu? Video snimke koje sam pronašla o Zagrebu ustvari se dotiču različitih pitanja i debata vezanih uz urbanizam.

Umjesto da nastojim pronaći neki službeni glas ili poziciju, namjerno sam krenula prema drugim glasovima, koji se obično ne čuju. Govorite li o gradu, veoma je lako obratiti se nekom aktivistu, urbanistu ili arhitektu, jer oni će uvijek imati mnogo toga za reći. No ovdje žive svakojaki ljudi i svi oni stvaraju vlastite slike o svojim doživljajima i životima. Pa zašto onda ne bismo razgovarali s njima? U predavanju koje sam održala u Kinu Grič djelovala sam kao vodič, upoznajući ljude s materijalom i sa svojim metodama istraživanja i ulaženja u gradove. Zatim su drugi ljudi preuzeли ostatak dana, uključujući one koji su sudjelovali u obilasku autobusom. Volim na to gledati kao na uloge koje se neprestano mijenjaju. Stvaram okvir u koji zatim mogu ući i druge interpretacije i nove informacije.

urban seminar *ILICA 1*; 9 / 10, 11 a.m. – 4 p.m., Kino Grič,
Savica, Sesvete, Zavrtnica

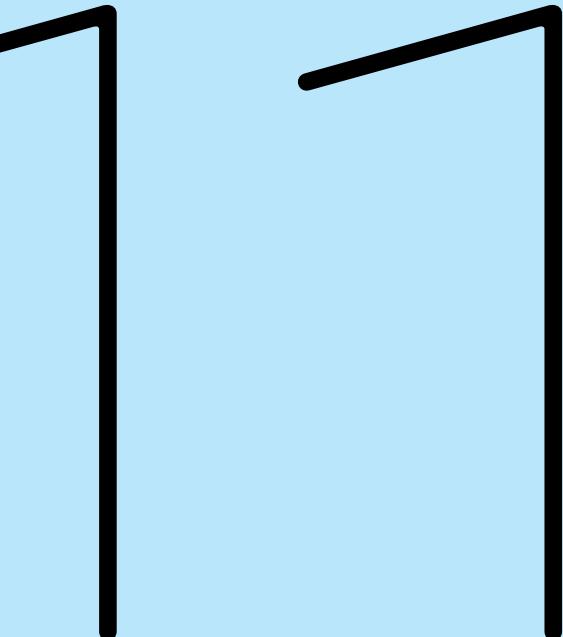
I have been drawing from an unruly and highly uncoordinated online archive, which is YouTube, and my initial criterion for looking at something is that it should be geographically connected to a city. I enjoy the process of finding the unexpected, assembling a collage of perspectives and views, from the professional to the amateur, with different levels of visual sophistication. An architect's vision rendered as a 3D animation brushes alongside a video that somebody recorded from their balcony, next to a real-estate agent trying to sell an apartment or an electrician that lays down cables, a protest against

the construction of a shopping mall or a person who renovates his home. This is an intriguing conversation between disparate elements, with critical tension, but it begs the question of why a video was created in the first place. Does it show something that is no longer there? Alternately, how does the production of a video bring a future space into being? How are the future private and public spaces represented through images, for whom and for what type of activity? How do these videos of the past, present and future spaces relate to what is actually happening in the city? The videos I found in Zagreb actually probe into different issues and debates related to urbanism.

Instead of soliciting an official voice or position, I deliberately opted for other voices, which usually remain unheard. If you are talking about the city, it is very easy to address an activist, an urban planner, or an architect, because they will always have plenty to say. But everybody lives here, and everybody is making images of their own experiences and lives. So why not talk to them? In my lecture at Kino Grič, I was acting as a guide by introducing my material and my methodologies for both researching and entering into cities. Then other people took over for the rest of the day, including people participating in the bus tour. I like to see these as roles that constantly shift. I create the framework whereby other interpretations and new information can also come in.

NEKOLIKO STVARI KOJE ZNAM O NEBODERIMA...

9. 10. u 15 sati, Braće Domany, Lojenov prilaz, Siget, Aleja pomoraca,
Veslačka, Trnsko, Zeleni trg, Prisavlje, Laginjina, Iblerov trg, Koledinečka,
Maksimirska; <http://neboderi.posterous.com>



UMJETNICA

*DUBRAVKA
SEKULIĆ*

Val modernizacije i urbanizacije države nakon Drugog svjetskog rata rezultirao je migracijom brojnih ljudi iz ruralnih u urbane sredine, ali je također i doveo do novih ideoloških gledišta po pitanju stanovanja. Objavljeno je 'Pravo na stan', čime društvo preuzima odgovornost da omogući stanovanje svima. Za to su se morali izgraditi novi stambeni objekti koji bi bili optimizirani, zbijeni i sadržavali ideju o dijeljenju zajedničkih jedinica koliko god je to moguće. Modernističko rješenje ovog problema bilo je naslagati stanove jedne povrh drugih – i napraviti stambene nebodere. Ali vremena su se promjenila i u 1980-ima stambeni neboderi postaju zastarjeli jer, zbog promjena u zakonodavstvu, nije više bilo moguće graditi stambene objekte više od 8 katova.

Slava stambenih nebodera je prošla, ali oni i dalje postoje kao tiha pozadina svakodnevice u njima i oko njih. Što su stariji to se njihova visina čini manje spektakularnom. Ne zato što se grade više zgrade, već zato što se čini kao da su oduvijek tamo, da bez ikakvog truda pripadaju pejzažu. Kada su me kontaktirale kustosice Urban Festivala da napravim projekt za ovu godinu na temu nebodera – ubrzo sam shvatila da se želim usredotočiti na te anonimne stambene nebodere, one koji oblikuju zadivljujući zagrebački horizont koji je u jednom trenutku bio poznat kao 'plantaža nebodera', uperiti na njih svjetlo i pronaći odgovore na jednostavna pitanja: 'Tko ih je izgradio?', 'Kada su izgrađeni?', 'Za koga us izgrađeni?', 'Kako su se transformirali nakon privatizacije?...' te podijeliti ovu znatiželju i podatke s drugima.

bus tour / urban interventions / web portal *A FEW THINGS I KNOW ABOUT SKYSCRAPERS...*; 9/10 at 3 p.m., Braće Domany, Lojenov prilaz, Sigel, Aleja pomoraca, Veslačka, Trnsko, Zeleni trg, Prisavlje, Laginjina, Iblerov trg, Koledinečka, Maksimirska; <http://neboderi.posterous.com>

The wave of modernization and urbanization of Croatia after World War 2 saw many people migrating from rural to urban areas, and it also brought a new ideological view on housing. 'The Right to a Flat' was proclaimed, meaning that the society was responsible for providing housing for all. Therefore, new flats had to be built as a form of housing that would be optimised, dense, and designed with the idea of sharing common facilities as much as possible. The modernist solution to this problem was to stack flats on top of other flats – and make residential skyscrapers. In the 1980s, residential skyscrapers became obsolete as it was impossible to construct them higher than eight storeys, due to some changes in legal regulations.

The glory time of residential skyscrapers was over, but they continued to exist as a quiet background for the everyday life inside and around them. The older they were getting, the less spectacular their height seemed to be. Not because one could now build taller buildings, but because they seemed like they had always been there as an effortless part of the landscape. When I was approached by the curators of UrbanFestival to do a project, and when they told me that skyscrapers were the theme – I realized that I wanted to focus on these anonymous residential skyscrapers, which shape the amazing skyline of Zagreb, once dubbed ‘skyscraper plantation’. I wanted to put a spotlight on them and to find answers to simple questions such as: ‘Who built them?’, ‘When were they built?’, ‘For whom were they built?’, and ‘How have they transformed since the onset of privatization?’ And I wanted to share that curiosity and data with others.

O ZGRADAMA I LJUDIMA

PETAR MILAT

7.-9. 10. u 21 sat, Kino Grič

Kino njemačke redateljice Angele Schanelec se emfatički vrti oko gradskog života. Oko mjesta po gradovima (što je i naslov autoričinog drugog dugometražnog filma), prikazujući prostore susretanja i rastajanja. Svedeni dramaturški okvir Schanelećine filmove na prvi pogled čini oporim i izvještačenim, sve dok se ne uđe u njen kinematografski prostor u kojem mjesta i gradovi sačinjavaju ravnopravne aktere radnje koji su mnogo više od atmosferskog dodatka osnovnoj narativnoj liniji. Psihogeografsko kino Schanelec koreografira na mikro-razini, izvlačeći nezamjetne elemente iz njihove svakidašnje anonimnosti u složeni prostor interakcije likova, likova i mjesta, mjesta s mjestima.

Marseille i *Orly* su dva filma parnjaka, što i sama autorica ističe kad govori o njihovom nastanku. U *Marseilleu* se nalazimo u dva grada (Berlinu i Marseilleu), prateći nerealizirane i nesretne ljubavi mlade fotografkinje, dok je *Orly* filmska studija jednog paradigmatskog (ne)mjesta – pariške zračne luke – i likova koji u njemu borave na trenutak u među-prostoru tranzita.

Rijetki su filmski autori čije se djelo tako intenzivno bavi arhitekturom, kao što je to slučaj s njemačkim redateljom Heinzom Emigholzom. Na UrbanFestivalu ćete imati priliku pogledati trinaesti nastavak iz njegova niza *Fotografija i ono izvan (Photographie und Jenseits)*, koji je posvećen amblematskim arhitektima moderne. Cilj je arhitekturu prikazati kao autobiografiju, i to Emigholz ostvara sredstvima eksperimentalnog, strukturalnog kina – gdje se redatelj čineći zgrade i interijere isključivim junacima svojih uradaka poigrava konvencijama filma i slikarstva (filmske plastike koje nisu mrtva priroda, niti tableaux vivants). U *Loos Ornamental* Emigholz u 28 zgrada ispisuje život i djelo Adolfa Loosa čija su praksa i promišljanja bitno utjecala na razvoj arhitekture u dvadesetom stoljeću.

Marseille (Njemačka, 2004. / 94 min / 35 mm), režija i scenarij: Angela Schanelec; *Orly* (Njemačka/Francuska, 2010. / 84 min / 35 mm), režija i scenarij: Angela Schanelec; *Loos Ornamental* (Njemačka, 2008. / 72 min / 35 mm), režija, kamera, montaža: Heinz Emigholz.

visual course *ON BUILDINGS AND PEOPLE* by PETAR MILAT;
7–9/10 at 9 p.m., Kino Grič

The cinema of German director Angela Schanelec emphatically revolves around city life. *Places in Cities* (which is the title of her second feature film) shows areas of meeting and splitting. At the first glance, the reduced dramaturgical framework of Schanelec's movies seems harsh and affective, until it enters into its cinematic space in which spaces and cities become equal actors in the plot, much more than an atmospheric supplement to the basic narrative line. Schanelec choreographs her psycho-geographical cinema on a micro-level, drawing inconspicuous elements out of their everyday anonymity into a complex space of interaction between the characters, between characters and places, and between places and places.

Marseille and *Orly* are two cinematic counterparts, as the author herself has pointed out while talking about their production. In *Marseille*, we find ourselves in two cities (Berlin and Marseille), following the unfulfilled and unrequited love of a young photographer, while *Orly* is a cinematic study of a paradigmatic (non)place – the Paris airport – and the characters who reside in the airport at the moment of their in-between-space of transit.

There are few filmmakers whose work deals so intensely with architecture as is the case with German director Heinz Emigholz. UrbanFestival has presented us with the chance of seeing thirteen pieces from his series *Photography and Beyond (Photographie und Jenseits)*, which is dedicated to the emblematic architects of modernity. His aim was to show architecture as an autobiography, and he achieved this by means of experimental, structural cinema – where the director made buildings and interiors the only protagonists of his work, thus playing with the conventions of cinema and painting (cinematic sculptures that are neither still lives nor tableaux vivants). In *Loos Ornamental*, Emigholz used 28 buildings to narrate the life and work of Adolf Loos, whose practice and thinking strongly influenced the architecture of the twentieth century.

Marseille (Germany, 2004. / 94 min / 35 mm), director and screenwriter: Angela Schanelec; *Orly* (Germany/France, 2010. / 84 min / 35 mm); director and screenwriter: Angela Schanelec; *Loos Ornamental* (Germany, 2008. / 72 min / 35 mm), director, camera, editor: Heinz Emigholz.

‘WALK LIKE AN EGYPTIAN’. VIŠE GRADOVA, JEDNA BORBA?

SREĆKO HORVAT

06. 10. u 17 sati, Kino Grič

‘Predgrađa sanjaju o nasilju. Usnula u svojim uspavanim vilama, zaštićena blagonaklonim shopping-centrima, ona strpljivo čekaju na noćne more koje će ih odvesti u jedan strastveniji svijet...’ Tako započinje *Kingdom Come*, posljednji distopijski roman J.G. Ballarda koji je napisao tek nekoliko godina prije smrti, a u kojem upozorava na pakao konzumerizma. Teško je ne sjetiti se tih riječi s obzirom na nedavne nemire mladeži koja je po Engleskoj palila i pljačkala trgovine. Gotovo svi su im osporavali ikakav društveno-kritički potencijal, pa ipak, govoriti o njima, a ne spomenuti uza sve razlike slične nemire u francuskim predgradima 2005. ili prosvjede imigranata u Danskoj 2008, postaje nemoguće. Kako u svojim djelima pokazuje Saskia Sassen, gubitak moći na nacionalnom nivou kao rezultat globalizacije nije nužno nešto loše, već upravo suprotno: on proizvodi mogućnost za nove forme moći i politike na podnacionalnom nivou. Napuklina nacionalnog otvara mogućnosti za geografiju koja će povezivati podnacionalne prostore i upravo u tom smislu London, Pariz, Kairo, Atena, Madrid, pa i Zagreb ne predstavljaju tek provizoran popis gradova, nego strateška polja novih društvenih pokreta koji se iz podnacionalnog nivoa zajedno premještaju na globalni nivo. Nije li najljepši primjer tog zajedništva, pa makar zasad i samo simboličkog, nedavni transparent s natpisom ‘Walk like an Egyptian’ koji se početkom kolovoza mogao vidjeti nigdje drugdje nego na ulicama Tel Aviva?

lecture '*WALK LIKE AN EGYPTIAN*' – *SEVERAL CITIES, ONE STRUGGLE?* by SREĆKO HORVAT; 6/10 at 5 p.m., Kino Grič

'The suburbs dream of violence. Asleep in their drowsy villas, sheltered by benevolent shopping malls, they wait patiently for the nightmares that will wake them into a more passionate world...' That is the beginning of *Kingdom Come*, the last dystopian novel by J.G. Ballard, which he wrote only a few years before his death and in which he warned against the hell of consumerism. It is hard not to remember these words in view of the recent riots in England, where young people set cars on fire and looted stores. Almost everyone denied them any socially critical potential and yet, it becomes impossible to speak of them without mentioning the riots in the French suburbs in 2005, or the immigrant protests in Denmark in 2008, which despite all the differences show many similarities. As Saskia Sassen has indicated in her work, the loss of power on the national level as a result of globalization is not necessarily something bad, quite on the contrary: it creates the possibility for new forms of power and politics on the subnational level. Cracks in national spaces opens up possibilities for a geography that will connect the subnational ones, and it is precisely in this sense that London, Paris, Cairo, Athens, Madrid, and even Zagreb do not represent an arbitrary list of cities, but the strategic fields of new social movements, which transfer themselves all together from the subnational level to the global one. Isn't the best example of that communal feeling, even if only symbolical at the moment, the recent placard with an inscription 'Walk like an Egyptian', which could be seen early in August nowhere else than in the streets of Tel Aviv?

URBANIZAM – TKO RISKIRA, PROFITIRA

TRENTON OLDFIELD (THIS IS NOT A GATEWAY)

6. 10. u 18 sati, Kino Grič

Prisjećajući se suvremenog i povijesnog ‘grada’; koje ulice, parkirališta, zgrade ili susjedstva su stvoreni izvan ili mimo demokratskih metodologija? Je li zanimljivije pobrojiti prostore koji nisu?

Jesu li vatre koje uništavaju povijesne zgrade koje stoje na putu novih gradnji zapravo čin probitačnosti? Je li koncept ‘Velikog društva’, koji predlaže nova koalicijska vlada Velike Britanije, smion način prisiljavanja siromašnih da nose još više tereta za bogate? Je li gradski službenik koji traži okolo mito zapravo smiono oblikovanje budućeg grada? Jesu li tekući pokušaji za ogradijanje zajedničkog činovi oportunizma? Jesu li prva vrata i ograde koja se sagrađe oko kuće, parka ili stambenog bloka ‘realpolitik’ u praksi? Je li prvo korištenje ideje vlasništva zemlje i posjeda zapravo smion rizik koji je ostao u praksi; a njegov unaprijeden narativ i ritual stoljećima tvori našu stvarnost?

Je li poimanje, proizvodnja i upravljanje ‘gradom’ posljedica onih koji su se usudili i pobijedili? Jesu li ‘grad’ i naše urbane živote kovali smioni i oni koji aktivno rade na stvaranju i iskorištavanju prednosti? Potaknuti direktnim intervencijama 10. UrbanFestivala na zagrebačkom Gornjem gradu, koje su mogućnosti koje se javljaju kada više ne reagiramo, lamentiramo i istražujemo, nego koristimo filozofiju i taktike koje su predstavljene geslom ‘Tko riskira, profitira’?

lecture *WHO DARES WINS URBANISM* by TRENTON OLDFIELD (*THIS IS NOT A GATEWAY*); 6/10 at 18 p.m., Kino Grič

Casting one's memory over the contemporary and historic 'city'; which streets, carparks, buildings or neighborhoods were forged beyond or adjacent democratic methodologies? Is it more revealing to list which spaces were not?

Are the fires that destroy historic buildings that have been standing in the way of new developments an act of expedience? Is the 'Big Society' concept as proposed by the current coalition government in the United Kingdom a daring device to compel the poor to carry even more burdens for the rich? Is the city official that searches out a bribe daringly shaping the future city? Are the ongoing attempts to enclose the commons acts of opportunism? Are the first gates and fences that go up around a house, park or housing compound realpolitik in practice? Was the first claim to the concept of owning land and property a daring risk that just stuck; it's promoted narrative and ritual over centuries forming our current reality?

Is the conception, production and management of 'the city' a consequence of those that have dared and won? Is 'the city' and our urban lives forged by the daring and those actively working to generate and take advantage? Taking the cue from UrbanFestival 10 with its direct interventions into Zagreb's Upper Town, what are the possibilities that arise from no longer reacting, lamenting and researching but rather employing the philosophy, training and tactics that are represented in the motto 'who dares wins'?

ARHITEKTURA U SLUŽBI IDEOLOGIJE

IRFAN HOŠIĆ

6. 10. u 19 sati, Kino Grič

Predavanje tematizira artikulaciju totalitarnog političkog ubjedjenja kroz arhitekturu, graditeljstvo i urbanizam. Na nizu primjera – počev od Hitlerove arhitektonsko-urbanističke psihoze, preko Niemeyerove Brazilije, Sjeverne Koreje, Kine, Izraela, Libije, Dubaja – moguće je posložiti nekoliko graditeljskih pothvata gdje se ideologija susrela sa arhitektonskom formom i dala joj novo značenje i smisao. Slučaj nacionalsocijalizma u tom kontekstu danas je paradigmatski jer bilježi sistematsko samokritičko suočavanje s graditeljskim naslijedjem tog perioda. Dok su primjeri iz sredina gdje vlada apsolutizam odveć poznati (Sjeverna Koreja, Kina ili Libija), slučaj Izraela čini se usamljenim i osobenim jer uspostavlja sasvim nov arhitektonsko-urbanistički poredak vladanja i upravljanja društvenim grupama.

Istu temu arhitekture u službi ideologije moguće je svesti i na uži društveno-politički kontekst jugozapadnog Balkana i kroz nekoliko primjera ilustrirati specifičnosti ideološki napregnute arhitekture južnoslavenskih naroda od devedesetih naovamo.

lecture *ARCHITECTURE IN THE SERVICE OF IDEOLOGY* by
IRFAN HOŠIĆ; 6/10 at 7 p.m., Kino Grič

The lecture deals with the articulation of totalitarian political beliefs through architecture, construction, and urban planning. In a series of examples – ranging from Hitler's architectural and urban psychosis to Niemeyer's Brasilia, North Korea, China, Israel, Libya, and Dubai – it is possible to collate a number of constructions where ideology has met with architectural form, giving it a new meaning and purpose. Today, the example of National Socialism is considered paradigmatic in this context, since it denotes the systematic self-critical 'coming-to-terms' with the architectural heritage of the period. While examples of places where absolutism is in power are all too familiar (North Korea, China, or Libya), Israel's case seems exceptional and unique because it establishes an entirely new order of architectural and urban governance and management of social groups.

The same theme of architecture in the service of ideology can also be reduced to the narrower socio-political context of South-western Balkans, with a few examples to illustrate the specific ideological strains of South Slavic architecture from the 1990s onwards.

SEDAM DANA STVARANJA

DAVID BELAS

7. 10. u 18 sati, Kino Grič

Osnovna koncepcija *Sedam dana stvaranja* je dinamična i fleksibilna stvaračka komunikacija, koja se temelji na razmjeni iskustava i znanja unutar vrlo opširno i višeslojno zahvaćene kulturne građe Istre. Programsku okosnicu čine radionice, predavanja, okrugli stolovi i tribine otvorenog tipa kao i promocija i prezentacija umjetnika i njihovih radova. Kako mu i samo ime sugerira, tijekom sedmodnevnog rada i razmjene ideja sudionici festivala imaju priliku učiti, stvarati i predstavljati vlastite ideje kroz interdisciplinarne radionice.

U pristupu organizaciji festivala važno nam je unutar naših specifičnih okvira omogućiti sudionicima da sami sebe dožive kao sposobnu, kreativnu, odgovornu osobu koja ima mogućnost biti u kontaktu s drugima, a naglasak se stavlja na: izravan kontakt, aktivno eksperimentiranje, odgovornost za sebe i svoje reakcije, osvještavanje sebe (vlastitih misli, osjećaja, osjeta i tijela) sada i ovdje, te mogućnost pronalaska, oslobađanja i korištenja osobnih potencijala. Iz inkubatora koji smo stvorili proizlazi materijal koji će naši polaznici pokazivati na svojim akademijama, fakultetima, na raznim mjestima na kojima se nalaze i izvan festivala. Imaju i fenomenalne konkretnе rezultate, zaista dobre umjetničke radove.

To ustvari opravdava ideju koju smo postavili – da festival bude jedan kulturno-umjetnički društveni intenziv, i za ljude koji ga vode ali i za sudionike. Radionice tretiramo kao ravноправан odnos između voditelja i sudionika, slično kao što su to zamislili i radili u Bauhausu. A ono što je također dobro jest da im ostavljamo i mogućnost pogreške – kvaliteta koja se kasnije manifestira u nekim radovima zapravo nije nužna kao finalni produkt.

Finalni proizvod nije nebitan, ali proces stvaranja jednako je bitan, što kroz praksu direktno pokazujemo. Pokušavamo uvijek stvorit dobre uvijete, a edukacija je onda izravna.

presentation of the festival *SEVEN DAYS OF CREATION* by
DAVID BELAS; 7/10 at 6 p.m., Kino Grič

The basic conception of *Seven Days of Creation* is dynamic and flexible creative communication, based on the exchange of experiences and knowledge within a very broadly and complexly understood cultural heritage of Istria. The programmatic axis consists of workshops, lectures, round tables, and public panel talks, as well as the promotion and presentation of artists and their artworks. As its very name suggests, during the seven days of work and exchange, the festival participants have the opportunity to learn, create, and present their ideas through interdisciplinary workshops.

In our approach to organizing the festival, we considered it important that we should allow the participants, within our specific framework, to experience themselves as talented, creative, and responsible persons, who have the opportunity of establishing a contact with others; therefore, we placed an emphasis on direct contact, active experimentation, self-responsibility and responsibility for one's reactions, on becoming aware of oneself (one's thoughts, senses, and the body) here and now, as well as on the possibility of discovering, liberating, and using one's creative potentials. The incubator that we created has yielded the materials that our participants will be able to show at their academies, universities, and various other places outside the festival.

We got some great and tangible results, really good artworks, which actually justifies the idea that we based ourselves on – that the festival should become a place of cultural and artistic intenseness, both for the moderators and for the participants. We treat our workshops as sites of egalitarian moderator-participant relationship, as it was envisioned and practiced at Bauhaus. We also want to allow the participants to make mistakes – the quality that was manifested in some artworks was not the prerequisite of the final product.

The final product is not unimportant, but the creative process is equally crucial, which we directly show with our practice. We are always trying to create good conditions and then the education happens directly.

S ONU STRANU GRADILIŠTA

KUD OBRAT

8. 10. u 19 sati, Kino Grič

U suradnji sa stanašima susjedstva i ostalim zainteresiranim ljudima, KUD Obrat pretvara gradilište u zastoju blizu Resljeve ulice u centru Ljubljane u društveni prostor (autonomni kulturni, društveni i politički prostor) namijenjen vrtovima, druženju, ekološkim projektima, obrazovanju, umjetnosti i kulturi. Na ovaj način realiziraju svrhu projekta koja je istražiti i pokazati potencijal degradiranih urbanih područja i njihovu mogućnost da poprime nove vrijednosti u privremenim društvenim intervencijama.

S onu stranu gradilišta bila je učionica za sve sudionike, ne samo o vrtlarstvu i ekologiji, nego i o podijeli održavanja prostora i procesualnoj i participatornoj organizaciji istog.

U prezentaciji autori govore što projekt poput *S onu stranu gradilišta* znači u kontekstu Ljubljane i njezinih prostornih i ekoloških politika, u kontekstu bogatih mjesnih tradicija vrtlarstva u malenim teglama, i u kontekstu mnogih drugi prostornih inicijativa u regiji kao i drugih srodnih projekata na globalnoj razini koji se bave urbanim vrtlarstvom i participatornim prostornim razvojem.

project presentation *BEYOND THE CONSTRUCTION SITE* by KUD *OBRAT*; 8/10 at 7 p.m., Kino Grič

In collaboration with the local residents and other participants, the Obrat association transforms an abandoned construction site near Resljeva Street in Ljubljana city centre into a community space with gardens, socializing, ecological projects, education, art, and culture. In this way, Obrat is fulfilling the aim of the project, which is to examine and show the potential of degraded urban areas and the possibility of their reevaluation through temporary community-based interventions.

Beyond the Construction Site has been a classroom for everyone involved, not only about gardening and ecology, but also about sharing the management of a space and its processual and participatory organization.

In their presentation, the authors reflect upon the meaning of a project like *Beyond the Construction Site* in the urban context of Ljubljana and its spatial and environmental policies, within the rich local tradition of small-plot gardening, and in the context of many other spatial initiatives in the region and other related projects on the global scale which deal with urban gardening and participatory spatial development.

REFLEKSIJE O TEKUĆEM URBANFESTIVALU – FESTIVALSKI OKVIR I NJEGOVA IZMICANJA

BOJAN MUCKO

9. 10 u 18 sati Kino Grič

Izmicanje festivalskog okvira kao analitičke premise ne odnosi se samo na nemogućnost rekonstrukcije efemernog i pluriperspektivnog iskustva publice, odnosno samih umjetničkih akcija, ni na preispitivanje potencijalne ili/i ostvarene participativnosti. Izmicanje je, osim tanjenjem granica festivalskog i svakodnevnog iskustva, uzrokovano i momentom u kojem organizacija festivalskog okvira postaje njegovom izvedbom, a pitanja autorstva, kao i opreka između kustos/ica i umjetnika/ca podređuju se ‘uspješnosti’ izvedbe. Kao mjera uspješnosti postavlja se suptilnost balansa na nemogućoj granici između radikalnog političkog aktivizma i ispunjenja projektnih obaveza prema državnim i gradskim, finansijskim centrima moći o kojima ovisi festival, pa se krhki semantički odnos između plana izraza i plana sadržaja nastoji regulirati prema unaprijed zacrtanim, subverzivnim učincima organizacijske izvedbe s ciljem ‘prikrivanja’ radikalnosti odaslane kritike.

lecture *REFLECTING ON THE CURRENT URBANFESTIVAL – FESTIVAL FRAMEWORK AND ITS EVASIONS* by BOJAN MUCKO; 9/10 at 6 p.m., Kino Grič

The evasion of festival framework as an analytical premise refers neither solely to the impossibility of reconstructing the ephemeral and multiperspective experience of the public – the artistic actions themselves – nor to the question of potential and/or achieved participation. Besides blurring the boundaries between the festival and everyday experience, the evasion is also a result of the moment in which the festival organisation turns into its execution, while the questions of authorship and the contrast between the curator and the artist become subordinate with respect to the ‘success’ of execution. The measure of success is the subtlety of balancing at the impossible border between radical political activism and the fulfilment of project obligations towards the financial centres of power of the state and the city, which the festival depends on, so that the semantically fragile relationship between the signifier and the signified is obtained according to a predefined, subversive effects of organisational performance, with the goal of ‘masking’ the radicalism of the communicated critique.

BITI TIHOMIR SIMČIĆ – REPREZENTACIJA ILI DEMOKRATIZACIJA?

BOJAN MUCKO

Brojni internetski portalni 1. srpnja 2011. objavili su vijest o anonimnoj akciji kojom je uvečer prethodnog dana, laserskom projekcijom, kratkotrajno promijenjen vizualni identitet Ciboninog tornja. Reportaže, u pravilu svih portala, bile su popraćene identičnim, noćnim, niskorezolucijskim, ali svejedno dokaznim fotografijama. Prva je snimljena s pozicije kraj istočne strane Tehničkog muzeja odakle se otvara vizura na konveksnu fasadu Ciboninog tornja na drugoj strani ulice. Na njegovom središnjem dijelu projicirana je hrvatska zastava koja toranj krasiti u visini od tri etaže, no umjesto šahovnice, fotografijom dominira zaštitni Agrokorov 'K'. Na drugoj fotografiji, snimljenoj nešto bliže podnožju tornja, fasada tornja ispisana je sintagmom 'korumpir salata'. Semantički bliske obje poruke oslikavaju simbolički odnos Todorićevog tržišnog imperija s državnim vrhom – privatizaciju nacionalnog tržišta kao poglavlje vladine korupcijske kuharice. Za široki medijski odjek vijesti, uz provokativnost sadržaja, zaslužna je i anonimnost autora koja u kombinaciji sa zahtjevnom tehničkom produkcijom same akcije odudara od uobičajenih aktivističkih diverzija. Razlog identičnosti vizualnih priloga čitljiv je iz reportaže Internet Monitora: 'Fotografije je redakciji poslao čitatelj koji je prizor snimio oko ponoći, te se zgrozio "svjetlećim reklamama".¹

Intencija anonimnog čitatelja bila je, dakle, drugačija – dokazne fotografije odaslane su svim internetskim portalima iz pogrešnog uvjerenja o Agrokorovoj autopromociji. Anonimni građanin projekcije tumači kao promidžbenu kampanju Konzuma i zbumen je direktnom eksplikacijom onih razina kompetencijske nadmoći ('Republika Konzum') i stvarnog (koruptivnog) funkcioniranja tržišta koje bi, po uzusima reklamnog diskursa, trebale ostati ipak tek implicitno sugerirane. Usprkos toj dojavnoj, pomalo naivnoj

¹ Internet Monitor; 01.07.2011. Svjetlosni diverzanti na Ciboninom tornju: Hrvatska zastava s Konzum-grbom i 'korumpir salata'. <http://www.monitor.hr/clanci/svjetlosni-diverzanti-na-ciboninom-tornju-hrvatska-zastava-s-konzum-grbom-i-korumpir-salata/156060/>

misinterpretaciji, u reportažama kojima je informacija proširena medijskim prostorom, projekcije se bez iznimke iščitavaju kao uspješna diverzija.

Tri dana kasnije isti ti portali objavljaju i vijest kojom diverzanti gube status anonimnosti. Naslov reportaže Večernjeg.hr glasio je: *'Republika Konzum i korumpir-salata' djelo su R.Dražić'*,² a u nastavku teksta čitateljima je objašnjena i pozadina projekta, odnosno programski okvir 11. UrbanFestivala. Većina reportaža citira pojašnjenje organizatorica u kojem navode da su akciju *u medije plasirale anonimno iz dva razloga: s jedne smo strane htjeli u prvom koraku izbjegći da događaj dobije etiketu umjetničkog, da se o njemu izvještava samo u okviru kulturnih događanja [i] da na važnosti izgubi aspekt direktnog izraza frustracije zbog političke i ekonomске situacije u zemlji. S druge strane, zanimalo nas je na koji će način, i hoće li uopće akcija biti interpretirana u medijima.*³

Paradoksalno, reportaža portalas Danas.hr (koja također iznosi gornji citat), svojim perlokucijskim naslovom sužuje polje interpretacije jednoznačno determinirajući kategorizaciju 'djela' R.Dražić: 'Zastava Republike Agrokor je umjetnost'.⁴ Intencija prvog koraka poništena je učinkom drugog u trenu službene objave potpisa akcije... Ili se možda radi o 'djelu' čiji je status temporalna kategorija?

Je li 'urbana intervencija'⁵ realizirana 1. srpnja diverzivna 'akcija' sve do 4. srpnja, dok objavlјivanjem potpisa konačno ne postaje 'djelo' u autorstvu Rafaele Dražić – s naslovom *Gospodaru, želim te obogatiti* – a tek se povezivanjem s festivalskim, kustoskim okvirom UrbanFestivala legitimira kao 'umjetničko'? Jesu li, u tom slučaju, utjecaju aktivističke akcije bili izloženi isključivo čitatelji prvog vala reportaža, dok je ostalima naprsto servirana mlakost umjetničke reprezentacije? Ukipanjem anonimnosti, odnosno naknadnom legitimacijom radi utvrđivanja autorstva i preuzimanja, kako odgovornosti tako i kredita za učinjeno, rad Rafaele Dražić ostavljen je u kategorijalnom međuprostoru, a i pitanje autorstva razjašnjeno je tek prividno...

U pismenom obrazloženju svog koncepta autorica naglašava propitvanje suradnje s kustosicama kao jednu od njegovih polazišnih točaka:

'Zanimalo me ispitati može li se i kako realizirati aktivistički rad unutar

² Večernji.hr; 04.07.2011. <http://www.vecernji.hr/zagreb/republika-konzum-korumpir-salata-djelo-su-r-drazic-clanak-307111>

³ Ibid.

⁴ Danas.hr; 05.07.2011. <http://danas.net.hr/hrvatska/page/2011/07/05/0302006.html>

⁵ Kategorizacija preuzeta sa službene internetske stranice UrbanFestivala; <http://www.urbanfestival.hr/11/hr/umjetnici/rafaela-drazic/>

jedne formalne organizacije, festivala, i preispitati definirane odnose inicijatora i autora polazeći od uvjerenja svakodnevne prakse grafičke dizajnerice koja ne radi ‘za’ već ‘s’ (nekim).⁶

Rad kustosica ‘s’ umjetnicom podrazumijeva je, uz producijski dio akcije (organizaciju, odabir lokacije, tehničku realizaciju...) i autorski udio u samim projekcijama. Naime, osim već navedenih i u medijima objavljenih sadržaja, u dvosatnoj projekciji izmijenilo se desetine ‘fotomontaža i ilustracija koje je kreirala grupa [pozvanih] nezavisnih novinara/ki, aktivista/ica, dizajnera/ica i umjetnika/ca’,⁷ a u kreiranju tog assortimenta participare su, uz ostale i same kustosice. Dakle, uz pitanje statusa ‘djela’ otvorenim ostaje i pitanje njegova ‘autorstva’ – do koje se mjere preispitivanjem odnosa između kustosica, autorice i ostalih suradnika samopotvrđuje nepremostivost tih strogih opreka? Ne bi li njihovo nagrzanje, za umjetnicu s jedne strane, značilo prihvatanje konsekvensija ‘kolektivnog autorstva’ za festival s druge strane, situaciju dosljedne ‘anonimnosti’ i posljedično, manju vidljivost samog festivala?

Sitan detalj iz druge reportaže Internet Monitora⁸ vraća me nekoliko koraka unatrag. U izjavi citiranoj ranije u tekstu, kustosice spominju anonimni medijski plasman akcije, ali vezu s čitateljem i njegovom misinterpretacijskom dojavom kojom se vijest u prvom valu proširila medijskim prostorom, objašnjava tek druga reportaža Internet Monitora. Tamo saznajemo da čitateljevo ime glasi ‘Tihomir Simčić’. S istog Google računa s kojeg je Tihomir Simčić 30. lipnja dojavio informacije o akciji, četiri dana kasnije kustosice UrbanFestivalsa šalju i službeno festivalsko priopćenje za medije. Taj čin fingiranja virtualnog identiteta kustosica, kao i izvođenje akcije s Rafaelom Dražić bez prethodne najave u programskoj knjižici, taktika je koja konvencionalne festivalske procedure odnosa s javnošću uvodi duboko u polje medijske umjetnosti. Sažetak: 1. rekreiranje necenzuiranog medijskog sadržaja; 2. kreiranje događaja (doslovnim) upisivanjem medijskog sadržaja u sociosferu s fizičkim mjestom Ciboninog tornja kao mjestom preklapanja virtualne i fizičke razine; 3. kreiranje vijesti, odnosno ponovni ulazak u medijski prostor i eksperiment s manipulacijom reprezentacija o događaju.

U izvornom smislu ime ‘Tihomir Simčić’ simbolizira Dimitrijevićevo i Trbušljakovo pripisivanje kreativnog potencijala slučajnim prolaznicima, no sva kreativnost tog čina ostala je u domeni Dimitrijevićeve geste jer ona zapravo

6 Ibid.

7 Ibid.

8 Internet Monitor; 04.07.2011. Medijske manipulacije hrvatskih umjetnika: ‘Apri-li-li’ na Ciboni. <http://www.monitor.hr/vijesti/medijske-manipulacije-hrvatskih-umjetnika-apri-li-na-ciboni/172899/>

ne komunicira sa Simčićem, ne potencira stvaralački suverenitet slučajnog prolaznika, nego se poigrava njegovom reprezentacijom. U kontekstu UrbanFestivala ‘Tihomir Simčić’ dobiva nove konotacije. Stvaralačka kompetencija koja mu se pripisuje kao slučajnom prolazniku nije više samo umjetnička, nego građanska, odnosno politička. On se odlučuje aktivno uključiti u medijsku proizvodnju vijesti, necenzuriranu kritiku usmjerava političkom i ekonomskom vrhu, reprezentira – govori u ime i za potlačeni ‘narod’,⁹ ali iako srčan, on je pomalo naivan – u projekcijama ne prepozna aktivistički ili/i umjetnički čin, nego ih shvaća kao reklamu. Semiotička nekompetentnost Tihomira Simčića, možda je samo epifenomenalna osobina fingiranog virtualnog identiteta kustosica UrbanFestivala, ali možda je riječ i o omašci koja indicira novi problem. Ako olabavimo sve njegove identitarne pozicije (rasnu, spolnu, rodnu, klasnu, nacionalnu, dobnu...) Tihomira Simčića možemo uzeti naprsto kao reprezentanta kategorije kontingentnog prolaznika, odnosno skupa svih mogućih heterogenih identitarnih pozicija (koje normalnost javnog prostora može podnijeti). Ukratko – ‘Tihomir Simčić’ je ime kontingenntne publike UrbanFestivala. Gledano iz te perspektive, kustosice svojim identitarnim izmještanjem progovaraju iz pozicije vlastite publike, pa iz konstrukcije Simčićeve misinterpretacije, osim taktika medijske manipulacije, možda progovara i nešto neintendirano – određena sumnja u mogućnost bešumne komunikacije s publikom?

Ranije istog tog dana, prije nego li je uvečer izvedena akcija s Rafaelom Dražić i dan poslije, dvjestotinjak slučajnih prolaznica i prolaznika, zastalo je u podnožju Ciboninog tornja i Iličkog nebodera pred panoramom grada, inače nedostupnoj njihovom fenomenološkom iskustvu Zagreba – pozvani su besplatno se fotografirati pred platnom s ‘printom’ zagrebačke panorame snimljene s vrhova navedenih nebodera. Plan ‘participativnog performansa’ Ane Zubak nije proizašao naprsto iz želje za promjenom pješačke prostorne percepcije, nego za osvještavanjem struktura moći čije silnice segregiraju urbano tkivo, preslikavajući klasne odnose u staru prostornu metaforu prema kojoj je prizemna razina grada ‘prepuštena’ nižim slojevima ‘javnosti’, a ‘privatizirani’ vrhovi nebodera, rezervirani su za ni manje, ni više, nego feudalno plemstvo (u slučaju Iličkog nebodera – doslovno, a u slučaju Ciboninog tornja – gotovo doslovno). Po fotografiranju, na licu mjesta sudionicima su printane razglednice s njihovim likom upisanim u inače nedostupnu panoramu. Svaka od produciranih razglednica suvenir je klasnog izvrstanja na simboličkoj razini, jer pravo na pogled, inačica je prava na grad pa je činom upisivanja prolaznika/ka u panoramu, vrh osvojen barem privremeno. Ili – je li akcija ipak samo ironična, pa podcrtava nemogućnost njegova zbiljskog prisvajanja?

⁹ U mailu odasланом medijima, Tihomir Simčić piše: ‘[...] molim vas da pokažete narodu kamo idu njegovi novci!! objavite da svi vide!!’. Ibid.

Posjeduje li ova simbolička gesta snagu mobilizacije pješaka i je li izvedba same akcije, uz promjenu percepcije, demokratiziranu publiku otvorila i za određenu instrumentalnost mogućnost promjene osviještenog stanja?

Naime, sudeći prema dojmovima autorice i kustosica,¹⁰ gotovo nitko od sudionika koji su se, u užurbanoj gradskoj svakodnevničkoj na trenutak zau stavili pred plakatom, performans nije shvatio kao subverzivan, nego kao zgodno izokretanje svakodnevne vizure grada, kao uslugu i atrakciju za koju su poneki bili spremni i uzvratiti novcem. Je li to jedna od situacija koje opravdavaju ili iz kojih proizlazi sumnja o semiotičkoj nekompetentnosti Tihomira Simčića? Ili je za punu participaciju adresanata – slučajnih prolaznika, trebalo eksperimentirati s komunikacijskim modelima aktivacije publike, jer na fenomenološkoj razini, iz perspektive Tihomira Simčića, čin fotografiranja – upisivanje u ‘stražnju’ panoramu grada, ima efekt momentalne pasivizacije i očito nije dovoljno jak za buđenje panormske žudnje, poticaja na neki oblik stvarnog fizičkog osvajanja vrha. Upravo suprotno, simulacija – lažni dokaz isprintane razglednice – kao da doista uspješno nadomeštava nemogućnost fizičkog prisustva na vrhu nebodera. Aktivacija publike zahtjevala bi ponešto izmijenjeni format u kojem bi se fokus s panormaske fotografije iza sudionika/ce, u naglašeno komunikacijskom kontekstu javnog prostora, trebao pomaknuti prema potencijalima socijalne skulpture ispred panoramskog platna. I otvorenost formata razglednice ostala je nedorečena, jer uz vizual zahtjeva i taktički osmišljenog adresata, odnosno poruku, koji su izostali iz koncepta.

Dokle god razglednice ostaju neadresirane, kao suveniri neke nesvakidašnje ludičke epizode sačuvane i pribodene na panou iznad radnog stola ili okaćene na vratima friždera, potencijal akcije ostaje neispitan, a Tihomir Simčić je i dalje samo puka reprezentacija – daleko od političkog subjekta. Međutim, jedan organizacijski potez kustosica akciju Ane Zubak na neposredan način stapa u stukturalnom (ne samo kronološkom i tematskom) smislu s radom Rafaele Dražić. Gotovo bizarno hrabrar organizacijski manevar prethodio je i omogućio izvedbu *The Big Picture*. Očigledno je fotografiju zagrebačke panorame netko prethodno doista i trebao snimiti i to, vrlo doslovno, iz Todorićeva ureda. Iz toga slijedi da su, uz Anu Zubak, članovi istog onog tima koji će nekoliko dana nakon toga u diverzantskoj, nenajavljenoj akciji na Todorićev neboder projicirati eksplicitne poruke demaskirajućeg karaktera, u jednom trenu stajali usred njegova ureda. Manevar dolaska do korporacijskog zabranjenog vrha preko slučajnog, insajderskog poznanstva u Agrokoru (priatelja iz osnovne škole), prolazak kroz Todorićev mahagonijski ured (u vrijeme njegova izbivanja), kraj savršeno uređenih pladnjeva

¹⁰ Iznesenih u sklopu diskurzivnog dijela festivala, u Kinu Grič, 6.10.2011.

sa svježim voćem, do balkona s privatiziranim panoramom Zagreba, konstitutivan je za realizaciju rada Ane Zubak, a nečitljiv iz finalnog artefakta razglednice. Improvizirana, odnosno izmišljena procedura tog uspona i rizik organizacijske izloženosti, pomiče pogled unatrag, na nevidljivu ‘tamnu tvar’¹¹ stražnjeg festivalskog izvedbenog plana i indikativna je za funkcioniranje UrbanFestivala čiju organizaciju, već uobičajeno subverzivnu, karakteriziraju taktički postupci decerteauovski shvaćenog ‘krivolovstva’ i brikolažiranja. S druge strane, potpuno javna eksplikacija umiješanosti u akciju, bez ikakvih posljedica, na žalost, ne govori ništa o Todorićevoj demokratičnosti – posrijedi je iskušana strategija ignoriranja i prešućivanja proizašla iz osjećaja nedodirljivosti.

Dva tjedana ranije, 18. lipnja, Tihomir Simčić progovora s najvišeg kata zgrade na adresi Račkoga 9. Nešto prije podneva, iziritiran bukom iz unutrašnjosti bloka između susjednih zgrada, izlazi na balkon i u svom dvorištu zatiće tridesetak nepoznatih osoba od kojih većina poredana uza zid promatra bučnu skupinu u sredini, okruženu instrumentima i čudnim rekvizitima. Pojedinci iz te skupine, a često i zborno – urlaju – neartikulirano se krećući po prostoru... Nakon kratkog dvoumljenja obraća im se s posljednjeg kata, pokušavajući nadglasati buku koju proizvode: ‘Jel’ ima dolje nekog normalnog!? Kaj se derete!?’ Odgovor izostaje, a on se uz negodovanje vraća u stan. Izvedbena ekspresivnost prve zvučne slike predstave *Cefas* (naslovljene s *Klin se klinom zabija*) iz perspektive normalnosti njegova balkona, svedena je na izvor stanarske akustičke inkomodacije (bez značajnog ostatka). Izmicanjem konvencionalnim određenjima prostorno-vremenskog i programskog festivalskog okvira, ulaskom u neistraženi međuprostor javnog i privatnog (provokacijom njegovih granica), izvedba UrbanFestival održava se u stanju konstantne izloženosti nepredvidivim utjecajima, prijanjajući kontekstu svakodnevnice toliko prisno da (bez zaštite) podliježe i kriterijima svakodnevne prosudbe. Nestankom okvira nestaju i stakleno zvono ‘dopuštene transgresije’ i smjernice semiotičkog kodiranja pa izvedbena ‘buka’ ostaje naprsto bukom.

Prva zvučna slika predstave *Cefas* priziva sjećanje na ustaški zatvor koji se u periodu Endehazije nalazio na adresi Račkoga 9, u podrumskoj dvorišnoj etaži, ispod mjesta na kojem je igrana sama predstava. Naizgled tehnički dio organizacije koji joj je prethodio – kucanje po vratima stanara radi pismene dozvole za izvedbu u dvorištu, uz otvaranje vrata, rezultirao je i otvaranjem pitanja privatnog prava na javni zaborav. Oko potpisa kustosice su pregovarale i s pojedincima i s kolektivom stanara i za pristanak se trebalo izboriti

¹¹ Usp. s. Gregory Sholette. *Dark Matter, Activist Art and the Counter-Public Sphere*. <http://www.google.hr/search?q=Gregory+Sholette+Dark+Matter+Artforum&ie=utf-8&oe=utf-8&aq=t&rll=org.mozilla:en-US:official&client=firefox-a>

argumentima koji izlaze iz okvira logike svakodnevne sustanarske pragmatike: na primjer, kako dvojicu stanara uvjeriti da je aktualizacija zločina Endehezije dovoljno dobar razlog za jednosatnu transformaciju njihovih ustaljenih parkirnih mjesta u mjesto izvedbe? Najčešći argument dvoumljenja bio je ipak određen osobnim osjećajem za mjesto svakodnevnog boravka: implicira li izvedba *Cefasa* i evokacija ustaškog mučilišta i nužnost odricanja od vlastitie, intimne memorijske slike prostora? U kakvom su odnosu konstruirano sjećanje podrumskog zatvora i idealizirano sjećanje na epizode iz vlastitog djetinjstva odigranog u istom tom dvorištu? Isključuju li se te dvije memorijske razine ili pak se, uz pregovore, mogu i preklopiti, naprsto zgušnjavajući palimpsesti presjek prostora?

Dio stanara/ki osjetio je nelagodu već na sam spomen zatvora: 'Mislite li da ne znam što se tu događalo? Ali kako će noću spavati [u spavaćoj sobi s pogledom na mjesto zločina]?' Osjećaj prostora i identitet, u ovom su slučaju direktno povezani s memorijskom cenzurom pa se aktualiziranje memorijske baštine građanskog, demokratskog društva iščitava kao dokidanje suvereniteta nad vlastitim sjećanjem kao intruzija u osobni prostor, jer osjećaj osobnog teritorija podrazumijeva i moć osobne memorijske privatizacije općih mesta sjećanja. Što je javno a što privatno i čime je određena kategorijalna granica? Otvorenost 'javnog prostora' shvaćenog diskurzivno, kao mjesto pregovora, zaustavlja se pred vratima 'privatnih stanova' i pragom građanske stambene komocije. Diskurzivni suvišak javne sfere reducirana je imovinsko-pravnom kategorijom, tlocrtno određenom zonom kućnog praga koja diskurzivnu širinu javnog prostora uzi na kategoriju osobne komocije.

Ako se s najvišeg kata – razine normalizacije – spustimo u prizemni kontekst izvedbene transgresije, u ulogu promatrača, možemo izbliza sagledati izvedbeni mehanizam konstrukcije mesta sjećanja: trenutak u kojem Indoš u sadašnjosti komunicira s mjestom Cesarčeva tamničkog boravka četrdeset i prve, fizičkim i verbalnim gestama referirajući na konkretnu lokaciju pod zemljom, u transoidnom, kataričnom modusu izvedbe, događa se instantni značenijski prijenos, odnosno povezivanje s evociranim memorijskom razinom koje je za publiku identitarano do one mjere do koje se učinci izvedbe osjećaju kao trnci na vlastitoj koži. Paradoksalno je jedino to što su za taj učinak uskraćeni ostali upravo oni kojima je katarza suočavanja s prošlošću možda najpotrebnija – stanari zgrade. Izvedba *Cefasa* u njihovom dvorištu, ulaskom i publike i izvedbenih umjetnika u zapravo privatan, iako zajednički prostor stanara, produkcija je privremene enklave javnog prostora iz koje su stanari ostali isključeni djelomično vlastitom odlukom, a djelomično izostankom participatornog modela koji bi već i sam proces pregovaranja oko pristanka na izvedbu mogao transformirati u tlo pogodno za community art. Na prijepornom tlu poput adrese Račkoga 9, promišljanje modela participacije trebalo bi biti imperativ,

točka stapanja akcije i reprezentacije. Već i sam početni proces pregovora sa stanarima mogao (trebao) je na neki način biti uključen u koncept predstave, no umjesto toga, prepušten je kustosicama kao puko tehnički dio organizacijske izvedbe (pripreme za pravi umjetnički čin).

Deset dana kasnije, 28. lipnja, granica između privatnog i javnog prostora pomaknuta je u još mutnije područje, trenutkom skidanja ulaznih vrata stana na posljednjem katu Kordunske 15. Ulaskom beogradske umjetnice Dušice Dražić u 'procjep' počinje performans u trajanju od četrnaest dana: 'živjet ću u stanu bez ulaznih vrata. Svatko može ući u stan u bilo koje vrijeme, bilo da sam tu ili odsutna.' Neestetizirane fotografije koje je Dušica po završetku izložila online kao dokumentaciju performansa, upućuju na minimalne tragove nečijeg boravka u stanu: otvorena čokolada, na stolu odloženi burek omotan u papir, jastuk na podu na kome je netko sjedio, ploče na polici izvađene iz košuljice, backpackovi privremeno uskladišteni na balkonu... Tragovi koji u negativu samo naznačuju nemogućnost reprezentacije performansa koji se približava slučajnosti, kontingenčnosti, efemernosti, multivokalnosti, fenomenima sinkroniciteta..., odnosno konceptualno necenzuiranoj događajnosti svakodnevnicе. Kako rekonstruirati ono što se dogodilo u *Procjepu*, naknadno iskusiti kaos pluriperspektivne događajnosti?

Vidim scene iz nesnimljenog doku-fikcijskog omnibusa. U prvoj priči vidim susjedu, studenticu arhitekture koja živi preko puta ulaza koji je jedno jutro osvanuo bez vrata. Vlasnika vrata Josipa, kojeg i ovako zna samo iz viđenja, nema u stanu iako je krcat ljudima. Prvih nekoliko puta, Anita u prolasku, samo letimično proviruje kroz prazan okvir ulaza, prije nego li sa stubišta nestane u privatnost vlastitog stana. Drugi dan, zaključavajući vrata, načuje razgovor iz kojeg shvati da se radi o performansu... Kasnije tog dana sjeti se teksta Alda Van Eycka kojeg je nedugo čitala... U trećoj sceni, vraćajući se navečer iz grada, umjesto u svoj, skrene u nepoznati prostor i nestaje iz kadra... Kamera ostaje u mrtvom kutu, na stubištu. Nekoliko mjeseci nakon, piše: *Temom 'praga' Eyck objašnjava postojanje prostora in-between, tranziciju iz unutrašnjeg u vanjsko. Jedan od elemenata praga bila bi i ulazna vrata, tanki element koji odvaja dvije oprečnosti. Što kad vrata nema? Dušica Dražić takav novonastali prostor naziva Procjepom. Nakon što je granica obrisana, nastaje prostor koji izmiče pravilima, 'prostor između dvije mogućnosti'. Upravo se takav Procjep dogodio u Kordunskoj 15., na V. katu. Prostor, čija se intima otvorila skidanjem vrata, meni je sve do tada bio nepoznat, iako nas je godinama dijelio tek jedan metar široki hodnik. Od početne nelagode, uskoro sam i vrata vlastitog stana ostavljala otvorena. Ako bi Procjep smjestali u postavljenu opreku unutarnje/vanjsko, on je dovoljno 'unutarnji' da bi se osjećali ugodno i zaštićeno i dovoljno 'vanjski' da uključi promjene na koje ne možete*

*utjecati.*¹² Učinak Dušičinog *Procjepa*, ne samo da je zahvatio susjedni stan, nego je simultano pokrenuo i proces teorijske refleksije...

Scenarij druge priče koncipiran je kao film u filmu – vlasnik stana Josip, koji je svoj stan napustio bez ikakvih intervencija, za vrijeme performansa s filmskom ekipom boravi u privremeno iznajmljenom podrumskom stanu iste zgrade, snimajući film inspiriran situacijom obitelji iz susjednog podrumskog stana. U jednoj sceni njegovog filma, mlađi ljubavni par izbačen je na kauč smješten u dvorište zgrade – scene fikcije mijesaju se s biografskim scenama autorove privremene izmještenosti iz vlastitog stana... U trećoj priči glavni akteri su Dušica, kustosice Ana, Ivana i Marijana i pijana osoba s psihičkim teškoćama koja, uz poticaj skupine prijatelja, cijelu noć maltretira prisutne. Tema priče je naglašeno, gotovo školski edukativna, ali ne u prohibicijskom, nego u smjeru propitivanja granice između etičkih i estetičkih razina odgovornosti i teškoće njenog pozicioniranja na relaciji kustosica, umjetnice i publike, kao i karikaturalna ilustracija poteškoća sa slobodnim iščitavanjem otvorenosti djela. Četvrta priča omnibusa, eseistički fragmentarno, iz autorefleksivne, Dušićine perspektive bilježi desetine intimnih narativa iz perioda četverodnevног maratona bez spavanja, izazvanih suptilnim otvaranjem intimnosti privatnog prostora javnoj sferi, odnosno uspješnim uvlačenjem javnog prostora u privatni s neočekivanom posljedicom zone instantne bliskosti. To je niz impresija koje, isprepletene refleksijama o devedesetima, nelinearno iscrtavaju političku etnografiju jedne tranzicijske generacije u procjepu...

Zaustavljam ovaj kratak niz gotovo beskonačnih scenarijskih mogućnosti rekonstrukcije, pitajući se koliko je polje raznovrsnosti scenarija određeno organizacijskim odlukama koje prethode izvedbi performansa: vlasnik stana – poznanik organizatorica, katnost zgrade kao filter šire javnosti, miran kvart, cirkuliranje zajedničkih poznanika, itd. Asocijacija: trenutak promjene trake tijekom filmske projekcije i kratkotrajno iskliznuće slike koje pažnju gledatelja usmjerava na zakulisne, projekcijske (čitaj: produkcijske) uvjete. Usprkos tome što semantički ne utječe na filmski zapis, iskliznuće svejedno mijenja fenomenologiju filma. Razina sadržajne promjene projiciranog zapisa ovisi o veličini razmaka i trajanju iskliznuća slike iz kadra. Odnos filma i iskliznuća slike tijekom projekcije, usporediv je s odnosom početne umjetničke ideje i izmjenom koncepta kroz proces produkcije u varijabilnim uvjetima nepredvidivosti javnog prostora. Međutim, za razliku od filmskog zapisa koji ima zaseban status artefakta, akcije, urbane intervencije i performansi osmislijeni za izvedbu u javnom prostoru ne postoje zasebno, već, uz uobičajenu organizacijsku djelatnost, ovise i o učinkovitosti ‘krivolovstva’ organizatorica

¹² Autorica teksta u kurzivu je Anita Krmek. Iz korespondencije elektroničkom poštom.

– organizacijskim činovima koji izlaze izvan okvira proceduralne festivalske organizacije, iskliznućima koja su po izvedbenim elementima fingiranja, taktikama improviziranja i brikolažiranja, bliski području medijske umjetnosti i aktivizma. Za razliku od vizualne greške uzrokovane iskliznućem slike prilikom projekcije, ova produkcija iskliznuće izvan planiranog kadra konstruktivna su po samoj djelo i u kompleksnim uvjetima produkcije u javnom prostoru, trasiraju ga u teško vidljivim smjerovima realizacije: djelo jest iskliznuće prvotnog plana ili konkretizacija njegove skice. Subverzivna učinkovitost krajnja je instanca većine projekata realiziranih u sklopu UrbanFestivala, zajednički cilj i umjetnika i organizatora, pa je subverzivnost kao krajnji cilj, nazivnik po kojem se jednače i u istom smjeru usmjeravaju i dvije, inače odvojene McKenzijeve kategorije: kulturna i organizacijska izvedba.¹³ Drugim riječima – organizacija UrbanFestivala jednako je toliko performans koliko i većina djela izvedenih unutar njegova okvira.

¹³ Usp s. Jon McKenzie. 2006. *Izvedi ili snosi posljedice*. Zagreb: Centar za dramsku umjetnost. str. 85–133.

BEING TIHOMIR SIMČIĆ – REPRESENTATION OR DEMOCRATIZATION?

BOJAN MUCKO

On 1 July 2011, numerous internet portals published the news about an anonymous action that took place the night before, when a laser projection temporarily changed the visual identity of Cibona Tower. The reports of virtually all internet portals included identical photographs, taken by night and in low resolution, which nevertheless testified of the event. The first was shot from the site nearby the eastern side of the Technology Museum, where one could see the convex facade of Cibona Tower from across the street. In its centre, a Croatian flag was projected, adorning the tower over the height of three floors, but instead of the checkerboard, there was the letter ‘K’ as the sign of Agrokor company. On the other photo, shot from a position somewhat closer to the tower’s base, it was written on the facade: ‘korumpir salata’ (merging the words *krumpir* – Croatian for ‘potato’ – with *korupcija*, ‘corruption’). Semantically close, both messages illustrated the symbiotic relationship between Todorić’s marketing empire and the highest state power – privatization of the national market as a chapter in the government’s cookbook of corruption. Besides the fact that it was a provoking subject, the broad media coverage resulted from the fact that the author remained anonymous, yet the demanding technical production distinguished it from the usual activist attacks. The reason for the identical images in the media can be inferred from the report of Internet Monitor: ‘The photographs were sent into the redaction by a reader, who shot the scene around midnight, horrified by this form of “luminous advertising”.¹

Thus, the intention of the anonymous reader was quite different: he or she sent in the photos while believing that it was all Agrokor’s self-promotion. The anonymous citizen interpreted the projections as Konzum’s promo-

¹ Internet Monitor, 1 July 2011: Light diversion on Cibona Tower: Croatian flag with the symbol of Konzum and the ‘korumpir salata’, <http://www.monitor.hr/clanci/svjetlosni-diverzanti-na-ciboninom-tornju-hrvatska-zastava-s-konzum-grbom-i-korumpir-salata/156060/>.

campaign and was perplexed at the direct show of those levels of superiority ('Konzum Republic') and the actual (corrupted) functioning of the market, which should after all, according to the customs of advertising discourse, remain only implicitly suggested. Despite this somewhat naive misinterpretation, the reports in which the information spread through the media space interpreted the projections without exception as a successful activist diversion.

Three days later, the same portals published reports in which the perpetrators lost their anonymity. At Večernji.hr, the title was: '*Konzum Republic* and *korumpir-salata* are work of R.Dražić',² while the text explained to the reader the background of the project, which was the programmatic framework of UrbanFestival 11. Most reports quoted the explanation of the organizers, in which they stated that they *sent the photos to the media anonymously for two reasons: firstly, we didn't want the event to get the label of art, and be reported merely within the framework of cultural events; secondly, we didn't want it to lose the aspect of a direct expression of popular frustration because of the political and economic situation in the country. We also wanted to see whether the action would be interpreted by the media and how.*³

Paradoxically, the report published at Danas.hr (which also included the quotation), narrowed down the field of interpretation with its perlocutionary title, which unambiguously determined the category of this *work by R. Dražić*: 'The Flag of *Agrokor Republic* is art!'⁴ The intention of the first step was annihilated by the effect of the second at the moment when the author of the action was explicitly named... Or could it be that the 'work' was simply temporal in its status?

Was the 'urban intervention'⁵ which took place on 1 July a 'diversion' until 4 July, namely until its authorship was revealed and it became a *work* by Rafaela Dražić – with the title *Master I Want to Make You Rich* – and it was only by linking it to the UrbanFestival and its curatorial framework that it was legitimized as 'art'? And if that is so, were the readers of that first wave of reports the only ones who were exposed to the impact of this activist action, while the others were merely presented with a lukewarm artistic representation? By abolishing its anonymity and by legitimizing it retroactively in order to establish its authorship and to assign the responsibility and the

² Večernji.hr, 4 July 2011, <http://www.vecernji.hr/zagreb/republika-konzum-korumpir-salata-djelo-su-r-drazic-clanak-307111>.

³ Ibidem.

⁴ Danas.hr, 5 July 2011, <http://danas.net.hr/hrvatska/page/2011/07/05/0302006.html>.

⁵ This categorization was taken from the official website of UrbanFestival, <http://www.urbanfestival.hr/11/hr/umjetnici/rafaela-drazic/>.

credits to Rafaela Dražić, her work was left in a limbo concerning its category, while the question of authorship was solved only apparently...

In a written explanation of her concept, the author emphasized the question of collaboration with the curators as one of its starting points: *I wanted to know whether one could do activism within a formal organization, a festival, and how; to question the predefined relationship of the initiators and authors by starting from the everyday beliefs of a graphic designer who works 'with' someone rather than 'for' someone.'*⁶

The curators' collaboration 'with' the artist implied, apart from the production-related part of the action (organization, choice of the location, technical realization...), taking part in the projections as such. Namely, besides the abovementioned reports published in the media, the two-hour projection included dozens of 'photomontages and illustrations created by a group of [invited] independent journalists, activists, designers, and artists',⁷ and the curators themselves participated in creating that assortment. Therefore, the question of the status of the 'work' itself is joined by the question of its 'authorship' – to what extent does exploring of the relationship between the curators, the author, and other collaborators self-confirm the impossibility of bridging these strict oppositions? Wouldn't their erosion imply, for the artist, the acceptance of consequences of 'collective authorship', while for the festival it would mean consistent 'anonymity' and therefore less visibility in general?

A tiny detail from the second report of Internet Monitor⁸ takes me several steps backwards. In the aforementioned statement, the curators mentioned the anonymous way of bringing the action into the media, but the link with the reader and his or her misinterpreted report, which secured that the news would spread across the media space in that first wave, was explained only in the second report of Internet Monitor. There we were finally informed that the reader's name was 'Tihomir Simčić'. From the same Google account from which Tihomir Simčić informed the portal about the action on 30 June, four days later the curators sent the official festival statement to the media. That act of faking a virtual identity, as well as doing the action with Rafaela Dražić without previously announcing it in the programme booklet, was a strategy that transferred the conventional festival procedures deep into the field of media art. Let me summarize: 1. they recreated uncensored media

⁶ Ibidem.

⁷ Ibidem.

⁸ Internet Monitor, 4 July 2011: Media manipulations of Croatian artists: 'You've been trolled' at Cibona Tower, <http://www.monitor.hr/vijesti/medijske-manipulacije-hrvatskih-umjetnika-apri-li-li-na-ciboni/172899/>.

content; 2. they created an event by (literally) inscribing that media content into the socio-sphere, with the physical site of Cibona Tower as a place where the virtual and physical levels overlapped; 3. they created the news, which meant returning into the media space and experimenting with the manipulation of the event's representations.

In its original sense, the name 'Tihomir Simčić' symbolizes Dimitrijević's and Trbuljak's ascription of creative potential to casual passers-by, but the whole creativity of that act remained in the domain of Dimitrijević's gesture, since it actually did not communicate with Simčić or enhance the creative sovereignty of the casual passer-by, playing instead with his representation. In the context of UrbanFestival, 'Tihomir Simčić' acquired new connotations. The creative competence ascribed to him as a casual passer-by was no longer merely artistic, but also civic and political. He decided to get actively involved into the media production of news and directed his uncensored critique against the highest political and economic power, representing the oppressed 'people' and speaking in their name,⁹ but although courageous, he was also somewhat naive: he failed to recognize the projections as an act of activism and/or art, understanding them instead as advertising. This semiotic incompetence of Tihomir Simčić may have been merely an epiphenomenal feature of the fake virtual identity of UrbanFestival's curators, but it may have also been a failure that indicated a new problem. If we loosen all his identitary positions (race, sex, gender, class, ethnicity, age), we can consider Tihomir Simčić simply as a representative of the category of contingent passer-by, the sum of all possible heterogeneous positions (which the normative character of public space can sustain). Briefly – 'Tihomir Simčić' is a name for the contingent audience of UrbanFestival. If we see it from that perspective, the curators have used their identitary displacement in order to speak out from the position of their own audience, so that the construction of Simčić's misinterpretation, besides the strategies of media manipulation, might reveal something non-identitary – perhaps doubting the possibility of noiseless communication with the audience?

Earlier that day, before the evening action with Rafaela Dražić, as well as a day later, some 200 casual passers-by stopped at the base of Cibona Tower and Ilica Skyscraper, before a panorama of the city that is normally inaccessible to their phenomenological experience of Zagreb – they were invited to photograph themselves for free in front of a canvas on which the panorama of Zagreb was printed, shot from the top of these very skyscrapers. The plan for this 'participatory performance' by Ana Zubak was not merely a result of her wish to change the spatial perception of the pedestrians, but also to draw

⁹ In the e-mail sent to the media, Tihomir Simčić wrote: '[...] please show to the people where their money is going to!! Publish it for everyone to see!!' Ibidem.

attention to the power structures whose lines of force segregate the urban texture, mirroring the class relations in the old spatial metaphor, according to which the ground level of the city is ‘left over’ to the lower strata of the ‘public’, while the ‘privatized’ skyscraper tops are reserved for nobody less than feudal nobility (in case of Ilica Skyscraper, it is literally so, and in case of Cibona Tower almost). The passers-by received their photographs printed out in the form of postcards made on the spot, in which their figure was inscribed into the otherwise inaccessible panorama. Each of the produced postcards was a souvenir of class inversion on the symbolic level, since having the right to a view is a variant of the right to the city. Thus, the act of inscribing the passers-by into the panorama equalled conquering the peak of power, at least temporarily. But then again – could it be that the action was merely ironical, that it only emphasized the impossibility of true appropriation? Did this symbolic gesture really have the power to mobilize the passers-by or change their perception and open up the democratized public for a sort of instrumentality, a possibility of change resulting from this state of awareness?

According to the author and the curators,¹⁰ almost none of the participants who halted for a moment before the poster in the busy everyday life of the city understood the performance as subversive; instead, they took it as a cute way of reversing the everyday view of the city, a service and attraction for which some were even willing to pay. Was it one of those situations that justified the semiotic incompetence of Tihomir Simčić, or did it make us doubt it? Or was it necessary, in order to achieve the complete participation of the addressed passers-by, to experiment with the communicational models of activating the audience, since on the phenomenological level, from the perspective of Tihomir Simčić, the act of photographing – the inscription into the ‘rear’ panorama of the city – had the effect of momentary passivization and was obviously not strong enough to awaken the panoramic desire or a motivation to actually physically conquer the peak. Quite on the contrary, the simulation – the false evidence of a printed postcard – seemed to substitute quite successfully the impossibility of physical presence on the top of the skyscraper. Activating the audience would have required a somewhat modified format, in which the focus would have shifted from the panoramic ‘photograph’ behind the participant, in an outspokenly communicational context of public space, to the potentials of the social ‘sculpture’ in front of the panoramic canvas. The openness of the postcard format likewise remained incomplete, since besides the visual aspect it would have also required a strategically defined recipient and message, which were, however, missing from the context.

¹⁰ As stated during the discursive part of the festival at Grič Cinema, 6 October 2011.

As long as the postcards remained without a clearly stated recipient, as souvenirs of an unusual ludicrous episode, preserved and attached to the pinboard above the desk or on the fridge, the potential of the action remained unused and Tihomir Simčić remained a pure representation – far from a political subject. However, an organizational move of the curators fused the action of Ana Zubak quite directly, in a structural (rather than merely chronological and thematic) sense with that of Rafaela Dražić. The performance of *The Big Picture* was preceded and enabled by an almost bizarrely daring organizational manoeuvre. Obviously, the panorama of Zagreb had to be physically photographed beforehand, and it had to be done quite literally from Todorić's office. Therefore, Ana Zubak and the members of the same team that would several days later, in an unannounced action aimed at Todorić's tower, project explicit messages that unmasked his character, found themselves at some point in front of his office. The manoeuvre of reaching the forbidding corporate peak through an accidental insider friend (from primary school) at Agrokor, passing through Todorić's mahogany office (while he was away) with perfectly arranged fruit plates to the balcony with the privatized panorama of Zagreb, was a constitutive part of Ana Zubak's action, although it remained unreadable from the postcard as the final artefact. The improvised, or rather invented procedure of climbing and the risk of organizational exposure shifts the view backwards, to the invisible 'dark matter'¹¹ of the background plan of festival performance and is indicative of UrbanFestival's way of functioning, since its usually subversive organization is characterized by the strategic procedure of 'poaching' and bricolage in the De Certeau's sense of the word. On the other hand, Todorić's toleration of his full public exposure in the action unfortunately did not imply his democratic attitude – but rather the proven strategy of ignoring and silence, which resulted from his feeling of his own untouchability.

Two weeks earlier, on 18 June, Tihomir Simčić spoke from the top floor of the building at Račkoga 9. Shortly before noon, irritated by the noise coming from the courtyard between the neighbouring buildings, he went out to his balcony and saw thirty unknown persons, most of whom were lined against the wall and observed a noisy group in the middle, surrounded by instruments and various weird props. Some individuals from the group howled, often in unison, moving inarticulately through space... After briefly hesitating, he addressed them from the top floor, trying to overpower the noise that they were producing: 'Is there anybody normal down there? Whatcha yelling for?' There was no answer and he returned to his apartment,

¹¹ Cf. Gregory Sholette, *Dark Matter, Activist Art and the Counter-Public Sphere*, <http://www.google.hr/search?q=Gregory+Sholette+Dark+Matter+Artforum&ie=utf-8&oe=utf-8&aq=t&rll=org.mozilla:en-US:official&client=firefox-a>.

mumbling angrily. The performative expressivity of the first sound scene in the performance called *Cefas* (titled *Feed Fire with Fire*) was, from the perspective of normality of his balcony, reduced to a source of acoustic disturbance for the residents (with no surplus meaning). By avoiding the conventional determinations of spatial/temporal and festival/programmatic frameworks, and by entering the unexplored space between public and private (by challenging its borders), UrbanFestival was hovering in the state of constant exposure to unpredictable impacts, adhering so tightly to everyday life that it was also exposed (by being unprotected) to the criteria of everyday judgement. With the dissolution of the framework, the glass cover of 'allowed transgression' and the guidelines of semiotic encoding disappeared as well, so that the 'noise' of performance was now merely noise.

The first sound scene of *Cefas* evoked the Ustaša prison that was located at Račkoga 9 during the NDH regime, in the basement below the site where the performance was now taking place. The apparently technical part of organization that preceded it – such as knocking on people's doors in order to acquire a written licence for performing in the courtyard, resulted in – with the opening of doors – opening up the issue of the private right to collective oblivion. The curators negotiated with the individual residents and their collective, and their approval had to be fought for by using arguments that went beyond the logic of everyday pragmatism of cohabitation: for example, how could two residents become convinced that the actualization of NDH's crimes was a sufficiently good reason to transform their parking lots into a performance site? The most frequent point of doubt was, however, determined by the personal feeling for the place of everyday life: did the performance of *Cefas* and the evocation of tortures during the Ustaša regime imply renouncing at the intimate image of the place that one cherished in one's memory? What was the relationship between the construed memory of the basement prison and the idealized memory of episodes from one's childhood, spent in that very courtyard? Were these two levels of memory mutually exclusive or could they overlap as a result of negotiation, thus simply condensing the palimpsest cross-section of space?

Some of the residents felt uneasy at the first mention of the prison: You think I don't know what was going on here? But how am I supposed to sleep at night [with my sleeping room looking at the crime scene]? The feeling of space and identity were in this case directly linked to the censorship of memory, which is why the actualization of the memory heritage of the civic/democratic society was read as abolishing the sovereignty over one's own memory and as intrusion into personal space, since feeling for one's personal territory implied the power of personal privatization of general sites of memory in one's own memory. What is public and what is private? What

determines the borderline between these categories? The openness of ‘public space’ understood discursively, as a site of negotiation, stops before the doors of ‘private apartments’ and the threshold of comfortable civic housing. The discursive surplus of public sphere has been reduced to the category of legal property, with the threshold zone, defined by the ground plan, narrowing the discursive broadness of public space down to the category of personal comfort.

If we descend from the top floor – the level of normalization – to the ground-level context of performative transgression and into the role of the observer, we can view the performative mechanism of constructing the site of memory from close distance: at the moment in which Indoš communicated with the site of Cesarec’s imprisonment in 1941 from the present-day standpoint, referring with physical and verbal gestures to a specific underground location in the transoid, cathartic mode of performance, there was an instantaneous transfer of meaning, which established a connection with the evoked level of memory that was identitary for the audience to the extent in which the effects of performance were making one shudder. It is only paradoxical that this effect was denied precisely to those who may have needed the catharsis of facing the past more than anybody else – the residents of the building. The performance of *Cefas* in their courtyard, the entry and exit of the audience and the performing artists in a space that was actually private, although as a common space belonging to all residents, produced a temporary enclave of public space from which the residents remained excluded, partly by their own decision, and partly by the lack of a participatory model that could have transformed the very process of negotiation around the license into a ground suitable for community art. At a controversial site such as Račkoga 9, reflecting on the model of participation should have been an imperative, the merging point of action and representation. The very initial process of negotiating with the residents may (should) have been somehow included in the concept of performance, and yet it was left to the curators as a part of the technical organization of performance (as a prerequisite for the truly artistic act).

Ten days later, on 28 June, the border between private and public was shifted into an even more obscure zone by removing the door of an apartment on the top floor of Kordunska 15. At the moment when Belgrade artist Dušica Dražić entered the ‘gap’, she started a fourteen-day performance: ‘I will live in an apartment with no entrance door. Everybody will be able to enter the apartment at any time, regardless of whether I am there or not.’ The non-aestheticized photographs that Dušica exhibited online after the performance ended, as its documentation, indicate only a minimum of traces left by someone staying at the apartment: an open chocolate bar, a *burek*

wrapped in paper and left on the table, a pillow lying on the floor where someone was sitting, records on the shelf with their covers removed, backpacks temporarily deposited on the balcony... Traces that, in the negative sense, only hint at the impossibility of representing a performance that was bordering on accident, contingency, ephemerality, multivocality, and the phenomena of sincronicity..., that is, on the conceptually uncensored events of everyday life. How should one reconstruct what happened in the *Gap*, or experience retroactively the chaos of multi-perspective happening?

I see scenes from a unshot docu-fictional omnibus. In the first story, I see a neighbour, a student of architecture living across the apartment which, one morning, is left without its entrance door. Josip, the owner of the apartment, whom she anyway knows only from sight, is not there, although the apartment is full of people. On the first few occasions, Anita only glances through the empty doorframe while passing by, before disappearing from the staircase into the privacy of her own apartment. On the second day, while locking her door, she overhears a conversation from which she infers that it is a performance... Later on the same day, she remembers a text by Aldo Van Eyck that she has recently read... In the third scene, upon coming back from the town, instead of her own apartment, she enters the unfamiliar one, disappearing from the frame... The camera remains at the dead angle, outside in the staircase. Several months later, she writes: *Through the subject of 'threshold', Eyck explains the existence of the space 'in-between', the transition from the inner into the outer. One of the threshold elements would be the entrance door, a thin element dividing the two oppositions. What if the door isn't there? Dušica Dražić has called such newly created space a Gap. Having erased the border, she has created a space that evades the rules, a 'space between two options.'* Precisely such a gap has occurred at Kordunska 15, on the fourth floor. That space, the intimacy of which has been opened up by removing the door, was completely unknown to me for all these years, although only a meter broad corridor was dividing us. After the initial surprise, I soon began leaving my own door open. If we wanted to place the *Gap* into a predefined opposition of inner/outer, we could say that it is 'inner' enough to feel comfortable and protected in it, yet 'outer' enough to include changes that you cannot control.¹²

The impact of Dušica's *Gap* not only affected the neighbouring apartment, but also simultaneously initiated the process of theoretical reflection...

The script of the second story is conceived as a film within a film – Josip, the owner of the apartment, who has left his apartment as it was, without any intervention, spends the time during the performance with a film crew in a

¹² The author of the text in italics is Anita Krmek. From e-mail correspondence.

temporarily rented apartment in the basement of the same building, shooting a film inspired by the situation of a family who lives in the neighbouring basement apartment. In one of the scenes in his film, a young couple is evicted onto a sofa located in the courtyard of the building – scenes of fiction mix with the biographic scenes of the author's temporary eviction from his own apartment... In the third story, the main protagonists are Dušica, curators Ana, Ivana, and Marijana, and a drunken person with severe mental disturbances, who is torturing the visitors all night long, encouraged by a group of his friends. The subject of the story is outspokenly didactic, almost like at school, but not in terms of prohibition; instead, it questions the borders between the ethical and aesthetical levels of responsibility and the difficulty of its positioning on the curators-artist-audience line, as well as a caricature-like illustration of the difficulties posed by the free interpretation of an 'open artwork'. The fourth omnibus story, with its essay-like fragmentation, takes on Dušica's self-reflective perspective in order to document dozens of intimate narrations from the four-day period of sleeplessness, narrations inspired by the subtle opening of the intimacy of private space towards the public sphere, or the successful involvement of public space into the private one, with the unexpected consequence of creating a zone of instant familiarity. That is a series of impressions that, interspersed with reflections on the 1990s, outline in a non-linear manner the political ethnography of a transitional generation in a gap...

I will end this short overview of the almost endless possibilities of reconstruction by asking the question to what extent the variety of scripts is determined by the organizational decisions preceding the performance: the owner of the apartment as the organizers' acquaintance, the number of floors in the building as filtering the broader public, the circulation of common acquaintances, and so on. I am reminded of that moment when the film tape is changed during a cinematic projection and the image briefly slips, which directs the attention of the spectator to the backstage conditions of projection (here: production). Despite the fact that it does not influence the film semantically, this slippage nevertheless changes its phenomenology. The level of change in the content of the projected recording depends on the size of the distance and the duration of the slippage of images. The relationship between the film and this slippage is comparable to that between the initial artistic idea and the change of concepts during the production process, in the variable and unpredictable conditions of public space. However, unlike the film recording, which has a special status as an artefact, the action, urban intervention, and performances planned to be performed in public space do not exist separately; they require the usual organizational activity and depend on the efficiency of the organizers' 'poaching' – organizational acts that reach beyond the framework of procedural organization of a festival,

slippages that come close to the field of media art and activism with their performative elements of faking and the strategies of improvisation and bricolage. Unlike the visual error caused by the slippage during a film projection, this slippages outside of the planned frame during the production are constructive for the work itself, even in the complex conditions of production in public space, by channelling it in the barely visible directions of realization: the artwork is a slippage in the original plan or concretization of its draft. Subversive efficiency is the final instance in most projects made for UrbanFestival, the common goal of both the artists and the organizers, so that subversion becomes the final aim, the common denominator uniting the two separate categories of McKenzie's – cultural and organizational performance.¹³ In other words – the organization of UrbanFestival is just as much a performance as most artworks performed within its framework.

¹³ Cf Jon McKenzie, *Perform or Else: From Discipline to Performance* (London and New York: Routledge, 2001).

PROCJEP: KORDUNSKA 15, V. KAT

Razgovor vodila IVANA HANAČEK

Dušica Dražić se kontinuirano bavi istraživanjima ambivalentnih međuodnosa grada i njegovih stanovnika, propitujući istovremene procese podrške i zaštite; dekonstrukcije i izolacije na relaciji grad-građani. U njezinim radovima moguće je detektirati neumorna traganja za urbanim prostorima bez reda, prostorima nepravilnosti, razlika, fleksibilnosti i intuicije. Na UrbanFestivalu 11 Dražić je istraživala potencijale stambene zgrade kao socijalnog prostora u specifičnim uvjetima tijekom dvotjednog, permanentnog performansa Procjep. Naime, umjetnica je četrnaest dana živjela u privatnom stanu u centru Zagreba bez ulaznih vrata. Gestom skidanja ulaznih vrata sa stana u kojem živi umjetnica je stvorila vrlo osjetljivi, ranjivi prostor u kojem je povjerenje nadvladalo strah.

Tijekom izvođenja performansa stan bez ulaznih vrata u Kordunskoj 15 postao je bibrilan, ni privatni ni javni prostor. Iako siva zona Procjepa neizbjegno evo-cira procese nacionalizacije, odnosno privatizacije javnog dobra, tebi su u ovom radu bili daleko važniji pojmovi 'zajedništvo', 'solidarnost', 'povjerenje', 'suživot'??

Dok sam donosila odluku o realizaciji performansa *Procjep*, poverenje jeste bio ključni pojam oko koga sam koncipirala rad, ali i osnovna motivacija. Takođe je tokom mog boravka u Kordunskoj poverenje postalo osnova za građenje suživota, zajedništva, solidarnosti... Uklanjanje ulaznih vrata jeste bio lični gest, na koji se čekala povratna reakcija. Nepostojanje ulaznih vrata označavao je ukidanje (ili ignorisanje) zadatih normi življenja.

Stan kao privatni prostor nam je poznati model (životne) sredine u kome su uloge domaćina i gosta jasno definisane, kao i hijerarhijski odnosi. Svojevoljno uklonivši ulazna vrata, stvorena je kontra-sredina ili mogućnost da se testira paralelni model društva u mikro-sredini.

Kroz Procjep je tijekom dvaju tjedana prošlo minimalno 300 ljudi, a navraćali su u najrazličitijim dobima dana i noći. Čini mi se da je uspostava vrlo intenzivnog i intimnog dijaloga između tebe i tvojih gostiju, susjeda i privremenih sustanara najdragocijeniji dio performansa. Koliko su strategije direktnog dijaloga

i principi socijalne skulpture važni za koncepciju rada? Koliko Procjep duguje Beuysu i duguje li mu uopće?

Procjep nije ‘sredstvo’ za dokazivanje već formiranog mišljenja ili ideje niti sam ga koristila za postizanje već zadatog cilja i čini mi se da je to osnovna i veoma bitna razlika u odnosu na Beuysov metod rada.

U *Procjep* sam se upustila bez strategije, tj. plana. Nisam preuzela kontrolu nad tokom rada. U pitanju je bio otvoreni ‘eksperiment’ sa neočekivanim ishodima. Slažem se u potpunosti sa tobom da su ti veoma intimni razgovori bili dragoceni deo *Procjepa*. Ljudi i njihove intimne priče su se konstantno prepelitale u tom malom prostoru. *Procjep* je postao specifična vrsta kratkotrajnog, potrebnog eskapizma za sve nas koji smo boravili u njemu – realno mesto je skinulo vrata mogućoj, ali kratkotrajnoj utopiji.

Jedne kasne noći došla su dva posetioca i posle desetak minuta započela raspravu o M. Foucaultu i heterotopijama. Devojka se vratila još jednom u *Procjep*, pred kraj mog boravka u Kordunskoj.

Zanimljivo mi je kako si tijekom samog koncipiranja performansa nastojala izbjegići političke konotacije turbulentnih i traumatičnih devedesetih, a koje su se već podostala eksplorativale i izlizale unutar regionalnog polja suvremene umjetnosti. Ipak, devedesete su, kako sama kažeš, ‘neplanirano’ isplivali iz Procjepa i sam je performans dobio jedan doista nabijen politički predznak. Nije moguće ignorirati da su u ovom gradu ljudi ‘zbog krivog imena i prezimena’ bili izbacivani iz stanova tijekom 90-ih, kako je to već bio spomenuo Bojan Munjin u svom ogledu na tvoj performans. Možeš li malo razjasniti svoj pokušaj eskapizma od konteksta 90-ih?

Period od početka 90-ih do danas čini dve trećine mog života, to je period u kome sam se formirala i kao čovek, ali i kao umetnik. Samim tim te godine jesu neraskidivi deo mene od koga nikada ne bežim (niti mogu).

Sa druge strane jesam preosetljiva na perverznu eksploraciju 90-ih u savremenoj umetnosti regiona, koja često ide pod ruku sa, za mene, nepodnošljivom arogancijom pojedinaca čiji rad se zasniva na prikrivenoj eksploraciji tog vremena i direktnih učesnika, a pod izgovorom (impotentnog) aktivizma. Mislim da su tome doprinele i mnogobrojne izložbe stranih kustosa krajem XX. i početkom XXI. veka, a koje su se bavile Balkanom i/ili Istočnim blokom.

Takođe me plavi paralisanost prošlošću i već vidljivi morbidno-nostalgičan prizvuk kada se izgovori ‘devedesete’ (npr. nedavno održani koncert u Beogradu pod nazivom ‘Velim 90-te’).

Mislim da je veoma tanka linija između eksploatacije/manipulacije gde drugi rade u korist jednog i zajedničkog delovanja. Preokret iz jednog modela u drugi često je neosetan.

Neposredno pre dogovorenog početka *Procepa*, Ratko Mladić je uhapšen i otkriveni su snimci ubistva porodice Zec u Zagrebu. Ova aktuelna dešavanja, kako u Srbiji tako i u Hrvatskoj, su dovela do toga da devedesete snažno isplivaju na površinu i u kontekstu samog performansa. Takode, posetioci *Procepa* su pričali o konfliktima i posledicama devedesetih.

Čini mi se da nije baš zanemarivo da si ti, umjetnica iz Beograda, u Zagrebu skinula ulazna vrata stana u kojem si živjela i pozvala ljudе k sebi.

Razmišljajući na tom tragu, tvoj performans možemo čitati kao jednu vrlo hrapku i snažnu gestu... Jesi li osjećala strah, ali strah u pozitivnom smislu, strah koji označava kontakt sa stvarnošću, stanje budnosti, svijesti? Ne mislim na strah koji dovodi do netolerancije, do etničkog sukoba i urbanog nasilja, nego na specifičan strah koji rađa dijalog.

Procep ne treba gledati kao borbu i nadvladavanje straha. Ni jednog trenutka se nije radilo o istrajanju i ličnoj borbi. Strah jeste postojao, ali to je strah od nepoznatog i neočekivanog i mislim da je bio obostran. Mnogi posetioci su mi rekli da su se i oni osećali nelagodno dok su se peli uz stepenice, jer nisu znali šta da očekuju. Krenula sam u *Procep* verujući od početka da se ništa zlosutno neće desiti. Ja zaista iskreno verujem da poverenje rađa poverenje i da je ono osnova svakog dijaloga.

Dok si živjela i studirala u Weimaru, bila si izvodila performans koji ima dodirne točke s 'Procjepom'; naime živjela si i spavala u javnom prostoru grada tragajući za specifičnim urbanim skloništima i utočištima. Igrom slučaja jednu si noć provela u napuštenoj kući za koju se ubrzo ustanovalo da je riječ o okupljalištu neonacista. Što je strah za tebe značio u tom kontekstu?

U pitanju je performans *Surrealism of Simplicity* (Nadrealnost jednostavnosti) realizovan 2006. godine. Ovaj rad jeste u liniji *Procepa* i može se posmatrati kao korak ka njemu. Zanimljivo je što su polazišta suprotna – u Weimaru sam tragala za javnim prostorima koja bi mi dala sigurnost i u njima bih se krila. Svaku noć sam menjala lokaciju i samim tim smanjivala mogućnost da se srećem sa istim ljudima. Razgovori sa prolaznicima su bili retki, jedino mesto na koje sam se svakog jutra vraćala jeste javni WC na železničkoj stanici. Te noći koju spominješ, sam bila u sred realne opasnosti. Dovela sam sebe u opasnost zbog neznanja, nepažnje i lošeg izbora, a strah je bio simptom.

U Procep, s druge strane, odričem se ‘skloništa’, otkrivam lokaciju na kojoj sam i otvaram je za najširu javnost.

Josip Visković, kolega koji nam je za potrebe izvođenja performansa iznajmio svoj stan u Kordunskoj, nije želio skloniti na ‘sigurnije’ mjesto svoje stvari, pa si na neki način uz sebe (ne samo u fizičkom smislu) izložila i njega, odnosno njegovu intimu. Pisma, razglednice, knjige, filmovi, vinili – sve je to bilo dostupno svima koji su došli u Procjep... Kako se razvijao tvoj odnos s njim i zašto si tјedan dana ranije prekinula izvođenje Procjepa?

Muslim da Procep mnogo duguje auri stana i objektima koje je Visković ostavio. Kako se moj boravak u stanu produžavao, tako je uzajamno prečutno poštovanje raslo. Između nas se stvorio specifičan odnos, neka vrsta simbioze. Muslim da Visković nije pretpostavio u kojoj meri će njegove stvari, pa samim tim i on biti izložen pogledima drugih. Iako je on sam pristao na saradnju, ja sam se osećala veliku odgovornost prema njemu, pa i brigu. Prvobitno je rad trebalo da bude podeljen u dve faze, u prvoj bih ja boravila u stanu, a u drugoj bi stan bio u potpunosti prepušten drugima... Međutim, tokom prve faze shvatila sam da sam prisustvom donekle ipak štitila njegovu privatnost, da sam uspevala da vodim računa i pazim prostor, da sam davala nešto zauzvrat. Znala sam da u trenutku kada odem sve postaje izloženo, ogoljeno, nezaštićeno i da ja postajem uzrok nečije ranjivosti. Na dan kada sam odlazila, odlučila sam da vratim vrata i da zatvorim stan, u suprotnom odgovornost bi bila prevelika.

Zanima me tvoj odnos sa susjedima u zgradama u Kordunskoj 15. Zanimljiv si odnos uspostavlja sa susjedom koja je živjela/živi kat ispod tebe, ali i sa susjedom sa svog kata koja je u nekim periodima također širom otvorila svoja ulazna vrata pa se tako Procjep proširio preko čitavog kata...

Njih dve su mogle na svakodnevnom nivou da prate kretanja vezana za stan. Imale su najdirektniji uvid. Komšinica koja živi na spratu ispod Viskovićevog stana se na nemetljiv način brinula o meni. Ona je zadržala poziciju posmatrača, ali sam sigurna da bi bila tu ukoliko bi mi zatrebala pomoći. Devojka koja je živela preko puta Procepa se druge noći pridružila širom otvorivši i vrata svog stana. A zatim smo nastavile da se posećujemo svakog dana.

Neki su ljudi u Kordunsku 15 došli jednom, neki su, kako smo poslije doznali, došli samo do četvrtog kata i nisu se usuđili ući u Procjep, neki su ti donosili branu, neki su bili nešto pospremali po stanu, a jedna se grupa ljudi, meni vrlo interesantna, neprestano vraćala u Procjep. Možeš li reći koja ti je od tih grupa bila zanimljiva i jesli s nekim razvila specifičan odnos?

Prvu noć je došlo njih četvoro. Probudila sam se jer sam osetila da me neko gleda (ipak sam imala lakši san nego obično). Pozvala sam ih da uđu. Pričali su tiho, kao da nisu želeli da probude komšiluk. U jednom trenutku On je izvadio gitaru i počeo da svira od Idola *Poslednji dani*, svi su pevali. Zatim su otišli iz stana. Ostavili su mi burek i hleb.

Sledećeg dana su došla dva Švajcarca. Tražili su smeštaj preko couchsurfing.org i neko ih je uputio na Kordunsku. Ostali su tri noći...

Posle akcije Rafaele Dražić na Ciboninom neboderu vratili smo se u Kordunsku. U stanu smo zatekli svima nepoznatu mlađu ekipu. Sedeli su i slušali ploče. U međuvremenu su sredili policu sa pločama koja je do tada bila u neopisivom kršu...

Ljudi koji su se vraćali su mi postali veoma dragi i nedostaju mi... Radujem se da ih vidim ponovo kada budem u Zagrebu. I vi pripadate toj grupi ljudi, u jednom trenutku ste prestale da budete kustosi/organizatori i počele ste da živate sa tim prostorom i sa ljudima koji su dolazili redovno.

Mnogi su mi poveravali intimne životne priče, ali to će zadržati u sebi...

Već smo spomenuli da je Procjep bio hibridan prostor. Po kojem principu su se uspostavlja pravila ponašanja i je li uopće bilo potrebe za uvodenjem 'neke vrste reda' ili je Procjep bio prostor nepravilnosti, izvan uobičajenih zakona?

Mislim da je u prirodi čoveka, pa i prirode da se uspostavljaju pravila, ali u ovom slučaju ona su proistekla iz neposrednog okruženja, prirode mesta i ljudi koji su boravili u prostoru. Zanimljivo je da su se uglavnom svi brinuli o prostoru, da su ga dovodili u red, da su kuvali jedni za druge...

Mislim da *Procjep* jeste izvan uobičajenog, ali da nije izvan prirodnog.

THE GAP: 15 KORDUNSKA STREET, 5TH FLOOR

Interviewed by IVANA HANAČEK

Dušica Dražić has been continuously researching the ambivalent relationship between the city and its residents, questioning the parallel processes of support and protection, deconstruction and isolation, on the city-citizens relation. In her work, it is possible to detect relentless search for urban spaces without any order, spaces of irregularities, differences, flexibility, and intuition. For the UrbanFestival 11, in her continuous two-week performance called 'Gap', Dražić explored the potentials of a housing block as social space. The artist lived for fourteen days in a private apartment in the city centre without the entrance door. With the gesture of taking off the apartment door, she created a hypersensitive, vulnerable space in which trust would eventually overcome fear.

During the performance, the doorless apartment at Kordunska 15 became a hybrid space, no longer private and not yet public. Even though the grey zone of the Gap inevitably evoked the processes of nationalization, or privatization of public goods, you seem to have preferred the notions of 'community', 'solidarity', 'trust', and 'cohabitation'?

While I was making the decision about this performance, trust was indeed the crucial notion around which I constructed my work, as well as its principal motivation. During my stay at Kordunska, trust became the basis for building up cohabitation, community, solidarity... My removal of the entrance door was a personal gesture, which awaited feedback. The lack of entrance door meant the abolition (or ignoring) of the established living norms.

Apartment as a private space is a well known model of (living) environment, in which the roles of the host and the guest are precisely defined, and so are the hierarchical relations. By willingly removing the entrance door, I created a counter-environment, an opportunity for testing a parallel model of the society in a micro-setting.

At least 300 people passed through the Gap during those two weeks, and they would stop by at various times, day and night. Establishing a very intense and intimate dialogue between you and your guests, the neighbours, and the temporary flatmates seems to have been the most precious part of the performance. To what extent are the strategies of direct dialogue and the principles of social sculpture important for the concept of your work? How much does the Gap owe to Beuys and does it owe him anything at all?

The *Gap* wasn't a 'tool' for proving some preformatted opinion or idea, and I didn't use it to achieve any predetermined goal. I think that it's a basic and very crucial difference with regard to Beuys' working model.

I ventured into the *Gap* with no strategy or plan. I didn't take control over its progress. It was an open 'experiment' with unexpected results. I completely agree with you that these very intimate conversations were a precious part of the *Gap*. People and their intimate stories were constantly mingling in that small space. The *Gap* became a specific form of short-term, yet necessary escapism for all of us who spent some time in it – the real place removed the door a possible, but short-lived utopia.

Once late at night two visitors came and ten minutes later they started a discussion on Foucault and heterotopias. (The girl came once more to the *Gap*, shortly before I left Kordunska.)

I find it interesting that during the time of conceiving the performance you tried to avoid all political connotations regarding the turbulent and traumatic 1990s, which have been exploited to the point of being worn out within the regional field of contemporary art. And yet, the 1990s emerged – 'unplanned', as you said – from the Gap and the performance acquired a rather charged political connotation. It is impossible to ignore that in this city people were thrown out of their apartments during the 1990s because of 'having a wrong name and family name', as Bojan Munjin wrote in his review of your performance. Could you say a bit more on your attempt at escaping the context of the 1990s?

The period from the early 1990s until today encompasses two thirds of my life, that is the period in which I was shaped both as a human being and as an artist, and that very fact makes them an inseparable part of me, which I never escape from (and cannot escape).

On the other hand, I am indeed sensitive when it comes to the perverse exploitation of the 1990s in the contemporary art of the region, which often goes hand in hand with the unbearable arrogance of those individuals whose

work is based on the hidden exploitation of those times and their immediate participants, under the pretext of (impotent) activism. I think that this phenomenon was enhanced by the numerous exhibitions in the late 20th and early 21st century, which dealt with the Balkans and/or the Eastern Bloc.

I am also afraid of being paralysed by the past and the already evident morbid and nostalgic tone when someone utters the word '90s' (such as the recent concert called 'I love the 90s', which took place in Belgrade).

I think that a very fine line separates exploitation and manipulation where people work towards one common activity. The turn from one model into the other is often imperceptible.

Shortly before the agreed beginning of the *Gap*, general Mladić was arrested and the visual materials showing the murder of the Zec family in Zagreb came to light. These current events, both in Serbia and in Croatia, brought the 90s back to the surface very powerfully, which was also manifest in the context of this performance. The visitors of the *Gap* were also telling of the conflicts and consequences of the 90s.

One certainly can't ignore the fact that you, as an artist from Belgrade, removed the door of a Zagreb apartment where you lived and invited people to visit you.

Following this line of thought, we may read your performance as a very daring and powerful gesture... Did you sense fear, fear in the positive sense, fear that marks the contact with the reality, a state of wakefulness and awareness? I am not talking about the sort of fear that leads to intolerance, ethical conflict, and urban violence, but a specific type of fear that results in dialogue.

The *Gap* should not be viewed as struggle in order to overcome fear. It was never a question of endurance or personal effort. There was fear, but it was fear from something unknown and unexpected, and I think it was there on both sides. Many visitors told me that they felt uneasy while climbing the stairs, since they didn't know what to expect. I ventured into the *Gap* believing from the outset that nothing bad was going to happen. I truly believe that trust engenders trust and that it is the basis of all dialogue.

While you were living and studying in Weimar, you made a one-week performance that has some common points with the Gap; you lived and slept in public spaces in the city, looking for specific urban shelters and refuges. Quite accidentally you spent a night at an abandoned house which turned out to be a meeting point for the neo-Nazis. What did fear mean for you in that context?

It was the performance called *Surrealism of Simplicity*, which took place in 2006. That work was on the same line with the *Gap* and it can be viewed as a step towards it. It is interesting that the starting points were exactly the opposite – in Weimar, I was looking for public places that would offer me security, I was hiding in them. Each night I would choose a different location, thus reducing the possibility of meeting the same people again. Dialogues with passers-by were rare, the only place I visited every morning was the public toilet at the railway station. The night that you have mentioned was truly dangerous. I brought myself into a dangerous situation because of ignorance, carelessness, and bad choice, and fear was a symptom of that.

In the *Gap*, however, I completely rejected all ‘shelter’, I revealed my location and opened it up for the broadest public.

Josip Visković, a colleague who lent his apartment to us for the needs of this performance, refused to transfer his belongings to a ‘safer’ place, so that you also exposed him in a way (and not just in a physical sense), that is, his intimacy. Letters, postcards, books, films, records – all that was accessible to anyone who visited the Gap... How did your relationship evolve and why did you end the performance one week earlier than originally planned?

I think that the *Gap* owed a lot to the aura of the apartment and the objects that Visković left there. As my time there was passing, our mutual respect constantly grew. A specific relationship developed between us, a sort of symbiosis. I think that Visković could not imagine to what extent his things, and therefore himself, would be exposed to the gazes of other people. Even though he had volunteered into this collaboration, I felt great responsibility towards him, even concern. At first, the project was to be divided into two phases: during the first one, I would stay at the apartment, while during the second one the apartment would be completely left at the disposal of other people... However, during the first phase I realized that, after all, my presence was protecting his privacy to some extent, I managed to take care of it and guard it, I was giving something in return. I knew that at the moment I left the apartment, everything would become exposed, bared, and unprotected, and I would be the cause of someone’s vulnerability. On the day when I was leaving, I decided to return the door into place and close the apartment, otherwise the responsibility would have become too big.

Could you say something on your relationship with the neighbours at Kordunska 15? You established an interesting relationship with the neighbour who lived one floor below you, and also with a neighbour from your own floor, who occasionally also opened her door ajar, so that the Gap managed to spread over the entire floor...

The two of them could follow what was going on at the apartment on the level of everyday life. They had the most direct insight. The neighbour living on the floor below Visković's apartment took care of me in an unobtrusive manner. She kept the position of the observer, but I was sure she would be there for me if I needed any help. The girl who lived opposite the *Gap* joined me on the second night by opening ajar the door of her apartment. And then we went on visiting each other every day.

Some people came to Kordunska 15 only once, while others, as we were informed later on, came only to the fourth floor and did not dare enter the Gap; some were bringing food, others did some cleaning, and one group of people, which I find very interesting, kept coming to the Gap. Could you tell me which of these groups you find the most interesting and did you develop any special relationship with any of those people?

On the first night, there were four of them. I woke up because I felt that someone was watching me (I did sleep somewhat more lightly than usual). I invited them to come in. They talked quietly, as if not wanting to wake up the neighbours. At one point, He took out his guitar and started playing *The Last Days* by Idoli, everyone was singing. Then they left the apartment. They left some 'burek' and bread.

On the other day, two Swiss guys came in. They had been looking for accommodation through couchsurfing.org and someone sent them to Kordunska. They stayed for three nights...

After the action by Rafaela Dražić at Cibona Tower, we came back to Kordunska. In the apartment, we found a group of young people whom nobody knew. They were sitting there listening to the records. In the meantime, they put some order among the records, which had been an indescribable mess...

People who kept coming back became very dear to me and I miss them... I am looking forward to seeing them when I come to Zagreb again. You also belong to this group of people, since for me at some point you ceased to be merely curators or organizers, you began to live with that space and with those people who were visiting regularly.

Many of them told me their life stories, but I will keep those to myself...

We have already mentioned that the Gap was a hybrid space. According to what principle did you establish rules of behaviour and was there any need at all of introducing a 'sort of order' or was the Gap a space of irregularity, beyond all common rules?

I think that it is man's nature, and even nature's nature, to establish rules, but in this case they simply emerged from the immediate environment, from the nature of the place and the people who spent time there. It is interesting that almost everybody cared for the place: they tidied up, cooked for each other...

I think that the *Gap* was indeed beyond the usual, but it was not beyond the natural.

PROGRESIVNA PROPAGANDA

Razgovor vodila MARIJANA RIMANIĆ

Današnja pozicija suvremenih umjetnika daleko je od romantičarske ideje slobodnog umjetnika, inspiriranog genija koji stvara čistu ljepotu. Kao akteri institucije umjetnosti, jedne od društvenih institucija, umjetnici nisu neutralni promatrači stvarnosti niti su njihove akcije lišene ideološkog podteksta. Mladen Stilinović još je 1984. godine utvrdio kako Umjetnost uvijek ima posljedice te tako postavio zadatak umjetnicima, posebno socijalno i politički angažiranim, da neprestano razmišljaju o posljedicama svog umjetničkog djelovanja. Nizozemski umjetnik Jonas Staal koji je na UrbanFestivalu 11 izveo socijalni eksperiment Kraj povijesti, svoj je rad koncipirao istražujući posljedice izvedbe po pravilima umjetnosti u opreci s izvedbom izvan institucionalnog prostora, u izmještenom kontekstu – javnom prostoru, odnosno, javnoj sferi kao prostoru konflikta i rasprave. Postavivši realistične znakove zabrane fotografiranja u pješačkoj zoni centra Zagreba bez najave i dodatnih eksplikacija, stvorio je polje eksperimenta za ispitivanje građanske osviještenosti.

Društveni eksperiment Kraj povijesti nastojao je suočiti Zagreb sa svojom vlastitom budućnosti. Ova 'šok-terapija' nastojala je održati aktivnim gnjev građana potreban za nastavak borbe za demokратične prostore, za smislenu javnu sferu.

Osim brojnih ambivalentnosti s kojima javni prostor svakodnevno operira i brojnih konfliktnih interesa koji se u njemu bore za što povoljniju poziciju, Staalov je rad podcrtao vezu politike i umjetnosti kao važnu determinantu suvremene kulturne produkcije.

Krenimo od tvog općenitog očitovanja kao umjetnika. Tvrdis kako svojom umjetničkom praksom interpretiraš demokraciju s Beuysova gledišta – kao Gesamtkunstwerk koji zahtijeva koautorstvo umjetnosti i politike. Možeš li objasniti kako primjenjuješ takvo stajalište u praksi u svojim umjetničkim djelima?

Mislim da bit Beuysove ideje kada spominje Gesamtkunstwerk, odnosno kako je svaki čovjek umjetnik, nije toliko u tome da je svaka osoba likovni umjetnik, nego da društvo postoji zahvaljujući kreativnom potencijalu

mnoštva ljudskih bića i da je ta društvena mreža, prema njegovim tvrdnjama, umjetničko djelo. U tom smislu vidim demokraciju kao konstrukt koji može omogućiti tom kreativnom potencijalu da uđe u javnu sferu i da, nakon što dođe do odnosa dviju osoba, konstruira veće umjetničko djelo – društvo kao umjetničko djelo. Na svoj rad gledam kao na pokušaj stvaranja javnih platformi, ali i kao način da potaknem ljude da se bave drugima, da javnu sferu smatraju svojom vlastitom. U tome nastojim slijediti onu Beuysoviju izjavu koja kaže da je politička – demokratska – zadaća umjetnika osloboditi kreativni potencijal svakog ljudskog bića koje dolazi u odnos s drugim, i ta potraga za različitim odnosima, to je kreativno društveno tkivo koje možemo nazvati društvom; Beuysovim riječima, to je Gesamtkunstwerk, sveukupnost umjetničkog djela.

U većini svojih radova baviš se temama politike, demokracije, aktualne političke situacije i odnosima moći. Koristiš umjetnost kao oruđe za stvaranje politike, ne samo kao način da se uključiš u politička pitanja, nego kao glas koji je već sam po sebi politički. Tvrđiš da suvremena umjetnost lako može poslužiti (ili već služi) političkoj propagandi. Iako se umjetnost čini autonomnim poljem, ona često pada u zamku služenja ideologiji koju nazivaš Demokratizmom. Kako definiraš razliku između tog Demokratizma i Demokracije te kako vidiš ulogu umjetnosti u političkoj sferi?

Kada sam bio u Japanu s piscem Vincentom W.J. van Gervenom Oejem, istraživali smo način na koji se ondje reinterpretira demokratsko uređenje Japana, koje su postavili Amerikanci. Otkrili smo da u japanskom jeziku ne postoji riječ za demokraciju; ona postoji samo kao *-izam*. Kroz taj jezični pomak odjednom vidite taj konstrukt demokracije ne kao neku vrstu sveobuhvatne strukture koja sadrži sve te različite vrste ideologija, nego kao jednu od mnogih ideologija. Umjesto da bude konstrukt koji omogućava postojanje neke socijalističke stranke, liberalne stranke, stranke ekstremne ljevice i tome slično, ona gotovo da postaje tek *jedna od stranaka*. Tu sam lekciju preuzeo iz japanskog kao način da razlikujem Demokraciju u Beuysovom smislu od Demokratizma u veoma represivnom autoritarnom smislu. Demokratizam je sustav koji koristi pojmove slobodnog govora i referendumu kako bi stvorio dojam da su ljudi ti koji upravljaju, ali ustvari su ljudi koji upravljaju još uvijek oni najbogatiji ili najobrazovaniji, i samo se kroz aristokratski oblik organizacije može uopće doći na vlast ili imati veze s njom. Morate pristati na postojeći poredak želite li ikada doći na vlast, tako da nikada niste doista na vlasti; uvijek potvrđujete postojeći poredak. Beuysova je demokracija pokus i istraživanje toga što bi mogla biti izravna demokracija ili demokracija kao Gesamtkunstwerk u smislu egalitarističkog društva: u smislu da u ovom društvu biti umjetnik ili političar nije privilegija, svi su ljudi i umjetnici i političari.

Vjeruješ li da je moguće postići da takav sustav doista funkcionira?

Nisam ustvari siguran da je pravo pitanje ‘je li to moguće?’ To je jedina stvar za koju bih se želio boriti. Nije važno postoji li ono u što vjerujete ovdje i sada – ako sva tvoja djela naposljetku imaju veze sa specifičnom vrstom političkog poretka, onda taj politički poredak postoji zato što se sva tvoja djela temelje na njemu.

*NEMA UMJETNOSTI IZVAN IDEOLOGIJE,
NI UMJETNIKA IZVAN POLITIČKOGA*

Tvoj rad Protiv ironije sugerira kako bi suvremena umjetnost trebala izbjegavati ‘kritiku bez posljedica’. Možeš li podrobnije objasniti kakvu to vrstu ironije kritiziraš?

Rad *Protiv ironije* napisao sam zajedno sa Vincentom W. J. van Gervenom Oeijem i bio je to odgovor na mnoga umjetnička djela oko nas, koja snažno daju do znanja kako govore o politici ili su u nju uključena, ali na taj način da ne čine ništa više do oponašanja ili prisvajanja slika koje asociramo uz politička pitanja. Kada ispitujete ljude koji se bave takvim pitanjima, oni uvijek zauzmu ironičnu distancu od onoga što rade. Mislim da je to veoma svojstveno umjetnosti, čak i umjetnosti koja ima izraženiji politički program; većina svijeta umjetnosti ne vjeruje doista kako umjetnost ima stvarni utjecaj na svijet pa misle da je već dovoljno to da naprsto odražava stvari koje se događaju u svijetu. Vincent i ja smo pokušali progurati ideju da umjetnost *doista* izravno utječe na svijet, da je ona kamen temeljac društva i da neideološka umjetnost ne postoji.

Također je veoma tipično za većinu društveno kritičke umjetnosti da vam umjetnici, kada ih pitate za njihovu političku poziciju, često kažu kako se ne radi o tome – nego o ambivalentnosti određene situacije, o tome da se pokažu različiti slojevi ili kompleksnost, ali nikada o izravnom bavljenju samim društvenim pitanjima. Veći dio rada *Protiv ironije* bio je način da natjeramo sami sebe da istražimo vlastita politička gledišta, da se zapitamo što omogućuje našu umjetnost. U Nizozemskoj posljednjih 50 ili 60 godina država podupire i djelomično omogućuje svijet umjetnosti, što znači da država ima strategiju koja se prevodi u umjetnikov opis posla. Čak i kada kaže ‘dajemo vam novac kako biste mogli biti slobodni umjetnik’, država ulaže u slobodu tog umjetnika i stoga je smatra ulaganjem u propagandu.

Ideja da umjetnost može postojati kao izolirana praksa na neki je način ultimativna propagandna poruka. Ona je rezultat veoma rafinirane političke

strategije za vrijeme i nakon Drugog svjetskog rata, koja prikazuje umjetnika kao krajnji rezultat demokracije koja dobro funkcioniра. To je tako dobro uspjelo da su čak i umjetnici povjerovali u slobodu koju im je osigurala politika. A sada, kada smo suočeni sa strahovitim smanjenjem proračuna koje provodi ekstremna desnica, vidi se da doista dolazi do promjene u toj svijesti. Odjednom ćete shvatiti kako nema slobode bez ideologije i nema umjetnika izvan sfere političkoga.

Za 11. izdanje UrbanFestivala predložio si projekt Kraj povijesti, nadahnut tvorjim lokalnim kontekstom i situacijom u komercijalnoj zoni u središtu Rotterdama, gdje je već na snazi zabrana fotografiranja. Provedena je bez ikakvog prosvjeda. Pokušao si to iskustvo ubrizgati u središte Zagreba, budući da vjeruješ kako će se Zagreb suočiti s istom takvom politikom za pet ili deset godina. Želio si suočiti Zagreb s njegovom budućnosti. Je li to prvi put da si koristio tu metodu?

Neko vrijeme već pokušavam redefinirati ideju o umjetničkom djelu kao društvenom eksperimentu više nego nekakvom predmetu-proizvodu. U društvenom eksperimentu publika postaje građom za umjetnički rad. Konstrukt društvenog eksperimenta također vam omogućava da manipulirate publikom, da je iskoristite kako biste istražili određene društvene pojave na gotovo znanstven način. Taj rad nema nikakve veze s osobnim izražajem ili intervencijom; radi se naprosto o rekontekstualiziranju situacije iz Rotterdam-a u Zagrebu s hipotezom da se Zagreb polako razvija prema situaciji koja postoji u Rotterdamu. To dovodi u pitanje moju ulogu umjetnika i redefinira ulogu publike, jer oni su istovremeno građa i publika, oni su ti koji dokazuju je li vaša teza ispravna ili pogrešna, daju joj supstancu. Tijekom tog procesa mi nismo jednaki, jer ja poznajem shemu u koju ih smještам i pitanja koja postavljam, dok oni o tome nemaju pojma. Tek kasnije, kada shvate o čemu se radi u projektu, postajemo jednaki.

Misliš li da je problematično manipulirati publikom na taj način?

Često se iznenadim kada vidim da je umjetnost još uvijek sposobna manifestirati se kao jedino mjesto na svijetu gdje nekako ne manipuliraju vama. Na svijetu ne postoji ništa što ne želi još nešto od vas, a ja ne vjerujem da umjetnost postoji kao nekakav otok, koji na neki način poštije suverenog i demokratskog pojedinca na način koji ne postoji nigdje drugdje. U određenom trenutku morate biti spremni preuzeti ideje poput manipulacije u umjetničkom diskursu kako biste svoju analizu odveli korak dalje. Ja to zovem progresivnom propagandom: to je forma propagande koja teži tome da bude svjesna kontinuirane ideološke borbe koja nas okružuje, ali i činjenice da je umjetnost također dio toga. To je forma propagande koja na neki način nastoji subvertirati samu sebe.

Tijekom društvenog eksperimenta projekt Kraj povijesti završio je kao veoma vidljiv, fluktuirajući u prostoru medija. Tu stvari postaju osobito zanimljive: mediji su reagirali veoma brzo, i bili su uzrujani i željni doznati što se događa... Nakon tih reakcija shvatili smo da su se rasprave usredotočile na političare i 'slavne osobe', koji koriste taj prostor koji je bio pod zabranom fotografiranja za samopromociju, kako bi ih se fotografiralo i kako bi se pojavili u medijima koji su usmjereni na spektakl. Stoga je došlo do snažne reakcije fotografa, budući da im je posao bio ugrožen. Možda je najbizarnija reakcija bila ona uzrujane skupine turista, koji su se pozalili Turističkoj zajednici grada zato što ne smiju fotografirati. Upravo je ta situacija nagnala gradske vlasti da se umiješaju i zamijene znakove. Da sažmem – kada se uzmu u obzir samo reakcije, mogli bi zaključiti kako su građani Zagreba, osjetljivi na javni prostor i svjesni svojih prava, ali na reakciju ih je potaknulo upravo suprotno od onoga čemu smo se nadali...

To što se projekt prebacio u medijsku sferu bilo je dobro, ali nije bilo dobro što je tako brzo razotkriven kao umjetnički performans. Bila je to slabost projekta. Ali barem je pola dana pitanje o čemu se radi i tko je to učinio ostalo otvoreno. Moj je dojam bio taj da se, osim svih tih reakcija do kojih je došlo i koje opisuješ, dio njih također sastojao u pozivanju na građanska prava.

JAVNA SFERA KAO PROSTOR DISLOKACIJE CENTARA MOĆI

Meni je značenje tog rada posve ambivalentno: u jednu ruku, on govori o poticanju i održavanju na životu gnjeva i otpora prema nestanku javnog prostora i javne sfere općenito. Prihvatile li da prostor vlade i parlamenta nije vaš, da središte grada i trgovine nisu vaši, taj prostor postaje sve manji i manji, i u jednom trenutku više nemate zašto biti ljuti. Kada dođe do toga, borba je ustvari gotova. Ali ja vjerujem kako šok-doktrina može opet probuditi taj gnjev. U drugu ruku, također vidim progresivnu strategiju u pozadini zabrane fotografiranja. Ako na to ne gledate kao na nešto što je nametnula vlast, nego kao na inicijativu građana – određena vrsta logike povratka ulice ljudima mogla bi također rezultirati donošenjem zabrane umjesto njezinim ukidanjem, jer onda bi za sve glumce i ljude koje si spomenula – upravo one koji su na neki način zainteresirani za taj prostor, koji njime dominiraju i definiraju ga na komercijalni način – taj prostor izgubio svoju funkciju. To više ne bi bio prostor za paradiranje bogatih i slavnih, nego prostor koji je jednakost dostupan svima.

U jednom su trenutku mediji objavili kako je zabrana fotografiranja performans u sklopu UrbanFestivala 11. Kao da je svima laknulo, prethodna rasprava, koja se razvila u raznim smjerovima, time je završila. U tom trenutku shvatiš da ljudi

ne gledaju na umjetnost kao na inicijativu za raspravljanje o društvenoj stvarnosti. Je li te to obeshrabrilo?

Bez obzira na to radi li se o umjetnosti, aktivizmu ili nečem drugom, mislim da bi reakcija bila ista – samo ih taj element iznenađenja drži na životu. Ali ako se više umjetnosti bude događalo na javnom prostoru, dobivat ćeće sve više ovakvih stalnih impulsa, bit će više trenutaka u kojima će ta pitanja ostati živa. Čak i ako u nekom trenutku čitav javni prostor nestane i ljudi više ne budu mogli hodati ulicama Zagreba, javni prostor i dalje će postojati ako to budu mogli dovesti u pitanje. Ne radi se samo o kvadratnim metrima po kojima možete hodati, radi se o javnoj sferi općenito, u kojoj možete pregovarati, raspravljati, suočavati se s drugima. Propitivanje javnog prostora inherentno rezultira javnim prostorom.

Što bi istaknuo kao najočitije razlike između javnog prostora u Zagrebu i Rotterdamu?

Najosnovnija razlika koju sam vidoio dok sam se upoznavao s prosvjedom u Varšavskoj ulici je činjenica da bi ljudi doista bili spremni spavati i živjeti na ulici naprosto kako bi je zadržali kao prostor po kojem se mogu kretati. Meni kao strancu ta ulica sliči na bilo koju ulicu u središtu moga grada, a kada bi netko obznanio da će se ondje nešto graditi, ne bi me bilo nimalo briga jer već znam da taj prostor ionako nije moj. Ali zahvaljujući tom prosvjedu shvatio sam kako ljudi ustvari doživljavaju tu ulicu kao svoju, kao javni prostor. To mi je također dalo ideju da premjestim zabranu fotografiranja iz Rotterdama i rekontekstualiziram je ovdje u Zagrebu, kako bih vidoio koliko daleko idu te razlike i kakve različite percepcije javnog prostora tu postoje. Uvidio sam da, osim što su ljudi koristili taj prostor i postali ljuti zbog ograničenja koje im je nametnula zabrana, intervencija ustvari još više otkriva namjere drugih ljudi zainteresiranih za taj prostor. Kada bih izvodio novi projekt u Zagrebu, vjerojatno bih se bazirao na toj pomutnji.

PROGRESSIVE PROPAGANDA

Interviewed by MARIJANA RIMANIĆ

The present position of contemporary artists is far from the Romantic ideal of the free artist as an inspired genius who creates pure beauty. As agents of the institution of art, which is one of the social institutions, the artists are no neutral observers of the reality, and their actions are not free from ideological subtext. Back in 1984, Mladen Stilinović said that Art is never without consequences and thus set a task before the artists, especially those who are socially and politically engaged, to reflect continuously on the consequences of their artistic activity. Dutch artist Jonas Staal, who performed a social experiment called 'The End of History at UrbanFestival 11, conceived his work as a research on the consequences of performance according to the rules of art as opposing extra-institutional performance, in a displaced context – public space, or rather public sphere as a site of conflict and debate. By setting up realistically looking signs that forbid photographing in the pedestrian zone at the heart of Zagreb without announcing it and without any further explanation, he created a field of experiments that question civic awareness.

As a social experiment, 'The End of History' was meant to force the city to face its own future. This 'shock-therapy' was intended to keep the civic rage alive, thus ensuring that the struggle for democratic spaces and a meaningful public sphere will be continued.

Besides numerous ambivalences that public space operates with in everyday life, as well as numerous conflicts of interest that struggle for the best possible position within it, Staal's work underlined the connection between politics and art as an important determinant in contemporary cultural production.

Let's start with your general artist statement. You claim that, through your art practice, you interpret democracy from a Beuysian perspective – as a Gesamtkunstwerk which necessitates a co-authorship of art and politics. Can you explain how this attitude is practised through your artworks?

What I think is the essence of the idea of Beuys when he mentions *Gesamt-kunstwerk*, i.e. that each man is an artist, is not so much that each person

is a visual artist but that society exist out of the creative potential of a multiplicity of human beings, and this social network is what he claims as an artwork. In that sense I see democracy as a construct that potentially allows for this creative potential to enter the public sphere, and that once when it comes to relationship from one person to another, it constructs larger art work – society as an artwork. I see my work as an attempt to create public platforms, but also to provoke people to engage with others, to take the public sphere as their own. That tries to follow up this statement by Beuys, saying that political – democratic – task of an artist is to release creative potential of each human being coming into relationship one to another, and this search of different relationships, this is the creative social fabric that we can call society, or in Beuysian terms we would call it *Gesamtkunstwerk*, the total of the artwork.

In most of your works you deal with topics of politics, democracy, current political situation and power relations. You are employing art as a tool for making politics, not only as a way to involve with political issues, but as a voice that already is political. You excel that contemporary art can easily serve (or already serves) political propaganda. Although it seems as an autonomous field, art often falls into trap of serving ideology you name Democratism. How do you define distinction between these Democratism and Democracy and how do you see the role of art in political sphere?

When I was in Japan with writer Vincent W.J. van Gerven Oei, we were researching how the democratic constitution of Japan, implemented by the Americans, has been reinterpreted there. We discovered that there is no word for democracy in Japanese; it only exists as *-ism*. Through this linguistic shift you suddenly see this construct of democracy not as kind of an overall structure containing all different kinds of ideologies, but as one of many ideologies. Instead of a construct that allows for a socialist party, liberal party, extreme left party etc., it almost becomes just *one of the* parties. I took that lesson from Japanese as a way to differentiate between democracy in Beuysian sense, and Democratism in very repressive authoritarian sense. Democratism is a system that uses notions of free speech and referenda to provide the idea that people are in charge, but in essence people in charge are still wealthiest, best educated, and it's only through aristocratic form of organization that you can ever come or relate to power. You have to consent to existing order if you ever want to come in power, so you are newer really in power; you are always acknowledging the existing order. Beuysian democracy is an experiment and research of what direct democracy or democracy as a *Gesamtkunstwerke* could be in a sense of egalitarian society: as in this society being an artist or politician is not a privilege, all men are artists and politicians alike.

Do you believe it's possible to make this kind of system really functioning?

I'm not really sure if the question is: 'Is it possible?' It's the only thing that I would want to fight for. It doesn't matter if something that you believe in exists here and now – if all of your acts are consequently related to a specific kind of political order, then that political order exists because all of your acts are based on it.

THERE IS NO ART WITHOUT IDEOLOGY AND NO ARTIST OUTSIDE OF THE REALM OF POLITICS

Your work Against irony suggests that contemporary art should avoid 'critique without consequence'. Can you explain more precisely what kind of irony you criticize?

The 'Against Irony' piece I wrote also together with Vincent W.J. van Gerven Oei and it was a response to much artworks around us that were very much suggesting to talk about politics or to be engaged in politics, but in a sense they would do nothing more than mimic or appropriate images that we associate with political issues. When you question the people that are engaged with such issues, they always take ironic distance from what they make. I think that is very much inherent to art, even to art that has more political agenda; much of the art world doesn't really believe that art has true influence to the world, so they think simply mirroring things that are happening in the world is already enough. Vincent and I were trying to push the idea that art *does* have direct influence in the world, that it's a fundamental building stone of society and that there is no such a thing as a non-ideological art.

What is also very typical for much of art that is socially critical is that when you ask artist about their own political position, they will often say that that's not the point – it's about ambiguity of certain situation, about showing different layers or complexity, but newer about directly engaging with social issues themselves. Much of the *Against Irony* piece was a way of pushing ourselves to research our own political views, to ask what makes our art possible. In the Netherlands for last 50 or 60 years the art world has been supported and made partly possible by the state, which means that there is an agenda from the state that is translated to the job-description of the artist. Even when it's said that 'we give you money so you can be free artist' it invests in this freedom of the artist and therefore has it as propagandistic investment.

The idea that art can exist as an isolate practice is in a way ultimate propagandistic message. It is the result of the very refined agenda of the politics itself after the WWII showcasing artist as an ultimate result of a well functioning democracy. It worked so well that even artist believed in the freedom that was given to them by politics. And now, with the super heavy budget cuts by extreme right government we are dealing with, you see that this consciousness is really shifting. You will suddenly realize that there is no freedom without ideology and there's no artist that exists outside the realm of politics.

For the 11th edition of UrbanFestival you proposed The End of History project, Inspired by your local context and the situation in the commercial zone in center of Rotterdam where the ban on photography already exists. It has been implemented without any protest. You tried to inject this experience in Zagreb City center since you believe that Zagreb will deal with the same policy in five or ten years. You wanted to face Zagreb with its own future. Is it the first time you used this method?

For a while I've been trying to redefine the idea of an artwork as a social experiment, more than as a kind of object-product. In a social experiment the audience becomes the material of the work. The construct of a social experiment also allows you to manipulate your audience, to use them and to investigate certain social phenomena in almost scientific sense. The work had nothing to do with the personal expression or intervention; it was simply about re-contextualizing the situation of Rotterdam in Zagreb with the theses that Zagreb is developing slowly towards the situation that exists in Rotterdam. That questions my role as an artist, it redefines the role of the audience, they are the material and audience at the same time, they are the one proving if your thesis is right or wrong, they give it substance. During the process we are not equal, because I know the scheme that I am putting them in and the questions I have, but they have no idea. Only later, when they understand what the project is about, we become equals.

Do you think it's problematic to manipulate the audience in that way?

I'm often surprised that art is still capable manifesting itself as only place in the world in which you are somehow not manipulated. There is nothing in the world that doesn't want something more from us, and I don't believe that the art exists as an only island that is somehow respecting the sovereign and democratic individual which doesn't exist anywhere else. In a certain moment you have to be prepared to take notions such as a manipulation in the artistic discourse to get your analysis one step further. I call this progressive propaganda. It is a form of propaganda that strives to become

conscious of the continuous ideological battle that we are surrounded with, and of the fact that art is part of this. It is a form of propaganda that in a way strives to subvert itself.

During your social experiment, The End of History project ended up very much existing and fluctuating in media space. This is where things got more interesting: media reacted very fast, was upset and eager to find out what's going on... Following those reactions, we realized that discussions were focused on politicians and 'celebrities' using the space under the photo ban for self-promotion, to be photographed and appear in spectacle orientated media. Therefore, there was a strong reaction from the photographers whose jobs were endangered. Maybe the most bizarre reaction was by the upset tourist group complaining to City Tourist Office that they are not allowed to take photos. It's precisely this situation that prompted involvement of City authorities and replacing the signs. To summarize – when you look solely to the reactions, you might conclude that Zagreb citizens are sensitive about public space and aware of their rights, but what motivated them to react was opposite to what we were hoping for...

The fact that the project switched to the media sphere was a good thing, but it was not so good that it was revealed as an art performance so fast, it was a weakness of the project. But for a half of day it was an open question about what it was and who did it. My impression was that apart from all the reactions that were there and that you are describing, part of it also consists of a call for a civil rights.

PUBLIC SPHERE AS A SPACE FOR DISPLACING THE POWER CENTRES

For me, the meaning of the work is quite ambiguous: at one hand it's about fuelling and keeping alive the anger and resistance to the disappearance of public space and public sphere in large. If you accept that the government and parliament space is not yours, the center of the city and the shops are not yours, the space gets smaller and smaller, and at the certain moment there is no reason to be angry about anything. Once you do that, the fight is actually over. But I believe that a shock doctrine can bring up this anger again. On the other hand, I also see a progressive agenda behind the photography ban. If you would see it not as a governmental implementation, but as a civilian intervention – a certain kind of a 'reclaim-the-street's logic could also result in putting the photo ban instead of taking it off, then for all of the actors and people you were talking about – exactly the people that have some kind of an interest in the space, that dominate it and define it in a commercial way – the space would become dysfunctional. It would no

longer be a parading place for rich and famous, but the space that is equally accessible to all.

At one moment the media announced that the photo ban is a performance made for UrbanFestival 11. As if everyone was relieved, previous discussion that developed in different directions was over. At this point you realize that people don't take art as an incentive to discuss social reality. Was this discouraging for you?

Whether it is art or activism or something else, I think the response would be the same – it's only this moment of surprise that keeps it alive. But, if more art is taking place in public space, the more this kind of permanent impulses you would get, there will be more moments in which these questions would stay alive. Even if, in a certain moment, all public space would disappear and people couldn't even walk the streets of Zagreb any more, if they can question it, the public space still exists. It's not only about square meters where you can walk on, it's about public sphere at large where you can negotiate, discuss, confront with others. Questioning public space inherently results in public space.

What would you underline as most visible differences between public space in Zagreb and in Rotterdam?

The most fundamental difference I saw while getting acquainted with the protest in Varšavska street is the fact that people would actually sleep and live on the street simply to keep it as a place they can walk. For me as an outsider, this street looks like a street in the center of my city where, if somebody would announce building project, I couldn't care less, because I already know it's not mine anyway. But because of this protest I realized that people actually perceive it as their, as public space. This also gave me the idea of displacing the photo ban from Rotterdam, and re-contextualizing it here in Zagreb to see how far these differences come, what kind of different perceptions of public space actually exists. I realized that, apart from the people using the space and becoming angry of being limited within it through the ban, the intervention actually reveals even more the agenda of all the other people having interest in the space. If I would do next project in the Zagreb, I would probably act upon this confusion.

HOD PO DRŠKI NOŽA: IZMEĐU AKCIJE I REPREZENTACIJE

Razgovor vodili IVANA HANAČEK i BOJAN MUCKO

Adaptacija predstave Cefas za izvedbu u sklopu UrbanFestivala značila je izmicanje iz izvedbenog okvira Teatra ŠTD i situiranje na skliskom terenu ‘javnog’ prostora. U odnosu na izvornu predstavu, struktura naracije je promijenjena: retrogradna je i podijeljena na tri glazbene slike, tri različite lokacije, tri itinerata: 1. mjesto ustaškog zatvora iz 1941. godine; 2. šetnja centrom grada putem bijega Cuvajeva atentatora 1912. godine; 3. Botanički vrt s asocijacijama na ‘Stenjevačku republiku’, mjesto sastajanja mladih umjetnika okupljenih u literarno-revolucionarnom kružoku koji su autori predstave imenovali Cefas, po ranijem kružoku njihova uzora Janka Polića Kamova. Aktivnosti kružoka eskalirale su 1912. neuspjelim atentatom na bana Cuvaja, nakon čega su članove ‘Stenjevačke republike’ – ‘cefasovce’, ili ‘valaše’ kako su se sami nazivali prema novinama Valosudili na tamnicu, dok su Luku Jukića (25), atentatora, osudili na smrtnu kaznu vješanjem, poslije pretvorenu u doživotnu tamnicu.

S Tanjom Vrvilo i Damirom Bartolom Indošem razgovarali smo o sukobu između radikalne akcije i reprezentacije u umjetnosti, o atentatima – budućim i prošlim, te o strategiji intertekstualnosti, odnosno o vještostim ispreplitanju povijesnih izvora, arhivske građe, novinskih članaka, s obilnim nizom teoretskih referenci u izgradnji predstave.

Damir Bartol Indoš: Sve je počelo prije četiri-pet godina u uredništvu Gordogana u Teslinoj ulici. Tamo mi je Branko Matan pokazao nedavno objavljenu knjigu *Pobuna omladine* koju je napisao publicist i povjesničar Josip Horvat 1968. godine. Razgovarali smo o tome postoji li danas u Hrvatskoj političar na koga bi se mogao učiniti atentat. Tko bi mogao biti taj. Sanader? Ma, nema smisla – komentirali smo tada...

Bojan Mucko: Zanima me tadašnja politička pozicija, obzirom da se znalo na koga usmjeriti snage revolucije, gdje je centar moći, dok je danas moć fukoovski raspršena, živimo u posve drugačijem stanju politizacije.

DBI: Ako razgovaramo o kontekstu djelovanja našeg literarno-revolucionarnog kružoka Cefas, treba uzeti u obzir da je njihova pozadina bila nacionalna. Mislili su da će tim atentatom podići opću revoluciju za oslobođenje Hrvatske od Austro-Ugarske i za ujedinjenje sa Srbima. To im se činilo jedinom realnom opcijom. Najavangardnija jezgra kružoka, a tu mislim na Čerinu i Cesarcu, (jedan je tada imao 18 godina, a drugi 20 godina) bila je, nazovimo ‘nacionalistička’ samo kako bi svoju ideju mogli aplicirati u Hrvatskoj. Oni su prije svega bili socijalisti, sebe su smatrali ‘pravim’ socijaldemokratima, ali ne onim buržujskim, zapadnoeuropskim.

Tanja Vrvilo: Treba razjasniti da je njihova osnovna pozicija ipak bila umjetnička. Zadnji Cesarčev potpis prije strijeljanja, koji smo našli na jednom malom papiriću u arhivi među Ceasarčevom ostavštinom, bio je: ‘August Cesarec, književnik.’ Nama je to bila jako zanimljiva referenca na sukob, kako su oni to tada nazivali, ‘teorije i prakse’, odnosno sukob između radikalne akcije i reprezentacije. I situacionisti su napravili također taj raskol, kada su ‘62. odbacili svoje umjetnike u programima.

DBI: Postoji zanimljiv članak Čerine o Augustu Cesarcu, gdje o njemu piše u dva dijela, prvo kao o književniku, a zatim kao političaru. Vidi se da tu on žali za umjetnikom Augustom Cesarcom, godinu dana nakon atentata, (u to vrijeme Cesarec leži na robiji), žali što se umjetnička pobuna ugasila i pretvorila u političku. U njegovim pamfletima i tekstovima, primjerice u pamfletu *Ugradu cinika* čini se da ne vidi drugu mogućnost osim nasilja.

TV: Postavljamo pitanje mogu li se te dvije stvari izjednačiti: radikalna akcija i umjetnička reprezentacija. Moje je uvjerenje da se ne može. Postoje neki umjetnici, kao Harun Farocki ili Jean-Marie Straub i Danièle Huillet koji su intenzivno njegovali drugačiji pristup i koji nisu odustali od te ideje, kao npr. Debord. Moja bi opcija bila njihova ‘tektonika senzacije’ – mogućnost da na nekom tlu prodireš što dublje i da pokušaš raditi stvari koje su konkretno vezane uz određeni teritorij...

BM: *Zanima me referenca na filozofski koncept ‘vječnog vremena’...*

TV: Povezali smo Cesarca s ultimativnim, paradigmatskim primjerom zatvorenika – s Blanquiem. Koristili smo posljednji Blanquiev zatvorski tekst *Vječnost kroz zvijezde*, koji je Enzensberger imenovao *Astronomske hipoteze*, kao i nevjerojatni dijagram povjesničara Mauricea Dommanga, naslovljen

Okovani Blanqui. To je popis svih Blanquievih zatvorskih vremena i prostora, a nama se učinilo da to ima veze sa Cesarčevim zatvorima i zatvorskim tekstovima, s *Utamničenim Cesarcem* ponovili smo *Okovanog Blanquia*.

BM: Ukažuje li predstava na potrebu jedne nove revolucije ili jednostavno reprezentira našu nemoć da se na jedan ovako direktni način pokušaju progurati određene političke promjene?

TV: Predstava ukazuje na nekoliko razina naše nemoći: na umjetničku nemoć, a o ovoj političkoj nemoći skoro da i ne mogu govoriti... U tom smislu predstava ne može imati utjecaja. Tu se povlači pitanje protiv umjetničke izolacije – kako uopće možeš nešto raditi ako je taj rad sam sebi svrha? Nas je zanimalo kako predstaviti tu vrstu nemoći.

DBI: Predstava hoda po drški noža, a ne po njegovoj oštrici.

BM: Ne mogu ne povući paralelu istovremenog baratanja i faktografijom i teorijskim referencama s procesom pisanja znanstvenog rada, koji, uz eseistički senzibilitet, ovisi o naraciji. U tekstu je, čini mi se, lakše narativno spajati te dvije razine, a u vašem slučaju, kad je riječ o izvedbi, narativnost ovisi više o tijelu, pokretu, plesu...

TV: I o manjem stupnju eksplicitnosti. Ja uvijek počinjem s filmom, a ne s kazalištem. Filmaši kao, recimo, Jean-Marie Straub, ili Harun Farocki, koji rade takozvane filmove-eseje, izvedbeno rade to u, nećemo to nazvati postdramskom, ali recimo postbrehtijanksom smislu. Indoš sa sobom donosi jedan drugi tip izvedbenosti – prije je manje radio s tekstrom, a više je prostora ostavljao ekspresivnoj izvedbenosti – gotovo kao u eksperimentalnom filmu – i to je bila ‘živa montaža’. Materijal određuje izvedbenost – pokazuje prijedlog za smjer koji se onda može razvijati. Jean-Marie Straub i Danièle Huillet to rješavaju na način koji se ne može oponašati... Jedan od njihovih filmova *Svaka revolucija je bacanje kocke* smješten je na groblju Père Lachaise – to je zaista postbrehtijanska primjena na filmu. Na brežuljku gdje su pokopani komunari, žrtve Pariške komune 1871, izvode kao recital Mallarméovu pjesmu *Bacanje kocke nikada neće ukinuti slučaj*; međutim, kad se vidi dijagram njihove mizanscene i tog zemljišta, s nadgrobnim spomenicima iznad zemlje i grobovima ispod, onda taj tekst i slika drugačije rezoniraju...

BM: Podseća me to na završetak prve slike izvođene u Račkoga 9. Pjevate ‘bili smo valovi, bili smo valaši’, a kad uz to na licu mjesta vizualiziram Cesarca koji je bio ispod razine zemlje, iste one na kojoj se njemu u sadašnjosti obraćate, uz transovito uživljavanje, to je trenutak od kojeg prolaze trnci...

TV: To je baš to mjesto – geološko... jedina konkretna situacija, ovako doslovna – pod zemljom. To je možda zbilja svugdje, gdje god hodamo, ali na tom mjestu je bilo doslovno.

DBI: To je Père Lachaise...

BM: *Jedan od stanara Račkoga 9 na kraju izvedbe prve slike vam je viknuo s prozora Je l' ima ovdje nekog normalnog?* Kako to komentirate?

TV: Može biti više komentara. Mi smo u tom trenutku sigurno usurpatori... Moguće da to i nije bio dobar način. Postoji mogućnost da način na koji smo se odnosili prema ovima dolje – mrtvima, nije bio dovoljno primjeren, možda. Drugo, to je zaista jako osjetljiva stvar, time što smo mi osvijestili situaciju gdje ti ljudi žive. Ona nije ugodna, sumnjam da su oni sretni što žive iznad ‘smrte situacije’. Bilo bi zanimljivo vidjeti što bi se dogodilo da je postojao razgovor prije i poslije, da nije to samo izvedbena situacija. Bez obzira što je ona toliko otvorena, izvedba ipak funkcioniра kao situacija s četvrtim zidom. Mene je jako mučila situacija ne-odgovora tom čovjeku. O tome smo puno razgovarali; kako je moguće da smo se svi mi, koji rado komuniciramo s publikom, pravili kao da se to nije dogodilo. Nismo željeli nikako ugroziti izvedbu... Indoš i Vilim Matula su bili sigurni da se nije trebalo ništa napraviti, ali ja mislim da bi, čak i što se tiče estetike kazališta (koja je uvijek i etika), moment prelaska iz transovitog u normalan govor bio i estetski i etički.

Ivana Hanaček: *Dok smo pregovarale sa stanarima oko izvođenja predstave u Račkoga 9, činilo mi se da su neki aspekti našeg inzistiranja na toj lokaciji bili problematični; jer to nije javni prostor u pravom smislu riječi. To je siva zona, to je zajedničko vlasništvo ljudi koji su kupili te stanove. Nije mi bilo drago kucati na vrata i uvjeravati ljude kako je važno da se u njihovom dvo-rištu radi predstava. Problematična je tu situacija s prošlošću, politike sjećanja su zanemarene... Jedna od stanarki nam je rekla: Ja uopće ne želim da me se podsjeća da su ovdje ljudi bili u zatvoru. Kako ću ja tu spavati sama?*

BM: Otvoreno je pitanje prava na zaborav.

TV: Da, upravo to. Ali, mislim da tog prava nema, to je više pitanje prava na sjećanje. Svakako, s tim nemam problem – bolje da se sjeća netko, nego da netko zaboravi.

BM: U Cefasu izvedenom u ŠSTD-u nije bilo direktnog kontakta s publikom, kao što je bilo, na primjer, u drugoj slici, kad je i publika čitala – čitala je grad kroz šetnju, paralelno s iščitavanjem određenih sadržaja. Čini mi se da se tu očituje aktivistički potencijal: publika, koja može biti i slučajna, neminovno

izgrađuje politički subjekt šetača – povezivanjem s točno određenim duhom vremena, s političkim nabojem iskoristivim u današnjem vremenu. Do kojih vas je još pomaka doveo proces situiranja u grad?

TV: Situacija u kazalištu je u nekom smislu vrlo jednostavna. Ona ipak služi virtuoznosti izvedbe – to je zaista samo stvar reprezentacije. Adaptacija za javni prostor ima druge teškoće i druge želje – uključiti publiku. Imali smo najviše nedoumica oko onoga što smo najviše željeli napraviti – središnje šetnje. Uopće nas nije interesirao trenutak atentata, nego tog nemogućeg bijega, gdje je Luka Jukić kao ‘progonjena zvijer’, kako kaže Horvat, bježao od krčme Kovačić na vrhu Mesničke. Neki građani su malo-pomalo trčali za njim, ne znajući za kim trče, misleći da je lopov, i on je tako vrludao, vrludao, do Kazališne kavane gdje je uhićen. Mi smo zato krenuli obrnuto i htjeli smo prošetati kroz novinski materijal, kroz dijelove suđenja, zato što su i ‘valaši’ bili šetači. To je bila i naša formalna asocijacija sa situacionistima.

Također, nisam željela da to opet bude stara neoavangarda: da radimo scen-ske slike i cijelo vrijeme imamo potrebu svirati, plesati i izvoditi, jer sam mislila da ćemo na taj način podcijeniti ljude koji će doći, koji onda mogu samo za nama šetati kao za procesijom.

Taj dio je bio najteži, s obzirom na komunikaciju s ljudima, zato što taj put zaista treba prijeći i trebaš imati povjerenja u sve sudionike šetnje – to ne možeš izrežirati. Ne možeš reći: ‘ti moraš čitati’, jer netko će reći ‘ja ne želim čitati’, kao što je i bio slučaj. Htjeli smo vidjeti kako izgleda ta šetnja, ali mi je se nismo konkretno držali: preskočili smo jedan dio Samostanske, Varšavske, ne želeteći se upetljavati u onaj dio i dodavati banalnu, dnevno-političku konotaciju. Činilo nam se da je preusko, ili čak prepupularno.

DBI: To se učinilo najjačim – ta ignorancija.

BM: I to je onda opet trenutak rizika izvedbe. Ali čini mi se da upravo u tom izmicanju iz izvedbe i ponovnom stupanju u normalnu, svakodnevnu komunikaciju, dakle u šetnju, upravo u tim mutnim područjima postoji transformativna snaga da se stvarno izblijedi granica između reprezentacije i akcije...

DBI: Meni se nekako čini da ne da smo izbjegli, nego da smo iscrnili, da smo odjednom postali crne siluete... da nam se to dogodilo na kraju... crne točke...

TV: Kad smo došli do kraja, kad smo se popeli na vrh Mesničke i bili u podnožju Lisinskijevе (kako su je tada zvali), smjestili smo se na toj

uzbrdici i Kate Marušić je izvela jedno svjedočanstvo. Otpjevali smo *Stenjevačku republiku*, i to je bio jedini čisto izvedbeni trenutak u cijeloj šetnji, osim inicijacijskog početka.

To je zapravo bio trenutak atentata koji ni na koji način nije bio sugeriran; mislim da je on imao najveću snagu i da je omogućio da se onda s tog mjeseta, na neki drugi način, privatno, svi skupa odšećemo, što je isto jedna nevjerojatna situacija, jer postavlja se i to pitanje: što poslije? Poslije se ne događa situacija kao u kazalištu, da se izvođači povuku i da su izolirani. Ovo je bila situacija ponovne šetnje, ali sad u pravome smjeru [smijeh].

WALKING ON THE KNIFE HANDLE: BETWEEN ACTION AND REPRESENTATION

Interviewed by IVANA HANAČEK and BOJAN MUCKO

The adaptation of Cepheus, a performance re-enacted at UrbanFestival, meant dislocating it from the performative framework of Teatar & TD and situating it on the slippery ground of ‘public’ space. With regard to the original piece, the structure of narration was changed: it was retroactively divided into three musical scenes, three different locations, and three itineraries: 1. the site of an ‘Ustaša’ prison from 1941; 2. walk through the city centre, following the line of flight of Cuvaj’s attacker in 1912; 3. Botanical garden, with its association to the ‘Stenjevac Republic’, the meeting point of young artists gathered in a literary/revolutionary association that the authors of this performance have named Cepheus after an earlier association, founded by their model Janko Polić Kamov. The association’s activities escalated in 1912 with the unsuccessful attempt at assassinating ban Cuvaj, after which the members of Stenjevac Republic – ‘Cepheusians’ or ‘Valeans’, as they called themselves after the newspaper Val – were sentenced to prison, while Luka Jukić (25), the assassin, was sentenced to death by hanging, which was later changed into lifelong prison.

We talked with Tanja Vrvilo and Damir Bartol Indoš about the conflict between radical action and representation in art, on assassinations – the future and the past ones – as well as the strategy of intertextuality, which is skilful intertwining of historical sources, archival materials, and newspaper articles, with an abundance of historical references used while constructing the performance.

Damir Bartol Indoš: It all began four or five years ago, at the editorial office of Gordogan in Teslina Street. There Branko Matan showed me a newly published book called *Youth Riots*, written by journalist and historian Josip Horvat in 1968. We discussed whether there was a politician in Croatia of our times that should be assassinated. Who could it be? Sanader? Ah, that would make no sense – we commented then...

Bojan Mucko: Could you tell me something about your political position in those times, when one still knew where to direct the revolutionary forces, and where is the centre of power, while today power is dispersed in a Foucauldian manner and we live in a completely different state of politicization?

DBI: Speaking about the context of the activity of our literary/revolutionary association Cepheus, we must take into account that their background was national. They believed that the assassination would start a general revolution, in which Croatia would be liberated from the Austro-Hungarian Empire and join the Serbs. It seemed the only realistic option to them. The most avant-garde core of the association, namely Čerina and Cesarec (one was 18 and the other 20 at the time) was ‘nationalist’ only so as to be able to apply their idea in Croatia. They were primarily socialists, who considered themselves the ‘true’ social-democrats, unlike those Western-European bourgeois ones.

Tanja Vrvilo: One should also emphasize that their basic position was artistic after all. The last Cesarec’s signature, which we found on a small piece of paper at the archive among his legacy, was this: ‘August Cesarec, writer.’ We considered it a very interesting reference to the conflict, as they called it then, between ‘theory and practice’, or rather between radical action and representation. The Situationists caused the same schism when in 1962 they disowned their artists in their programme.

DBI: There’s an interesting article on August Cesarec, written by Čerina, where he wrote about him in two parts, first as a writer and then as a politician. It is obvious that he mourned the end of Cesarec the artist, one year after the assault (at that time Cesarec was in prison), and the fact that artistic riots had been suffocated and transformed into a political struggle. In his pamphlets and texts, such as the one called *In the City of Cynics*, he seems to see no other possibility but violence.

TV: We’re raising the question whether these two things can be identified: radical action and artistic representation. It is my conviction that they cannot. There are certain artists, such as Harun Farocki or Jean-Marie Straub and Danièle Huillet, who have intensely cultivated a different approach and who have not given up that idea, for example Debord. My option would be their ‘tectonics of sensation’ – the possibility of penetrating as deeply as possible into a particular ground and of trying to do things that are specifically linked to a particular territory...

BM: Could you say something about the reference to the philosophical concept of ‘eternal time’?

TV: We associated Cesarec with the ultimate, paradigmatic example of a prisoner – with Blanqui. We used his last prison text called *Eternity through the Stars*, which Enzensberger has called *Astronomic Hypotheses*, as well as the unbelievable diagram made by historian Maurice Dommangelet and titled *Blanqui Bound*. It is a list of all Blanqui's times and places linked to the prison, and we thought that it had something in common with Cesarec's prisons and prison texts; with our *Cesarec Imprisoned*, we re-enacted *Blanqui Bound*.

BM: Does the performance indicate the need of a new revolution or simply represents our impotence to enforce certain political changes in such a direct way?

TV: The performance indicates several levels of our impotence: artistic impotence, not to mention political impotence... In terms of that, performance cannot exert an influence. This raises the issue of artistic isolation – how can you work on anything if that work is an end in itself? We wanted to find out how we could present that type of impotence.

DBI: The performance walks on the knife handle rather than its edge.

BM: I cannot resist drawing a parallel between the simultaneous engagement with facts and theoretical references on the one hand, and with the process of writing a scholarly thesis which, apart from an essayistic sensibility, requires narration, on the other. It seems to me that a text can reconcile these two levels in narration more easily, whereas in your case, when you deal with a performance, narrativity depends more on the body, on movement and dance...

TV: And on reduced explicitness. My starting point is always cinema rather than theatre. Filmmakers such as Jean-Marie Straub or Harun Farocki, who produce so-called films-essays, do it in terms of performance in a... well, let's not call it post-dramatic, but rather post-Brechtian sense. Indoš has introduced a different type of performativity: he used to work less often with texts before, leaving more space for expressive performativity – almost like in experimental cinema – and that was 'live montage'. The material defines performativity by suggesting a direction that can evolve further. Jean-Marie Straub and Danièle Huillet solved it in an inimitable way... their film *Every Revolution is a Throw of the Dice* takes place at the Parisian cemetery of Père Lachaise – which is a truly post-Brechtian application in cinema. On a hill where the Communards were buried, victims of the Paris Commune of 1871, actors perform Mallarmé's poem *A Throw of the Dice Will Never Abolish Chance* as a recital; however, when you see the diagram of their mise-en-scène and that area, with the tombstones above the ground and the tombs below it, then the text and the image begin to resonate differently...

Bojan: It reminds me of the end of the first scene performed at Račkoga 9. You sang 'we were the waves, we were the Valeans', and when I imagined Cesarec right there, Cesarec who was under the ground level, of that same ground where you stood while addressing him in a state of transoid immersion, it created a moment that made me shudder...

TV: That is the same place – geologically... the only concrete situation, literally – underground. That could be really everywhere, wherever we walk, but there, in that place, it was literally so.

DBI: That is Père Lachaise...

BM: At the end of the first scene, one of the residents of Račkoga 9 shouted at you from the window: 'Is there anybody normal down there?' How would you comment on that?

TV: One could comment on it in more than one way. At that moment, we were certainly usurping the space... Perhaps it was not such a good way of doing it. It is possible that we didn't approach those who were down there – the dead – in an appropriate manner. Maybe. And then, it is really a highly sensitive matter, the fact that we have made people aware of where they lived. It is not pleasant, and I doubt that they are happy to live above the 'death situation'. It would be interesting to see what would happen if we talked to them beforehand and afterwards, if we did something more than a performance. Regardless of the fact that it was so open, performance still functioned as a situation with a fourth wall. I was quite tortured by the fact that we didn't say anything to that man. We talked a lot about that; how it is possible that all of us, who communicate with the audience so readily, pretended that nothing had happened. We didn't want to disturb the performance in any way... Indoš and Vilim Matula were sure that we shouldn't do anything, but I think that even with regard to the aestheticism of theatre (which is always ethics as well), the moment of transfer from the transoid speech into the normal one would have been both aesthetical and ethical.

Ivana Hanáček: While we were negotiating with the residents about performing in the courtyard of Račkoga 9, it seemed that some of the aspects of our insistence on that location were problematic; it is not really a public space in the true sense of the word. It is a grey zone, since it is a common property of people who have bought those apartments. I was not happy with knocking at their doors and convincing them how important it was that a performance should take place in their courtyard. The situation with the past is problematic, and the politics of memory have been abandoned... One of the residents told us: 'I absolutely don't want to be reminded that they kept people in prison here. How am I supposed to sleep here?'

BM: The question of the right to oblivion is an open one.

TV: Yes, precisely. But I think that there is no such right, it is more a question of the right to remember. Therefore I have no problem with that – it is better to make someone remember than to make someone forget.

BM: At Cepheus that was performed at ČTD, there was no direct contact with the audience, as was the case, for example, in the second scene, when the audience was also reading – they read the city through a walk, which was parallel with interpreting certain themes. It seems to me that some activist potential was manifested there: the audience, which could be accidental, was inevitably constructing the political subject of the 'walker' – by establishing a link to the precisely defined spirit of the time, with the political charge that could be used even today. What were the other shifts that resulted from the process of situating the performance in the city?

TV: The situation in theatre is, in a sense, quite a simple one. After all, it serves the virtuosity of performance – it is really only a matter of representation. Adaptation for public space brings other difficulties and other wishes – such as involving the audience. We had most dilemmas about that which we wanted to do most – the central walk. We were not interested at all in the moment of attack, but rather in that impossible flight, where Luka Jukić was running like a 'hunted beast', as Horvat said, from the Kovačić inn at the top of Mesnička Street. Some citizens started running after him, hesitantly, without knowing who it was that they were running after, thinking that he was a thief; and thus he wandered, wandered, down to the Theatre Coffeehouse, where he was arrested. That's why we went the other way round; we wanted to take a walk through the newspaper materials, through individual parts of the process, because the Valeans were great walkers as well. That was also our formal association with the Situationists.

Besides, I didn't want it to be just a good old neo-avantgarde: that we produce scenes and that the whole time we have the need to play, dance, and perform. I thought that we would thus be underrating the people who wanted to join us, since they could only stroll after us like in a procession.

That part was the most difficult one, communicating with people, because you really had to tread that path until the end, you had to trust those who participated in the walk – you couldn't direct that. You couldn't say: 'You shall read', since someone might say 'I don't want to read', as it indeed happened. We wanted to see how the walk would go, but didn't stick to it in detail: we skipped a part of Samostanska and Varšavska streets, unwilling to involve them and add a banal connotation related to the daily politics. We thought it would be too narrow, or even too trivial.

DBI: That seemed to be the strongest element – that ignorance.

BM: That is again a moment of risk for the performance. And yet, it seems that precisely in that detachment from the performance and the reintegration into the normal, everyday communication – which is the walk – it is precisely in those grey areas that one finds the transformative power to truly blur the borderline between representation and action...

DBI: Somehow it seems to me not that we have blurred, but rather that we have blackened it, that suddenly we became black silhouettes... that it happened to us at the end... of the black spot...

TV: When we reached the end, when we climbed onto the top of Mesnička Street and found ourselves at the beginning of Lisinskijeva (as they used to call it then), we settled on that hill and Kate Marušić made a testimony. We sang the *Stenjevac Republic* and that was the only truly performative moment in the whole walk, except for the initiating beginning.

In fact, that was the moment of the attack, which wasn't suggested in any way; I think it had the greatest power and that it enabled us to leave that place in a different way, privately, yet all together, which is also an impossible situation, because it raises the question 'what now?' Because you don't have a theatre situation, where the performers withdraw into isolation. This was another walk, only now it was in the right direction [laughs].

MISLITI SVOJE STANOVANJE

Razgovor vodile IRENA BORIĆ i ANA KOVAČIĆ

Iako zagrebačke stambene neboderne često doživljavamo kao stalni postav urbanog pejzaža, na pitanja o godini njihova nastanka ili o njihovim arhitektima rijetko tko zna odgovor. Arhitektica Dubravka Sekulić projektom *Nekoliko stvari koje znam o neboderima...* skrenula je pozornost na splet društvenih i ekonomskih uvjeta koji su odredili njihovu izgradnju. Konstruirala je platformu za informiranje o stambenoj arhitekturi, kao i privremeni prostor za raspravu organizirajući vožnju autobusom posjećujući neke lokacije sa zagrebačkim neboderima. S Dubravkom Sekulić razgovarali smo o njenoj arhitektonskoj praksi, o transformacijama urbanog tkiva u Beogradu, različitim modelima stanovanja u Zagrebu i značenju ekonomskih, društvenih i političkih promjena koje se reflektiraju na arhitekturi.

U radu Nekoliko stvari koje znam o neboderima... baviš se stambenom visokogradnjom nastalom uglavnom 60-ih i 70-ih u Zagrebu. Čini se da je to razdoblje 'socijalističke arhitekture' dobilo najviše kritika nakon raspada Jugoslavije, uglavnom od javnosti, no i od jednog dijela stručnjaka. Pritom se ta arhitektura doživljava neestetskom i dehumanizirajućom. Koji je tvoj stav?

Kritika je prema modernističkoj arhitekturi bila jaka i sedamdesetih u okviru samog modernizma. Osamdesetih, s postmodernizmom, kreće se u obračun sa samom idejom modernizma. Devedesetih ta kritika postaje kritika svega vezanog za Jugoslaviju pa samim tim i arhitekture. Imam utisak da, bar u arhitektonskom diskursu, od 2000-ih naovamo polako dolazi do reafirmacije modernizma uopšte, i u toj se arhitekturi danas nalazi kvalitet. Šira populacija ima pozitivan stav jer je kvalitet stanova, u poređenju s ovim što se danas prodaje na tržištu, jednostavno bolji. Ne u svim aspektima jer stanovi projektovani u ideji stambenog minimuma (existenzminimum) ne odgovaraju više današnjim potrebama, ali se u njima vidi mnogo više promišljanja o tome kako ljudi žive. Treba biti jako precizan kada govorimo o tome šta je bitno reafirmisati u odnosu na socijalističku arhitekturu, ako je tako zovemo, i razlikovati/odvojiti vrednosti od nostalгије. Najgori pristup modernističkoj arhitekturi je onaj zaštitnički (zaštitarski), koji je tretira na isti način kao i

klasicističku ili baroknu arhitekturu sa stavom ‘to je nasleđe i mi to moramo čuvati’. Ne mislim da je modernistička arhitektura, ako je stvarno projektna u duhu, a ne samo stilu moderne, mišljena da ostane netaknuta, nego treba doživeti transformaciju i prilagoditi se promeni uslova života. Zaboravljaju se svi emancipatorski procesi koji su propagirani u Jugoslaviji, a koje je arhitektura sledila. Na primer, način na koji je svesno mišljeno kako napraviti kuhinju što manjom kako bi žena mogla izaći iz nje jer ona više nije isključivo domaćica. Danas nam se takva kuhinja čini uobičajenom jer smo odrasli uz nju, no ne shvatamo da je postojala veća ideja iza toga pored optimizacije prostora i prilagođavanja promenama tehnoloških postupaka pripremanja hrane.

Koje nove informacije, što si saznala tijekom svojeg istraživanja, smatraš najzanimljivijima?

Najinteresantiji mi je bio uvid u proces proizvodnje stanova. Postojali su stanovi proizvedeni u okviru paradigmе ‘prava na stan’: stanovi koji su dodeljivani ljudima kroz radne organizacije, za koje su dobijali stanarsko pravo da bi ih onda posle devedesetih privatizovali. Postoji i druga strana te ideje o ravnopravnosti po kojoj je društvo dužno da reši stambeno pitanje svih stanovnika – oni koji nisu uspeli da ostvare svoje pravo na stan živeli su u naslednjem stanu, podstanarskom odnosu ili su gradili nešto ilegalno. U Jugoslaviji je postojalo tržište unutar kog je bilo moguće individualno kupiti stan, koji bi postao nečije vlasništvo kao alternativa dobijanju samo stanarskog prava. Ovo istraživanje mi je pomoglo da razjasnim činjenicu da investitori nisu bili tako socijalno odgovorni. I oni su puno štedeli. I tada je postojala borba za profitom koja je, takođe, uslovljivala neke zakonitosti u prostoru – na primer, da li će vam zgrada biti priključena na plin ili ne. Ovo je pokazalo da stanovanje u neboderu, možda čak i više nego bilo koji drugi oblik kolektivnog stanovanja u manjim zgradama, ili u urbanim vilama, tera ljude da misle svoje stanovanje. Jedna od stvari koja mi je važna u ovom projektu je edukativni aspekt jer svi koristimo grad, a nismo edukovani na koji način grad oko nas nastaje. Grad se doživljava kao pejzaž koji je dat, isto kao što je i prirodni pejzaž dat. Tek kad se dogodi oduzimanje slobode vezane uz prostor grada, kao što se ovde dogodilo s Varšavskom, onda se javlja svest da se te promene događaju za vreme našeg života, za vreme jedne godine. Kada se promene tako brzo događaju, onda postoji prostor u kom možemo da intervenišemo, a pritom mislim na svakog građanina. Zato sam postavila table s informacijama na ulaze nebodera jer će možda podstaći ljude na razmišljanje o tome da je nekad neko projektovao njihovu zgradu i da je o tome mislio.

Osim postavljanja osobnih karti nebodera, u sklopu tvog rada održana je i autobusna tura tijekom koje su sudionici posjetili neke od nebodera obuhvaćenih

istraživanjem. Iako si bila vodič, stvorila si privremeni prostor za razgovor svih sudionika...

To je važan element u mojim projektima, trudim se da stvorim diskurs u kojem ukazujem na određene teme stvarajući situacije u okviru kojih se o tome može diskutovati. Zato mislim da sam uvek, šta god da radim, arhitektica jer arhitekta stvara kontekst u kojem će se nešto dogoditi – bilo da projektuje kuću u kojoj će ljudi živeti, ili park ili nešto treće, bilo da poziva ljude da prošetaju, da se zajedno provozaju i u okviru toga popričaju o stvarima o kojima inače ne bi pričali.

U istraživanju si doznala da zbog regulacije propisa o gradnji stambenih nebodera 80-ih prestaje njihova gradnja u Zagrebu te zadnjih 15 godina svjedočimo boomu gradnje poslovnih nebodera i tornjeva. Na koji način vidiš tu transformaciju simbolike i funkcije nebodera?

Neboderi su dugo godina bili simbol kolektivnog i zajedničkog života. Danas su novi neboderi poslovni, simboli korporativnog uspeha, kapitalizma i nisu mišljeni ni građeni u istom ključu kao stambeni neboderi. Htela sam se baviti stambenim neboderima jer je takvo mišljenje stanovanja potpuno nestalo. Možda se to danas vraća kroz priču cohousinga u alternativnijim krugovima, ali kolektivno stanovanje je, ustvari, sistemski mišljeno kroz čitavo društvo. Ipak, verovatno je prerano ili prenaglo realizovano u odnosu na tadašnje stanje društva, jer ne bi sve te zajedničke prostorije bile tako lako napuštene da su ih ljudi stvarno internalizovali. Promena svesti mora da se dešava postepeno. Posle Drugog svetskog rata u Jugoslaviji se prenaglo insistiralo na kolektivnosti, na industrijalizaciji, na deljenju svega, pa su ljudi koji su do tada znali šta je njihovo dvorište i njihov vrt odjednom došli do toga da nemaju ništa isključivo njihovo. Imali su krovnu terasu koju su delili sa svima, ali koju nisu doživljavali kao svoju. Možda se tek sada, kada više nema te opcije, pojavljuje mlađa generacija koja ima potrebu za stvarnim deljenjem životnog prostora i infrastrukture.

Kako je tekao proces izgradnje nebodera s obzirom na investitore, pravno stanje zemljišta, izbor projekta itd.?

Grad je kroz svoje urbanističke planove definisao parametre i delove grada u kojima će se graditi. U urbanističkim planovima, koje je uglavnom radio Urbanistički zavod grada Zagreba, bilo je definisano da će blokovi u Novom Zagrebu, na primer Trnsko i Zapruđe, imati određene tipove objekata među kojima je bio i određeni broj slobodnostojećih nebodera. Vlasništvo nad zemljištem bilo je društveno, to jest, grad raspolaže tim zemljištem tako da nema potrebe misliti o parceli, nego o celom bloku kao jedinstvenoj celini.

Trnsko je primer bloka u kojem urbanista u potpunosti definiše gabarite objekata pa nije bilo puno prostora za hirove arhitekata, već uklapanje u potpuno definisani okvir. Na primer, od svih nebodera koje je Slavko Jelinek projektovao, mislim da su jedino neboderi u Veslačkoj ulici projektovani i dobijeni kao projekat na temelju konkursa, dok je ostale direktno naručivao investitor. Većina njih je građena za tržište, a investitor je uglavnom bila Industrogradnja koja je dobro sarađivala s Jelinekovim biroom jer su bili pouzdani. Rokovi su bili užasno kratki, pa je tako svaki od nebodera na Sopotu pod krov stavljan dve nedelje posle započinjanja gradnje, a Industrogradnja nije mogla da rizikuje sa nekim birom koji ne bi bio u stanju da to iskoordiniše.

U svom radu i inače istražuješ konkretnе urbane konstrukcije, no osim prostornih sastavnica zanimaju te i društvene. U projektu Test tube highway koji si radila s kolegom Dejanom Mrđom, ističete da je izolacija Beograda ubrzala proces mutacije grada. Možeš li to malo objasniti?

Početkom 2000-ih, devedesete smo i dalje posmatrali kao ekonomski i politički izolovane i zato je u tom specifičnom kontekstu bilo moguće posmatrati Beograd kao laboratoriju. Kada se sistem zatvori, sve počne da divlja – tako su ovde divljale ekstralegalne pojave jer je čitava struktura koja je pre održavala sistem prestala funkcionisati. Počela je privatna izgradnja stanova, a svi društveni stanovi su postali privatno vlasništvo. Ljudi su preko noći od doživotnih korisnika postali vlasnici i njihov stav prema prostoru se iz korena promenio. Proizvodnja stanova, isključivo za tržište, koja započinje 1992–1993. u situaciji u kojoj je pitanje može li se govoriti o tržištu ako su prosečne plate po dve, tri nemačke marke, dok se s druge strane ljudi bogate izvan sistema. Preko građevinske produkcije se prao novac, a nije postojao sistem koji je mogao osigurati da grad makar pokuša da reguliše i ono što se u njemu događa. *Test tube highway*, koji smo radili kao projekat u okviru smera *Arhitektonika*, Ivana Kucine, bio je prvi pokušaj naše generacije, i jedan od prvih pokušaja uopšte, da se objasni šta se to ustvari dogodilo i, kao takav, bio je pomalo naivan. Sada nikada ne bih izašla s naslovima kao što je *Test tube highway* ili *Beograd laboratorija* jer sam u međuvremenu shvatila da je bitno izvući sve te transformacije iz konteksta egzotike i konteksta posebnosti upravo da bi se shvatilo da takve promene i mutacije nisu deo isključivo posebnih lokalnih činitelja nego su deo šire priče.

REFLECTING UPON ONE'S HOUSING

Interviewed by IRENA BORIĆ and ANA KOVACIĆ

Even though we mostly experience the housing skyscrapers of Zagreb as a permanent feature of our urban landscape, there is hardly anyone who knows when they were built or who were their architects. In her project called *A Few Things I Know about Skyscrapers...*, architect Dubravka Sekulić has drawn attention to the constellation of social and economic circumstances that determined their construction. She has created an info-platform about housing architecture, as well as a temporary space for discussion, by organizing a bus tour around some of the locations with skyscrapers in Zagreb. We spoke with Dubravka Sekulić about her architectural practice, the transformations of urban texture in Belgrade, various housing models in Zagreb, and the importance of economic, social, and political changes that are reflected in architecture.

In your work called A Few Things I Know about Skyscrapers..., you deal with the housing skyscrapers of Zagreb, which were mostly built in the 1960s and 1970s. Apparently this period of 'socialist architecture' was quite severely criticised after the fall of Yugoslavia, mostly by the general public, but also by some experts, who experienced this type of architecture as non-aesthetical and dehumanizing. What is your position?

Modernist architecture was very much criticized even in the 1970s, at the time when modernism was in its prime. In the 1980s, postmodernism decided to settle accounts with the very idea of modernism. In the 1990s, that critique was transformed into a critique of everything that was associated with Yugoslavia, which automatically included architecture. My impression is that the 2000s have witnessed a gradual reaffirmation of modernism in general, or at least in the architectural discourse, which led to the today's opinion that it possesses certain good qualities after all. The broader public has a positive attitude towards it because the quality of apartments is simply better in comparison with those that are available on the market today. Not in all aspects, since the apartments that were planned with the idea of satisfying only the minimum of the living needs no longer answer our present

needs, but they reveal much more reflection on the way people live than it is the case today. One should be very precise when considering what should be reaffirmed with regard to socialist architecture, if we choose to call it that way, and we should separate its true values from nostalgia. The worst approach to modernist architecture is the protectionist one, which treats it in the same way as the classicist or baroque one, with the attitude of ‘that is our heritage and we must preserve it.’ I don’t believe that modernist architecture, if really built in the spirit of modernism and not only in its style, was meant to remain untouched; it should experience transformation and be adapted to the changes in the living conditions. One tends to forget all the emancipating processes that were promoted in Yugoslavia, which also included architecture. For example, the way in which the kitchen was consciously planned to be as small as possible, so as to enable the woman to leave it, since she was no longer considered a mere housewife. Nowadays such a kitchen seems normal to us since we grew up with it, but we must understand that there was a larger idea behind it, besides optimizing space and adapting it to the changes in the technological processes of preparing food.

In your opinion, which of the new information that you collected during your research is the most interesting?

The most interesting insight has been the one into the process of apartment production. There were apartments produced within the paradigm of ‘being entitled to an apartment’, apartments that were assigned to people by their working organizations, to which they were entitled as tenants, and then in the 1990s they were privatized. But there is another side of this idea of equality, according to which the society was obliged to solve the housing question of all its citizens – those who didn’t manage to lay their hands on an apartment lived in an inherited apartment, rented one, or built something illegally. There was a market in Yugoslavia where people could buy an apartment as individuals, which then was their property and distinguished them from mere tenants. This research helped me to prove that the investors were not really that socially responsible; they were saving then as they are doing today, and there was struggle for profit that determined certain laws, which were then reflected in space. For example, it could determine whether your building would have gas installations or not. This shows that living in a skyscraper forced people to reflect upon their housing, perhaps even more than any other form of collective living, in smaller buildings or urban villas, for example. One of the things that I find important in this project is its educational aspect, since we all use the city and yet we are not educated about the way in which the city grows around us. The city is experienced as a landscape that is given in the same way as the natural landscape. It is only when our liberties linked to urban space are taken away, as it happened with Varšavska

Street, that we become aware of the fact that these changes are happening in our lifetime, even in the course of a single year. When they are so fast, then there is space for us to intervene, and by ‘us’ I mean each and every citizen. That is why I placed info-plates at the entries of various skyscrapers, hoping that they might induce people to reflect upon the fact that someone once designed their building and thought about it.

Apart from placing these identity cards on skyscrapers, your project included a bus tour during which the participants visited some of the skyscrapers that featured in your research. Even though you guided the tour, you also created a temporary space in which all of them could discuss...

That is an important element in all my projects: I try to produce a discourse in which I draw attention to certain topics by creating a situation in which they can be discussed. That’s why I believe that I remain an architect in whatever I do, because an architect creates a context in which something will happen – be it by designing a building in which people will live, a park, or something else, or by inviting people to take a walk or a ride together and talk about things about which they wouldn’t normally talk.

During your research, you discovered that a regulation about the construction of housing skyscrapers halted their construction in the 1980s, and that in the past 15 years we have been witnessing a boom of business skyscrapers and towers. How do you see that transformation of the symbolism and function of the skyscraper?

For many years, skyscrapers were seen as a symbol of collective and communal life. The new skyscrapers are business towers, symbols of corporate success and capitalism, and they are neither designed nor built in the same style as housing skyscrapers. I wanted to deal with housing skyscrapers because that notion has completely disappeared. It may be coming back today, emerging from the idea of cohousing in some alternative circles, but collective living is actually something that is systematically planned in the society as a whole. It may have been applied too early or too quickly regarding the state of the society at that time, since all those communal spaces wouldn’t have been neglected so soon if people had really internalized them. A change of mind must happen gradually. After World War II, Yugoslavia insisted too much on collectiveness, on industrialization, on sharing everything, so that people who had previously known where was their backyard or their garden now suddenly had nothing that belonged to them alone. They had a terrace that they shared with everyone else, but they didn’t feel it as their own. Perhaps it is only now, when that option is gone, that a generation has emerged which really has the need to share the living space and the infrastructure.

What was the process of building the skyscrapers in terms of investors, the legal status of the plot, the choice of the project, and so on?

The city defined the parameters and the districts in which to build through its master plans. They were mostly produced by the Institute for Urban Planning of the City of Zagreb, and they defined that the blocks of flats in New Zagreb, for example in Trnsko or Zapruđe, would have a particular type of flats, including a certain number of self-standing skyscrapers. Land ownership was communal, which meant that the city owned it, and there was no need to think about the single plots, only about the district as a whole. Trnsko is an example of a district with precisely defined measurements, and there was not much space left for architectural caprices. Thus, I think that of all the skyscrapers designed by Slavko Jelinek, only those in Veslačka Street were constructed as a result of open competition, while all the others were directly commissioned by the city. Most of them were built for the market and the investor was in most cases Industrogradnja, which cooperated very well with Jelinek's studio, since it was considered reliable. Deadlines were terribly tight; thus, the skyscrapers in Sopot were built in two weeks, and Industrogradnja could not risk with a studio that might not be able to coordinate everything in due time.

Your projects often deal with specific urban constructions, but beside these spatial components, you are also interested in the social ones. Your project Test Tube Highway, in which you collaborated with architect Dejan Mrđa, indicates that the isolation of Belgrade accelerated the process of urban mutation. Could you clarify that a little?

In the early 2000s, we still looked upon the 1990s as an isolated period, and that's why it was possible, in that specific context, to observe Belgrade as a laboratory. When you close the system, everything gets wild – there it was the extra-legal phenomena, since the entire structure that used to sustain the system was no longer functioning. Private construction of apartments began, and all social apartments were turned into private property. Overnight people were transformed from lifetime users into proprietors, and their attitude towards space changed fundamentally. Production of apartments exclusively for the market began in a situation in which the question was raised whether one could speak about the market at all if the average income was 2-3 DEM, but at the same time some people were getting rich outside of the system. Architectural production served the purpose of money washing, and there was no system that could force the city to regulate what was going on in it. *Test Tube Highway*, which we did as a project within the framework of *Arhitektonika* course, created by Ivan Kucina, was the first attempt at explaining what happened and it was somewhat naive. Today I would never come out

with titles such as *Test Tube Highway* or *Belgrade Laboratory*, since I realized in the meantime that it is crucial to extract all these transformations from the context of exoticism and particularity in order to realize that such changes and mutations were not exclusively a result of the specific local agents, but a part of the broader picture.

POVRĆEM PROTIV PARKIRALIŠTA

Razgovor vodio UROŠ ŽIVANOVIĆ

Istražujući različite aspekte gradnje nebodera i rasta grada u visinu, susreli smo se s temom krovnih vrtova, a onda i urbanih vrtova općenito. Zanimalo nas je koliko je takva praksa prisutna u Zagrebu. Može li se o njoj razmišljati kao o konkretnom primjeru upotrebe lokacija kao što su krovovi ili unutar-nja dvorišta donjogradskih blokova, koja bi mogla odigrati ključnu ulogu u njihovoj zaštiti od krupnog kapitala i privatizacije. O ovim smo temama počeli razgovarati s grupom ljudi među kojom se iskristalizirala ideja da bismo željeli oformiti eksperimentalni urbani vrt u Zagrebu. Početni zahtjevi, ujedno i nosioci koncepta bili su da vrt proizvodi hranu – na taj način nudi alternativu ekološki neprihvatljivom uzgoju hrane, da neiskori-štenu javnu površinu popuni isto tako javnim sadržajem – ne samo da bude otvoren svima, već i da sadržaj koji nudi bude od javnog interesa, edukacijski i participativno orijentiran prema temi proizvodnje hrane u urbanom pro-storu, i treće, da bude u centru grada, na lako dostupnom mjestu gdje će lako privući pozornost najšire javnosti. Iz toga je proizšla i veza između *Urbanog povrtnjaka* i UrbanFestivalsa – činilo nam se važnim iskoristiti formu i pro-dukcijske resurse festivala da se ovakav projekt pokrene i dobije na vidljivosti. Kultura promjene Studentskog centra, čija djelatnica Silvija Stipanov je jedna od inicijatorica projekta, na sličan je način poželjela podržati projekt, a i izbor mjesta je na kraju pao na krovnu terasu Kluba SC-a.

Prve su akcije počele u travnju, a tijekom proljeća i ljeta organizirali smo radionice putem kojih su se za vrt zainteresirali novi ljudi i na neki način se uključili u njegovo korištenje. Jedan od njih je i autor ovog intervjuja Uroš Živanović koji je o raznim aspektima urbanih vrtova razgovarao s pokretačima i aktivnim sudionicima *Urbanog povrtnjaka*: Danielom Rodikom, Ivanom Gregovom, te pokretačima inicijative Naturalistas, Anom Raguž, krajobraznom arhitekticom i Hermesom Arriagom, agronomom.

Zagrebački je Urbani povrtnjak smješten na terasi Kluba SC-a. Koliko je izbor lokacije utjecao na posjećenost i participaciju u uzgoju? Biste li sada, s odmakom, vrtu pristupili drugačije?

Gregov: Vrt je funkcionirao dobro iako bi sada neke stvari drugačije napravili. Testiranje teorijskih rješenja dalo je željene rezultate. Lokaciju smo izabrali među dvije-tri slične kao najvidljiviju i onu s velikim protokom mlađe populacije. Od početka projekta smo htjeli biti jako vidljivi, prvenstveno poslati praktičnu informaciju da je ovako nešto izvedivo.

Daniel: Pokazalo se da je baš lokacija jedna od ključnih prednosti. SC je ljudima blizu, to je uži centar grada, prve radionice i otvorenje bili su iznimno dobro posjećeni.

Ana i Hermes: Za sljedeću bi sezonom bilo interesantno razmišljati o smještanju vrtu u prizemlje što ponajprije olakšava transport materijala, o kombinaciji sjetve i sadnje direktno u zemlju, kao i u kontejnere, te o eksperimentiranju s različitim tipovima podloga i mikrouvjeta. A možda i o premještanju naših kontejnera na kotačićima u neki drugi javni prostor.

AKTIVISTIČKA ‘GRASSROOT’ PRIČA KOJU BI LOKALNA SAMOUPRAVA MOGLA PREPOZNATI

U načelu bi urbano površinarstvo trebalo imati ili ima iste učinke na okoliš kao bilo koja zelena površina. Koji su, međutim, učinci upravo urbanih povrtnjaka na, primjerice, stambenim zgradama (krovovi, zelene fasade, itd.)?

G: Postoji bitna razlika između klasičnog parka i urbanog povrtnjaka, bilo da je u dvorištu ili na krovu. Obje zelene površine proizvode kisik i oku su ugodne. Ali ako uzmemu u obzir da urbani povrtnjak može zadovoljiti neki postotak prehrane za svoje korisnike, pa makar to bio neki mali dio, oko 15 ili 20%, onda to u široj slici znači i 15% manje transporta hrane do potrošača, ujedno 15% manje potrošene energije, zatim 15% manje emisija CO₂. Osim toga, u parku ne možete raditi na svojoj gredici, ne stječete nikakvo iskustvo, uglavnom nemate interakciju sa susjedima, nemate izazov organiziranja i udruživanja s drugim građanima. Parkovi jesu dobrodošle zelene površine, javni su, no istovremeno su nedodirljivi za građane. Upravo to se mijenja kada ljudi preuzmu neku površinu i počnu je obradivati. To je svojevrsni ‘reclaim’ prostora i to na dvije razine.

Prvo je ‘reclaim’ gradske površine na kojoj sada možemo intervenirati i odlučivati hoće li to biti gredica, kontejner za kišnicu ili nešto treće. Tim odlučivanjem prostor postaje naš ‘domaći’, ugodan, čak i intiman, i upravo sam to iskusio radeći na terasi SC-a.

Drugo je ‘reclaim’ same zemlje – otimanje tla od betona i asfalta, kao nečega što izvorno hrani čovjeka, na direktni, arhetipski način. Pri tome je zanimljivo

primijetiti da prilikom raspada tvornica u Hrvatskoj, radnici kažu da preživljavaju upravo zahvaljujući zemlji koju familijarno još uvijek posjeduju.

D: Zelene površine često služe kao prigušivači buke, a ljeti smanjuju pregrijavanje ostalih površina. Planiranim ozelenjivanjem grada moglo bi se postići smanjenje potreba za dodatnim hlađenjem ljeti pa bismo mogli govoriti i o uštedi električne energije. Zeleni krovovi mogu djelovati i kao izolacijski sloj jer ne upijaju toliko topline kao klasični ravni ili kosi krovovi. Biljke koje rastu u vodi funkcijoniraju kao prirodni pročišćivači, pa se s njima može filtrirati veći dio otpadnih voda iz kućanstva, tzv. sive vode. Ti biljni pročišćivači su izuzetni sustavi, oponašaju funkciju močvara koje pročišćavaju vodu i pravi su izvor bioraznolikosti. Vidio sam nekoliko projekata integriranja takvih sustava u stambene zgrade tako da se praktično sva voda nakon upotrebe pročišćava. Vrtu je neophodan i humus, koji se može dobiti kompostiranjem. Razni sustavi kompostiranja smanjuju otpad na mjestu proizvodnje i vraćaju ga u ekološki sustav kao prirodne i čiste elemente (voda ili zemlja). Čitav ekološki učinak je pitanje skale, radi li se o malim pojedinačnim vrtovima ili velikim gradskim zelenim sustavima.

Mogu li ovakve manje intervencije u urbani ekosustav biti dovoljna energetska nadopuna lokalnim i državnim ekološkim i energetskim sustavima i na koji način? Je li njihov doprinos u tom smislu ipak statistički zanemariv?

D: Teško je bez mjerena reći koliko bi urbanih vrtova zadovoljilo potrebe za hranom u gradu ili koliko bi se smanjila potrošnja goriva zbog manjeg transporta hrane. Ovo je lokalna aktivistička 'grassroot' priča koju bi lokalna samouprava mogla prepoznati. U političkom smislu je to za sada marginalno. Mislim da je ipak najviše riječ o socijalnom utjecaju i doprinosu u smislu pozitivnog otpora otimanju javnog prostora u korist privatnog interesa. Gradska uprava u partnerstvu s građevinskim lobijem ruši drveće i smanjuje zelene površine, pa zašto ih mi ne bismo vraćali natrag? U svakom slučaju, mislim da većina ljudi cijeni zelene površine i ne odobrava njihovo smanjivanje u bilo kojem smislu. Činjenica da u centru grada postoje mali ili veći vrtovi govori da se mijenja dosadašnje poimanje grada kao mjesta konzamacije, od hrane, usluga, kulture itd. Gradovi dobivaju male zelene površine koje ljudi samoinicijativno pokreću radi zajedničkog dobra i poboljšanja kvalitete života. Urbani vrt u gradu koji može dati hranu za jednu, dvije ili tri osobe u nekom vremenu oblik je direktnog socijalnog poduzetništva. Osim toga, vrt okuplja ljude, povećava koristan javni prostor koji nema obilježja konzumerizma. To je neka vrsta kluba, kulturnog centra i slično.

G: Tih 15 ili 20% hrane koliko je moguće uzgojiti u gradu, sasvim je opipljiva matematička činjenica i ne bih je nipošto nazvao statistički zanemarivom.

Zamislite da se radi o projektu na državnoj razini i da se 20% hrane proizvodi u gradovima! Međutim, to je kod nas teško moguće iz više razloga. Jedan je, naravno, to što prehrambenu industriju kontroliraju društveni akteri moći jednako koliko i sama državna vlast i oni sigurno ne žele ispustili 20% kolača iz ruku.

Koja je razlika u kvaliteti i razini kontaminacije hrane koja se dobiva iz urbanih povrtnjaka s obzirom na koncentraciju štetnih tvari poput teških metala, sumpolovodika i sl. u odnosu na standardnu poljoprivrednu proizvodnju smještenu uz i izvan gradskih područja?

D: Nismo provodili nikakva mjerena zagađenja tla ili hrane koju smo proizveli u vrtu. Budući da smo sami dovezli zemlju, znali smo da je više-manje nekontaminirana. I izbor lokacije za vrt ovisio je o izvorima zagađenja što je u gradu uglavnom cestovni promet. Zaklonjena površina unutar bloka zgrada, k tome i povišena, otvorena vjetrovima, sigurno je smanjila bilo kakvo veće zagađenje uslijed prometa. Prema iskustvima iz svjetskih urbanih vrtova, treba izbjegavati veće prometnice, blizinu autocesta, prometnih čvorишta i sl., pa prema tome kontaminacija hrane izvan gradskih područja može biti i veća od uzgoja u samom centru grada. Oranice i livade pored rafinerije u Sisku koja je izvan grada, sigurno su zagađenije od zemlje u našim kontejnerima u centru Zagreba. A kod standardne poljoprivrede postoji i namjeren unos gnojiva i pesticida radi poboljšanja prinosa, što naravno povećava mogućnost kontaminacije.

Smatrate li urbano povrtlarstvo dijelom borbe za javni prostor ili je to, uvjetno rečeno, nekakav kozmetički dodatak svakodnevici, osobito u ovakvim mikroprijerima koji vjerojatno ne bi bili organizirani mimo festivalskog konteksta i pripadajuće infrastrukture?

A&H: Borba ne, već jedna od alternativa. Ako ima pojedinaca koji su voljni, smatraju to interesantnim i poželjnim, urbanih povrtnjaka i njihovih pozitivnih učinaka na lokalnu sredinu moglo bi biti znatno više. Urbani bi se povrtnjak dogodio i bez festivala, njega se može u ovakovom mikroobliku smatrati ukrasom, međutim vizija povezana s njim ide puno dublje od toga. Cilj je prije svega inspirirati i pokazati kako se može uzgajati hrana, okupiti ljudе i organizirati događanja oko proizvodnih površina u gradu. Vrtovi koje mi želimo inspirirati ne moraju nužno biti veći, nego dostatni za zainteresiranu zajednicu okupljenu oko njih.

G: Iako je financiranje UrbanFestivala znatno pomoglo, slični projekti se rade i bez toga – već je bilo prije pokušaja u Zagrebu. Paralelno sa Studenskim centrom ove godine je startao i mali vrt u Medici, a radeći na projektu

sreli smo i autoricu sjajnog privatnog povrtnjaka na krovu u blizini Glavnog kolodvora. Ono što je razlika jest da je naš projekt bio medijski puno vidljiviji, a to mu je i cilj. U jeku borbe oko Cvjetnog trga i Varšavske, stanari jednog donjogradskog bloka u svojem dvorištu su također napravili vrt, iako ne za proizvodnju hrane.

KREATIVNI POTENCIJAL KRIZE

Iako Zagreb nema ono što bi službeno potpadalo pod zajednički vrt ('community garden'), u nekim dijelovima grada, osobito u Novom Zagrebu, Dubravi i drugdje, postoji snažna tradicija malih urbanih vrtova na privatnim zemljištima, u glavnom namijenjenih izgradnji koja još nije započela. Mislite li da ta praksa može biti osnova za formiranje velikoga zajedničkog vrtta, možda upravo na prostoru Novog Zagreba ili nekom drugom dijelu grada?

D: Odrastao sam u Sigetu i sjećam se jako dobro tih malih vrtova i parcera koji su nam tada izgledali nevjerojatno, prava džungla, labirint parcella, svatko je imao svoje kulture, male stolove, ljudi su, većinom siromašniji, ljeti praktički živjeli tam. Neki su izgradili i male kućice, nadstrešnice i slično. Poslije sam pronašao i etnološku studiju o toj pojavi. Te vrtove su započinjali ljudi koji su se doselili u grad, odjednom su živjeli u stanovima, zgradama od to i više katova, pa im je potreba za kontaktom sa zemljom bila veća nego nama koji smo rođeni u Zagrebu. Ne znam što se sada događa s tim vrtovima, ne bih se čudio da ih je netko u svrhu prenamjene za gradnju i zabranio ili porušio. Sigurno je da ima potencijala za formiranje velikog zajedničkog vrtta ili održavanje malih parcela.

Prednost urbanih vrtova je horizontalnost u organizacijskom smislu. Mogu biti mali, veliki, povezani, nepovezani, mogu ih raditi umirovljenici, mladi aktivisti, školarci, studenti, svi zajedno, nema pravila u tom smislu, ljudi koji ih održavaju odlučuju kakvi će biti, i sl. Jedino je bitno da se poštuje ekološka održivost, da se poštuju principi organske ili slične poljoprivrede, kao i ekonomska – da vrt može održavati sam sebe i da ima socijalnu komponentu.

A&H: Mi smo generacija koja je odrastala na domaćoj hrani, dok se posljednjih godina nameće uvezeno ili u plastenicima uzgojeno povrće i voće. No taj se trend preklapa i s onim sve većim, a taj je da ljudi sve više razmišljaju odakle potječe hrana koju konzumiraju. Ta će se razmišljanja i potrebe manifestirati u vjerojatno sve većem broju manjih privatnih, ali i javnih vrtova. Veliki zajednički vrt će se dogoditi ako bude postojala potreba za to, sve po mjeri zainteresirane i potrebite zajednice. Mi u urbanom povrtnjaku ne izmišljamo toplu vodu, postoje puno ljudi koji uzgajaju vlastitu 'zelenjavu' u

gradu, mi smo ga stavili u javni prostor iz više razloga koje smo već spomenuli. Želimo propitati podjelu na isključivo estetsku funkciju javnih površina i isključivo utilitarnu onih proizvodnih. Njihovim kombiniranjem mogli bismo dobiti hibridne prostore na mnogostruku korist zajednice i okoliša.

Možete li dati neke uspješne primjere zajedničkih vrtova iz svijeta?

A&H: Primjera je zaista mnogo, razlikuju se u mjerilu i gustoći lokalne mreže. Neki od njih su Denver, koji je krenuo s inicijativama prije nekih 25 godina i sada raspolaže s mrežom gradskih zajedničkih povrtnjaka kojih je danas preko 100. Imaju jak program edukacije i na formalnom nivou, u školama i ostalim obrazovnim institucijama o temama uzgoja i prehrane. Prinzessinnengarten u Berlinu napravljen je prije dvije godine na jednom zapuštenom gradskom terenu koji se očistio i priveo proizvodnji uz pomoć zajednice koja ga danas koristi.

G: Bitno je ovdje reći da zadnjih pet ili šest godina postoji i nova vrsta urbane agrikulture, one organizirane od strane lokalne zajednice ili čak države. Tu imamo dva paradigmatska primjera. Prvi je Detroit koji je zbog krize i pada prodaje automobila ispraznjen. Preostalo stanovništvo je na praznim parcelama počelo uzgajati hranu da bi preživjelo. Sada je to već razvijeno do razine biznisa, jer to je ipak Amerika. Na Kubi, nakon prekida veze sa Sovjetskim Savezom uslijed njegova raspada, došlo je do teške krize, prvenstveno s gorivom i energentima. Istovremeno, oko 70% stanovništva živjelo je u Havani i ostalim većim gradovima. Treći sastojak za čarobni napitak bili su tečajevi permakulture, koji su prije bili održavani unatoč zatvorenosti te komunističke zemlje. Ta tri elementa dala su jedinstven rezultat: danas je oko 350.000 ljudi zaposleno u kubanskom urbanom vrtlarstvu, njihova proizvodnja je oslobođena poreza te se oko polovine ukupne hrane proizvodi tamo gdje se i konzumira – u gradovima. Zanimljivo je uočiti poveznicu između Kube i Detroita, a to je kriza. Ne vjerujem da su slučajevi ova dva grada već ušli u kurikulum poljoprivrednih ili nekih drugih učilišta, ali poanta je da nas krize (svih vrsta) mogu natjerati na prije teško zamislive stvari.

VEGETABLES VS. PARKING LOTS

Interviewed by UROŠ ŽIVANOVIĆ

Researching on the various aspects of skyscraper construction and the way in which the city is growing upwards, we have come across the subject of roof gardens, and then urban gardens in general. We wanted to know to what extent this practice is present in Zagreb and whether it can be considered a very current example of using spaces such as rooftops or inner courtyards of house blocks in the Lower Town of Zagreb, which might play a crucial role in protecting them from big business and privatization. We started to talk about these issues with a group of people among which an idea emerged that we would like to create an experimental urban garden in Zagreb. The initial requirements, which were also the foundations of the concept, were the following: firstly, the garden should yield food, thus offering an alternative to the ecologically unacceptable food industry; secondly, it should fill a disused public area with an equally public content, not only by remaining open for everyone, but also by offering activities of public interest and by being oriented towards the issue of food production in urban space through education and participation; and thirdly, that it should be located in the city centre, where it is easily accessible and will attract the attention of the broader public. This is how the connection between *Urban Vegetable Patch* and *UrbanFestival* came about – we considered it important to use the form and the production resources of the festival in order to launch the project and make it visible. Culture of Change at the Student Centre, whose employee Silvija Stipanov was one of the project's initiators, was also willing to support it, which is how we eventually chose the roof terrace of SC Club.

The first actions began in April, and during spring and summer we organized various workshops which attracted new people to the project, who began using it in one way or another. One of them was the author of this interview, Uroš Živanović, who has spoken about the various aspects of urban gardens with the initiators and active participants of *Urban Vegetable Patch*: Daniel Rodik, who has been active for many years researching sustainable development and renewable sources of energy; artist and activist Ivan Gregov, member of the Green Action; and the initiators of the Naturalistas initiative,

which promotes a new approach to green areas in the urban texture: landscape architect Ana Raguž and agronomy engineer Hermes Arriaga.

The Urban Vegetable Patch of Zagreb is located on the terrace of SC Club. To what extent has the choice of locality influenced the number of visitors and participants in its cultivation? Would you now, from a distance, approach the idea in a different way, would you place the garden somewhere else or change something in the way you cultivated it?

Gregov: The garden functioned very well, although now we would do some things differently. Our testing of various theoretical solutions has yielded the desired results. We chose that location over two or three others as the most visible one, especially concerning the presence of young people. From the very outset we wanted to make it as visible as possible and to transmit the practical message that something like that is feasible.

Daniel: The location turned out to be a crucial advantage. SC is close to the centre, in the very heart of Zagreb, and the first workshops and its opening attracted lots of people.

On the practical level, we were quite well coordinated regarding the methods. For example, when we had to protect the plants from lice, someone produced a home-made remedy, while someone else brought a purchased natural biocide on the basis of pyrethrum. One of the things that we would definitely do differently is the quality of soil that we ‘created’ ourselves by mixing several substrates: forest soil, loam, mulch, and a purchased mixture. Perhaps we would arrange the plants in a better way, but that is a matter of creative energy and of certain rules that one must obey, like what plants grow best near other plants, how to combine perennial with annual plants, and so on.

Ana & Hermes: For the next season, it would be interesting to consider transferring the garden to the ground level, since that would make it easier to transport the material, combine planting directly into the earth as well as into containers, and also to experiment with various substrates and microclimates. And maybe we should also transfer our containers on wheels into another public space.

AN ACTIVIST GRASSROOT STORY THAT THE LOCAL ADMINISTRATION MIGHT RECOGNIZE

In principle, urban vegetable gardening should have the same impact on the environment as any other green surface. However, what are the impacts of urban vegetable gardens on blocks of flats, for example (rooftops, green facades, etc.)?

G: There is a crucial difference between a classical park and an urban vegetable garden, be it in the backyard or on the roof. Both green surfaces produce oxygen and are pleasing for the eye. But if we take into consideration that an urban vegetable garden can yield a certain amount of food to its users, even if it is just a small percentage, like 15 or 20%, then it means, within a broader picture, that you need 15% less transportation of food to the consumer, which is 15% less energy spent and 15% less CO₂ emission. Besides, you can't work on your vegetable beds in a park and you don't gain any experience, you mostly have no interaction with your neighbours, no challenge of organization and cooperation with other citizens. Parks are welcome as green areas, they are public, but at the same time they remain untouchable. And that is precisely what changes when people take over an area and begin cultivating it. It sort of 'reclaims' space, and it happens on two levels.

The first is reclaiming an urban area where we can now intervene and decide whether it will be a vegetable bed, a rainwater collector, or something else. Through that decision-making, the space becomes 'ours', pleasant, even intimate, and that is precisely what I experienced while working on the terrace of SC.

The second is reclaiming the soil as such – conquering the land from concrete and asphalt, as something that originally fed humans in a direct, archetypal way. Thereby it is interesting to observe that, when factories began closing down in Croatia, the workers said that they managed to survive precisely owing to the land that their families still possessed.

D: Green areas often serve to dim the noise, while in summer they reduce the overheating of other surfaces. By foresting the city in a methodical way, one could reduce the need for air conditioning in summer, which is how we could also save electricity. Green rooftops can act as a layer of isolation, since they don't absorb as much heat as the classical flat or sloping roofs. Plants that grow in water function as natural purifiers, so one can use them in order to filter most of the waste water produced in households, the so-called grey water. These vegetal purifiers are exquisite systems; they imitate the function of marshlands by purifying water and are a true source of biodiversity. I've seen several projects that integrate such systems into housing quarters, so that almost all of the water gets purified after being used. A garden also needs humus, which can be gained by composting. Various composting systems reduce waste there where it's produced and return it into the ecological system as natural and pure elements (water or earth). The entire ecological impact is a matter of scale, whether it is about small, individual gardens or large urban ecosystems.

Can such minor interventions into the urban ecosystem be sufficient as an energetic supplement to the ecological and energetic systems of the local communities and the state, and in what ways? Is their contribution nevertheless statistically negligible?

D: It is difficult to say that without conducting precise measurements as to how many urban gardens in the city would satisfy the need for food or how much the fuel expenditure would diminish because of the reductions in food transportation. This is an activist grassroot story, which the local administration might recognize. In terms of politics, it is still marginal. I think that it is still mostly about its social impact and its contribution in terms of positive resistance to the invasion of public space by private businesses. City administration fells trees and reduces green areas in collaboration with the constructors' lobby, so why shouldn't we reclaim them? Anyway, I think that most people appreciate green areas and don't approve of their reduction in any sense. The fact that there are smaller and larger gardens in the heart of the city speaks of the gradual change in the understanding of the city as the site of consummation of food, services, culture, and so on. The cities are acquiring small green areas that people will organize by themselves, for their common good and in order to improve the quality of life. An urban garden in the city, which can at some point yield food for one, two, or three persons, is a form of direct social initiative. Besides, such a garden brings people together and extends useful public space without any consumerist features. It is a sort of club, a cultural centre, something like that.

G: These 15 or 20% of food, which can be grown in the city, are a very tangible material fact and I would by no means consider them as statistically negligible. Imagine if it were a state project and 20% of all food could be produced in the cities! However, this is hard to achieve here for several reasons. One of them is, of course, that the food industry is controlled by state agencies, which are as powerful as the state itself, and they definitely refuse to let 20% of the profit slip out of their hands.

To what extent is the food produced in urban vegetable gardens different with respect to standard agricultural production, located near and beyond the urban areas, in terms of quality and the level of contamination by dangerous substances such as heavy metals, sulphur-dioxide, and so on?

D: We didn't conduct any measurements concerning the contamination of the soil or the food that we were producing in the garden. Since we brought the soil there by ourselves, we knew that it was more or less uncontaminated. The choice of location depended on the sources of pollution, which in the city mostly comes down to road traffic. A sheltered surface between blocks of flats, moreover elevated and open to the winds, certainly defended the

crops from all major pollution owing to the traffic. According to the experiences from urban gardens all over the world, one should avoid locations next to large traffic routes, such as highways or intersections, so the contamination of food outside of urban centres may be even greater than in the case of cultivation in the city centre. Fields and meadows next to the oil refinery in Sisak, which is located outside the city, are definitely more polluted than the soil in our containers located in the heart of Zagreb. And then there is also the intentional addition of fertilizers and pesticides in order to improve the harvest, which certainly raises the probability of contamination.

Do you consider urban gardening as a form of struggle for public space, or is it, so to say, a sort of cosmetic addition to everyday life, especially these days, as they take the form of such micro-examples that they probably would never have been organized without the festival context and the corresponding infrastructure?

A&H: I would call it an alternative rather than struggle. If there are people who are willing to do something like that, and who consider it interesting and useful, there could be much more urban vegetable gardens and their positive impacts on the local environment. Urban gardens could spring into existence without festivals, and even if in this micro-form they may be considered as purely decorative, the related vision goes much deeper than that. The aim has been primarily to inspire others and to show a new way of growing food, to bring people together and to organize various events around the cultivated areas within the city. Gardens that we seek to inspire needn't be much larger, only sufficient for the community that is interested in them and gets together around them.

G: Even though the festival budget helped a lot, there are similar projects organized without such aid – there had been attempts in Zagreb before that. At the same time as the garden at SC, another small one was planted at Medika, and while working on the project, we also met the owner of an excellent little roof garden near the Main Railway Station. The difference is that our project was far more visible, which was one of its aims. It was in the midst of struggles around Flower Square and Varšavska Street and the residents of a Lower Town block also created a garden in their backyard, although their aim was not to produce food.

THE CREATIVE POTENTIAL OF CRISIS

Even though Zagreb doesn't have anything like a community garden, there are certain parts of the city, especially in New Zagreb and Dubrava, but also elsewhere, which have a strong tradition of planting small urban gardens on

private plots, mostly those intended for construction which hasn't yet begun. Do you believe that this practice could be a basis for the creation of a larger community garden, perhaps in New Zagreb or in another city district?

D: I grew up in the district of Siset and I remember very well those small gardens and plots, which seemed unbelievable to us, like a real jungle. It was a labyrinth of plots, everyone had their own crops, and there were small tables, since people practically lived there during the summer, especially the poorer ones. Some of them even built small houses or shelters, things like that. Later I even found an ethnological study on that phenomenon. The gardens were apparently planted by people who had moved into the city, but then suddenly found themselves living in apartment buildings with ten or more floors. The need to regain contact with the soil was greater in them than it is in us, who were born in Zagreb. I have no idea what's going on with these gardens at the moment, but I wouldn't wonder if someone banned or destroyed them in order to construct new buildings there. There certainly is potential for creating a large community garden or to cultivate such small plots.

The advantage of urban gardens is their horizontality in terms of organization. They can be small or large, connected or disconnected, cultivated by senior citizens or by young activists, by schoolchildren or by students, or all of them together, since there are no rules about that, those who cultivate them determine what they will look like. The only thing important is to follow the principle of ecological sustainability, of organic agriculture and alike, as well as the principle of economy – the garden should be self-sustainable and have a social component.

A&H: We are a generation that grew up on home food, but in the recent years we have been bombarded with imported fruit and vegetables, or those cultivated in greenhouses. However, that trend coincides with another, which is that people increasingly ask themselves where the food they are consuming comes from. These considerations and needs will probably manifest themselves as the ever increasing number of smaller and private, but also public gardens. A large community garden will happen if there is a need for it, all according to the size of the community that wants to have it and needs it. We haven't invented hot water in our urban garden, there are lots of people who cultivate their own 'greens' in the city; we just placed it in public space for several reasons, which we have listed earlier on. Our intention has been to question the division of urban space into public areas, which have a purely aesthetical function, and those that serve for the production of food, which have an exclusively utilitarian function. By combining them, we could obtain hybrid spaces for the multiple benefit of the community and the environment.

Could you name some successful examples of community gardens from other countries?

A&H: There are very many examples, yet they vary in scale and the density of the local network. I could mention Denver, which started with such an initiative some 25 years ago and now has a network of urban community gardens, more than a hundred of them. They have a strong educational programme, even on the formal level, in schools and other educational institutions, on topics related to agriculture and nutrition. Prinzessinnengarten in Berlin was planted two years ago on a neglected plot that was cleaned and adapted for food production by the community that now uses it.

G: It is important to emphasize that, during the past five or six years, there has been a new type of urban agriculture, organized by the local community or even the state. I could name two paradigmatic examples there. The first is Detroit, which has had its population decrease drastically because of the crisis and the reduced car sales. The remaining population began to cultivate food on the emptied plots in order to survive. Meanwhile this trend has grown to the point of turning into a business, since that is America after all. On Cuba, there was a heavy crisis after the severance of its ties with the Soviet Union after its fall, and it primarily affected the fuels and energy resources. At the same time, almost 70% of the population lived in Havana and other major cities. The third ingredient for the magic potion was the courses of permaculture, which were held despite the fact that the country was closed towards the non-communist world. The fusion of these three elements has resulted in a unique situation: today around 350 thousand people are employed in Cuban urban gardening, their production is freed from taxes, and around half of the total food is produced in the same place where it is consumed – in the cities. It is interesting to observe the link between Cuba and Detroit, which is the crisis. I don't believe that these two cities have already entered the curricula of agricultural or other schools, but the point is that crises (of all kinds) can force us to achieve things that were hard to imagine before.

RAZGOVOR S PRAVOM JAVNOSTI UZ GLAZBENU PRATNJU

Razgovor vodio IGOR BEZINOVIĆ

Tekst je nastao u dijalogu Nicole Hewitt i Igora Bezinovića u Sedmici 8.II., putem mejla 9.II., i na Skypeu 11.II.2011., sa završetkom 12.II.2011. u 00:06 sati.

U listopadu 2011. godine počela je nastava prvoj generaciji učenika novoosnovane obrazovne ustanove, Pučke škole s pravom javnosti uz glazbenu pratnju. S obzirom da je nastavni plan i program u izradi te da je popis općeobrazovnih predmeta škole u nastajanju, Ministarstvo znanosti, obrazovanja i športa Republike Hrvatske školi (još) nije izdalo Dopisnicu za obavljanje djelatnosti i izvođenje stručnog studija. Međutim, osnivanje ove ustanove apsolutna je inovacija na hrvatskom tržištu pa smo odlučili o ustroju, programu i ideji škole porazgovarati s prodekanicom za nastavu s pravom nestručnosti, Nicole Hewitt.

Za početak, u svjetlu okončanja pristupnih pregovora Hrvatske s Europskom unijom, možete li našim čitateljima opisati na koji način nastavni kurikulum Pučke škole priprema Vaše učenike za europsko tržište rada?

S obzirom na to da nam je kadar maksimalno fleksibilan, naši su učenici na razini europskih standarda prekarnog tržišta rada: mogu raditi preko dana kao akademici, umjetnici i obrtnici, a po noći kao akademici, umjetnici i obrtnici. Dostupni su 24 sata na dan, 7 dana u tjednu te ne razlikuju rad od nerada. Naša je škola s entuzijazmom prihvatile ideju ‘transferrable skills’. Institucija ‘prijenosnih vještina’ uvela je u hegemonijski diskurs znanstvenog i umjetničkog obrazovanja jednu multivalentnost, koja temeljito dovodi u pitanje ranije uvriježene modele atomiziranih disciplinarnih jedinica. U praksi to znači da se vještina i kompetencije stečene na jednom predmetu mogu primjenjivati na drugi predmet. To su vještine kao što su: problem solving, komunikacija, promoviranje, timski rad, argumentiranje i niz danas neophodnih vještina. Tako da naša voditeljica heklanja, ujedno i buduća doktorica književnosti na jednom bečkom fakultetu, kroz stjecanje izvedbenih i timskih znanja i vještina na predmetu *Uvod u kolektivno bubnjanje 1*, svoje

vještine može prenijeti ne samo na izradu, nego i na promoviranje raznih dekorativnih predmeta.

Spominjete buduću doktoricu književnosti, pretpostavljam da su i ostali nastavnici vaše škole provjeren kadar koji radove objavljuje u međunarodno recenziranim časopisima?

Svi naši nastavnici verificirani su od *Pučkog vijeća za izvrsnost*, u sastavu su *Povjerenstva za izradu pravilnika o minulom radu* te su prošli rigorozne stručne ispite pred međunarodnim komisijama za provjeru efikasnog rada. Ukoliko *Odbor za kvalitetu i unapređenje nastave* odluči da određena katedra ne pridonosi mjerljivim doprinosom ugledu škole, odnosno ukoliko ne ostvaruje mjerljivi ekvivalent razmjenjive vrijednosti za *Pučku školu*, utoliko mi zatvaramo katedre i njih preusmjeravamo u motivacijske ustanove da izrađuju raznolike dekorativne predmete.

Po čemu se nastavne metode Vaših predavača razlikuju od klasičnih nastavnih metoda, služe li se u nastavi suvremenim nastavnim sredstvima i pomagalima?

Naši su kadrovi fleksibilni, motivirani i ambiciozni. Koriste se cijelim nizom suvremenih nastavnih pomagala, kao što su razgovor, participacija, kritička radoznačnost, generalni intelekt i ludističke edukativne metode. Također, imamo sustav kadrovskog unapređenja i prekvalifikacije, tako da jedan predavač, npr. voditelj bubenjanja, ne može napredovati u umjetničko-nastavnom ili znanstveno-nastavnom zvanju, ako nije savladao osnove heklanja.

Koji su točni kriteriji prelaska Vaših nastavnika u više nastavna zvanja?

Naši nastavnici imaju pravo steći više nastavno zvanje jedino ako su udovoljili kriterijima komisije *Pučkog odbora za napredovanje*. Uvjeti su originalan doprinos svjetskom znanju, odstupanje od područja izvrsnosti te izvrsnost ili ništavnost potencijalnog rada. U iznimnim slučajevima naši nastavnici imaju pravo prelaska u više zvanje po volji ili izradom raznih dekorativnih predmeta.

Specifičnost Vaše škole je što svaki predmet nosi znatno više ECTS bodova nego što je to uobičajeno u drugim institucijama, možete li to objasniti?

Predmeti nose maksimalno 50 ECTS bodova. Svaki bod ima svoju vrijednost u nastavnim satima, pripremama i opsegu opterećenja. Svaki bod može i predstavljati drugi bod, postoji koordinatorica bodovnog sustava koja usklađuje životna znanja s neživotnim znanjima. Budući da je znanje u svemu i ni u čemu, mi inzistiramo na mogućnosti transfera bodova s jednog polja na drugo.

*Neobična je činjenica da je stjecanje znanja u Vašoj ustanovi potpuno besplatno.
Nudite li pritom i mogućnost stipendiranja i kreditiranja Vaših učenika?*

Mi nudimo razrađeni sustav participacije. Svaki polaznik naše škole tijekom školovanja skuplja kreditne bodove. I to sljedećim redom: student koji je osim obaveznog predmeta *Uvod u kolektivno bubnjanje 1*, od izbornih predmeta unutarnje izbornosti izabrao jedan od sljedećih: *Rolanje, Izučavanje sebstva u javnoj sferi, Njemački jezik ili Heklanje* – ostvaruje pravo na fakultativne predmete vanjske izbornosti (*Pjevanje 1, Masaža 1, Osnove globalnog ekonomskog sustava*). Ukoliko je izvršio ili izvršila sve svoje obaveze u redovnom roku, utoliko mu se umanjuje participacija za 50%. Studenti koji su izvršili sve svoje obaveze u redovnom roku i prošli s prosječnom ocjenom 4,5, oslobođaju se participacije i mogu nastaviti samostalno obrazovanje. Ove smo mjere uveli kako bismo zajamčili maksimalnu prohodnost kroz naše studijske programe, a ujedno nagradili izvrsnost.

Što je s učenicima koji nisu ispunili kriterije izvrsnosti, s takozvanim vjećnim ili lijениm studentima?

Učenici koji su lijeni još nisu shvatili da su motivirani. Članak 123. *Statuta Pučke škole s pravom javnosti uz glazbenu pratnju* glasi: 'U skladu s Pravilnikom o višem participativnom obrazovanju studenti imaju pravo izlaziti na ispite, dvostruko dulje nego što traje studijski program'. Studijski program Pučke škole, vanjski vrednovan od strane EIPAL-a (*European institute for participatory and action learning*) predviđa cjeloživotni studijski program. Stoga slijedi da naši studenti imaju pravo i po završetku životnog vijeka, dakle u izvanrednom roku, izaći na ispite.

Ne smatrate li da bi naplaćivanje studija dovelo do bolje motivacije studenata?

Motivaciju studenata ne pospješujemo naplaćivanjem studija, već jedinstvenim i inovativnim metodama. Naime, kako bi motiviranje studenata imalo maksimalnu učinkovitost, Pučka škola s pravom javnosti sklopila je 2009. godine sporazum o sufinanciranju s Ministarstvom unutarnjih poslova. Prema tom ugovoru, student koji ne izvršava svoje obaveze preusmjerava se u adekvatnu motivacijsku ustanovu. Te su ustanove u potpunosti finansirane iz javnih sredstava i u njima preusmjereni student može ostvarivati svoje pravo na obrazovanje i primijeniti svoje znanje. Učenici koji pokazuju darovitost za literarno izražavanje usmjeravaju se na osmišljavanje ekonomsko-propagandnih poruka, učenici s izraženim smislom za kemiju usmjeravaju se prema patentiranju kemijskih proizvoda, a učenici koji su likovno nadareni usmjeravaju se na izradu raznolikih dekorativnih predmeta.

A PUBLIC CONVERSATION WITH MUSICAL ACCOMPANIMENT

Interviewed by IGOR BEZINOVIĆ

This text is a result of several conversations between Nicole Hewitt and Igor Bezinović, which took place in Sedmica on 8 November, by e-mail on 9 November, and on Skype on 11 November, ending on 12 November at 00:06.

In October 2011, classes began for the first generation of students at the newly established educational institution called Public School with Musical Accompaniment. Regarding the fact that its programme and curriculum, as well as its list of introductory courses, are still in the making, the Croatian Ministry of Science, Education, and Sport has not (yet) issued the operational licence and programme accreditation. However, the foundation of this school is an absolute novelty on the Croatian market, which is why we decided to talk about the school's structure, programme, and idea with the Vice-Dean for the Curriculum, accredited for amateurism: Nicole Hewitt.

Let us begin with the following question: considering the end of the accession negotiations between Croatia and the EU, could you tell our readers how the curriculum of your Public School prepares your students for the European job market?

Regarding the fact that our faculty is highly flexible, our students satisfy all European standards of precarious job market: they can work during the day as academics, artists, and craftsmen, while at night they can work as academics, artists, and craftsmen. They are accessible 24/7 and they cannot tell hard labour from idleness. Our school has accepted the idea of ‘transferrable skills’ with enthusiasm. The institution of ‘transferrable skills’ has introduced a notion of multitasking into the hegemonic discourse of scholarly and artistic education, which questions fundamentally the hitherto dominant models of atomized disciplinary units. In practice, that means that the skills and competences acquired in one course can be applied in another. These

are skills such as: problem solving, communication, promotion, teamwork, argumentation, and a series of other indispensable skills. Thus, our crochet teacher, who will soon defend her PhD title in literature at a Viennese university, can gain her performance and teamwork skills at the course called *Introduction to Collective Drumming 1*, which will be useful not only for the production, but also for the promotion of various decorative objects.

You have mentioned a future doctor of literature. I suppose that the other teachers at your school are professional staff, who publish their articles in international peer-reviewed journals?

All our teachers have been certified by the *Public Council for Excellence*, they are members of the *Committee for the Making of the Rulebook on Past Accomplishments*, and they have passed rigorous professional exams before an international efficiency commission. If the *Committee for Quality and Teaching Enhancement* decides that a chair does not contribute adequately to the school's reputation, that is, if it fails to meet the standards equivalent to the exchangeable values needed for the *Public School*, we will close it down and channel the staff into motivational institutions, where they can produce various decorative objects.

What is the difference between your teaching methods and the classical ones; does your faculty use all those modern teaching aids and tools?

Our faculty is flexible, motivated, and ambitious. They use a whole range of teaching aids, such as conversation, participation, critical curiosity, general intellect, and ludicrous teaching methods. Moreover, we have a system of promotion and requalification, so that a teacher, for example of drumming, cannot be promoted into the senior faculty in arts or sciences unless he or she has mastered the basics of crocheting.

Which are the exact criteria for promoting your teachers into the senior faculty?

Our teachers have the right to be promoted into the senior faculty only if they satisfy the criteria of the *Public Committee for Promotion*. The conditions are an original contribution to global knowledge, detachment from the field of excellence, and the nullity of potential achievements. It is only in exceptional cases that our teachers have the right to advance into the senior faculty at their will or by producing various decorative objects.

The specific feature of your school is that each course brings far more credits than it is common in other institutions. Can you explain that?

In each course, students can earn a maximum of 50 credits. Each credit has its equivalent in teaching hours, preparation hours, and general workload. Each credit can represent another credit, and we have an ECTS coordinator who adjusts life professions with non-life professions. Since knowledge we impair is good for everything and for nothing, we insist on the possibility of ECTS transfer from one field into another.

It is unusual that studying at your institution is completely free. Do you also offer scholarships and student loans?

We have an elaborate system of participation. Each student collects his or her credits during the entire studies, in the following order: students who have selected, besides the mandatory course called *Introduction to Collective Drumming 1*, one of the following optional courses within the department: *Roller-skating*, *Exploration of the Self in the Public Sphere*, *German*, or *Crochet* – has the right to take optional courses outside of the department (*Singing 1*, *Massage 1*, *Basics of the Global Economic System*). If the student has fulfilled all his or her duties in due time, that reduces his or her participation by 50%. Students who have fulfilled all their duties in due time and have the average grade of 4.5 are freed from all participation and may continue with independent education. We have introduced these criteria in order to ensure the maximum of mobility through all our programmes while rewarding excellence at the same time.

What happens to those students who have not fulfilled the criteria of excellence, namely the so-called eternal or lazy students?

Students who are lazy have simply not realized that they are motivated. Article 123 from the *Statute of the Public School with Musical Accompaniment* runs as follows: ‘According to the Guidelines on Higher Participatory Studies, students have the right to take exams for the time period that is twice as long as the programme.’ Since the programme of the *Public School*, evaluated by EIPAL (*European Institute for Participatory and Action Learning*) foresees a life programme, it follows that our students have the right to take exams even after their lifetime, that is, with an extra deadline.

Don't you think that charging the tuition would lead to better student motivation?

We do not enhance student motivation by charging the tuition, but by applying unique and innovative teaching methods. In order to achieve a maximum of motivation, the *Public School* signed an agreement on co-financing

in 2009 with the Croatian Ministry of Interior Affairs. According to the agreement, those students who fail to fulfil their obligations are sent into adequate motivational institutions. Those institutions are entirely financed out of the state budget and the redirected students can use their right to education there and apply their knowledge. Students who show some talent for literary expression are sent to create advertisements; those who show talent for chemistry are sent to invent chemical products; while those who are artistically inclined are sent to produce various decorative objects.

ZNANJE-I-VJEŠTINE I BEZ-METODNOST (KNOW-HOW I NO-HOW): PRIVREMENE IMPROVI- ZIRANE BILJEŠKE O 'METODI' U VIZUALNIM UMJETNOSTIMA KAO PROIZVODNJI ZNANJA

SARAT MAHARAJ

prevela ANDREA MILAT

Ove bilješke obrađuju pet elemenata metode koju će nastojati dovesti u svezu s umjetničkom praksom i istraživanjem. Dvije od njih su pobliže skicirane, dok četiri kratka isječka koja potom slijede zahtijevaju dodatne elaboracije. Bilješke su vezane uz: 'Lund', 'Confucius Lab', 'Uddevalla Volvo', 'Bezimena znanost ili neimenovljivo?'.

PROMIŠLJANJE NAD METODOM

(1) Čim razmislimo o 'vizualnoj umjetnosti kao proizvodnji znanja' automatski se postavlja pitanje: 'koji tip znanja?' Neposredno zatim slijedi pitanje 'Koje je obilježe razlicitosti tog znanja, njegove drugosti?'

Ne bismo li možda trebali govoriti o 'ne-znanju' (op. prev. non-knowledge) – aktivnosti koja nije ni pragmatična poput znanja-i-vještina (op. prev. know-how) ni njegova suprotnost, neznanje? Pitanje je pogotovo relevantno u današnjoj brzorastućoj ekonomiji znanja koju bismo trebali promatrati ne samo u kontekstu 'tehnološkog razvoja' već i kao novi sveobuhvatni uvjet života kojeg običavam nazivati 'sivom tvari' okoline.

(2) 'Vizualne umjetnosti kao proizvodnja znanja' podrazumijevaju raznovrsne epistemičke mehanizme i inovacije koje bismo u širem smislu mogli nazvati 'Mišljenjem kroz vizualno' (op.prev. 'Thinking Through the Visual'). Što takvi modeli znanja podrazumijevaju? Kako funkcioniрају?

Ako u obzir uzmemu navedeno pod (1) mogla bi nas lako obeshrabriti strašna ideja da se uvažava samo ono što ima sistematsku krutost 'znanstvenosti'. To može biti neizbjeglan uvjet valjanosti na današnjoj pozornici znanja. Međutim ne smijemo ostati slijepi na činjenicu da je nakupina koju nazivamo 'znanost' često samo zbroj poprilično različitih aktivnosti, disciplina i domena, svaka sa svojim setom ciljeva i logičkih procedura na koje ne bismo trebali gledati kao da su dio velikog monstruoznog monolita. Mnogi znanstvenici skeptični su spram filozofskih pokušaja da se sve njihove aktivnosti nadsvode jednim jedinstvenim metodološkim pravilom. Stoga bi možda bolje bilo držati stvari otvorenima, možda s osjećajem za raznolikost metoda, čak zbrku poput one na radnim stolovima laboratorija. Iako bi kontemplacije Gastona Bachelarda mogle zvučati djelomično zastarjelima, njegov pogled na 'znanost' kao na pluralitet praksi u kojima 'svaka krije vlastitu epistemologiju' – svaka sa svojim 'stupnjem približavanja istini' – koja služi kao protutrov za pojedinačne jurišne i sveobuhvatne prodore principe znanja, istine i metode.¹ Njegov prikaz podudara se sa stanjem igre u umjetničkoj praksi i istraživanju koja se također svodi na proliferaciju samooblikovanih ispitivanja, samostalnih istraživanja različitih modela onoga što možemo nazvati vidjeti-misliti-znati. Razmjeri rasipanja u heterogenost preispituju i podravaju poopćive principe; odupiru se potpunoj integraciji u sistematske metodološke eksplikacije.

Dva primjera koja rasvjetljuju ovu poantu: Marcel Duchamp je za svoj projekt *Velikog stakla* (1915.–21.) utrošio godine u osmišljavanje jednog jezika s pripadajućim mu pravilima, anti-pravilima i odgovarajućim mjerama, pomicajušim s dozom šaljivosti, slučajnosti i nasumičnih intruzija. Ponekad one teže oblikovanju kao apstraktnom principu metode – po njegovim riječima, kao 'algebarskom izrazu', – koja bi se mogla naširoko primjenjivati. Ponekad se svode na jednokratnu uporabu, od značaja samo za partikularne, jedinstvene, intenzivne istraživačke momente. Događa se okretanje ka globalnom opsegu 'prave metode' naspram koje stoji povlačenje na lokalno, ovdje i sada. Duchamp je utišao šire pretenzije za primjenom njegovih metoda ističući da su one 'vjerojatno primjenjive samo na neka djela' poput njegovog *Velikog stakla*. U slučaju *Prijelaza djevice u nevjestu* osjećamo proces nastajanja – izranjanja iz turobnih stanja mogućnosti – u set jednokratnih pravila angažmana koja se mogu raspršiti natrag u sveprožimajući, nepredvidivi kreativni

¹ Gaston Bachelard, *Le Nouvel Esprit Scientifique* (Paris: PUF, 1934). Prevedno kao *The New Scientific Spirit*, by A. Goldhammer (Boston, MA: Beacon, 1984).

nered. Za razliku od Duchampove konceptualne domene, drugi primjer je iz optičkog polja: pogled Davida Hockneya na režime gledanja, *Tajno znanje* (1990.) – projekt ‘istraživanja umjetnosti’ avant la lettre. Hockney usavršava istraživanja retinalno-optičkih shema i njihove temeljne strukturne principe oštoumnim opservacijama o tome kako ih umjetnici često modifiraju i modeliraju prema vlastitom ekscentričnom pogledu ili dodiru. Zaključujemo da je potreba da se prikaže, regulira i reprezentira perceptualno iskustvo osnova metodološke formule koja kroz utjelovljavanje znanja teži stalnom poboljšavanju.

Ovim dvama u koječemu ikoničnim primjerima postaje očito – uzorak koji bi se mogao proširiti na Maria Navarra, Seydoua Boroa, Tamar Guimaraes, Thomasa Hirschhorna, Lu Jie, Huang Xiaopenga – da je pitanje metode manje pitanje gotovih i zadanih procedura, a više pitanje pristupa onome što treba odbaciti i iznova skovati na licu mjesta, improvizirajući tijekom nastajanja umjetničke prakse – istraživanja. Razmišljam o ideji metode ne kao o nečem zgotovljenom i zadobivenom već ‘skucanom za trenutnu primjenu’ – nečem što se mora iznova izmisliti sa svakim novim istraživačkim poduhvatom.

KOJI-GOD PROSTOR

Ako u obzir uzmemu sve navedeno gore dobijemo ispremiješanost između metodološkog pola ‘univerzalne aplikacije’ i pragmatičnog pristupa ograničenog na ‘partikularno’. Kako te oscilacije objasniti teorijskim jezikom? Deleuze se bavio istraživanjem smisla slijevajućeg toka između ‘polova’ u svim svojim fazama i varijabilnosti kroz ideju ‘kojeg-god-prostora’ – ilustrirajući to nizom filmskih primjera.² U svojoj kritici ‘kojeg-god-prostora’ koristi se snagom metode: utjelovljuje koncept ‘singulariteta’ koji presijeca polove univerzalnog i partikularnog ujedno ih rastapajući. Sporedna nit te ideje, kako smo mogli zaključiti iz njegove reference na Bachelarda leži u Ferdinandu Gonthethu koji se hrval s ‘kojim-god-prostorom’ u matematici, pravilima koja podliježu promjenama i kontingenциji. U okvirima nearistotelovske logike, Bachelard je termin primijenio na alternativnu verziju Kantovog principa ‘univerzalnog’ – ujedno, kako bi premostio prazninu između razmišljanja bilo u apriori ili aposteriori uvjetima, u empirijskim ili racionalističkom ključu.³

² Cf. Gilles Deleuze, *Cinema 1: The Movement-Image*, preveo Hugh Tomlinson and Barbara Habberjam (London: Athlone, 1986) i *Cinema 2: The Time-Image*, preveli Hugh Tomlinson i Robert Galeta (London: Athlone 1989).

³ Gaston Bachelard, *La philosophie du non: Essai d'une philosophie du nouvel esprit scientifique*, (Paris: PUF, 2005 [1940]).

Našim će potrebama bolje poslužit ‘koji god’ (op.prev. whatever) Giorgia Agambena, prohodnija verzija metodološke alternative polaritetu ‘univerzalno / partikularno’ – ono što bez velikih distorzija ne može biti umetnuto u kategoriju ni ‘individualnog’ niti ‘generičkog’. Agamben to oštiri kao modalnu oscilaciju ilustriranu primjerima ljudskog lica. Ono konstantno mijenja svoju živost, svoju vedrinu, primjećuje Agamben, ono utjelovljuje singularitet koji nije individualna manifestacija ‘općih, unaprijed zadanih predložaka lica’ niti je ‘univerzalizacija’ jedinstvenih crta jednog specifičnog lica. Možda ne previše različit od stalno stvarajućeg mreškanja između ekstrema ‘svih lica u gomili’ i ‘samo tog jednog’ ispred nas? Agamben nastavlja: *Dok pišemo, ruka kontinuirano prelazi iz zajedničke forme svih slova u pojedinačna obilježja koja su oznaka njezine pojedinačne prisutnosti i nikakva grafologija, ma koliko savjesna i stroga bila ne može uspostaviti stvarnu podjelu između tih dvaju sfera. Isto tako, u ljudskom licu priroda kontinuirano prelazi u postojanost i upravo ta stalna pojavljivanja tvore njegovu izražajnost. No bilo bi jednako vjerodostojno tvrditi i suprotno: njegov poseban oblik nastaje upravo iz stotina idiosinkrazija koje karakteriziraju moj način pisanja slova p ili izgovaranja njegova fonema. Zajedničko i pojedinačno jedine su dvije staze koje se slijevaju sa svih strana ‘kojega-god’ (whatever op.prev.).*⁴

Njegov zaključak može zvučati kao tričav detalj ili čak reduktivno. On evocira nešto grafički neuhvatljivo s ciljem da ga svede na pravilo. Deleuze, s druge strane, istjeruje, kadar po kadar, različite načine na koje se ‘bilo koja singularnost’ utjelovljuje u specifičnim scenama – različite sekvence primjera koji ne mogu biti fiksirani u pravilo koje ima univerzalno pokriće. Agamben ističe škakljivo metodološki teško pitanje koje ne možemo olako zanemariti – ako umjetničku praksu i istraživanje tretiramo potpuno kao univerzalne odnosno partikularne, te isključivo na immanentnom ili transcedentalnom planu, propuštamo spoznati njihovo unutrašnje stanje, unutrašnji uvjet, njihovu singularnost.

Uz gore navedeno pod (2) nužno je primijetiti oba značenja fraze ‘Mišljenja kroz vizualno’ kako bismo obuhvatili njegovu važnost za metodu. Ne radi se samo o tome da se misli posredstvom vizualnog, kroz svu njegovu ljepljivu gustoću. Radi se o raspakiravanju vizualnog, rastavljanju njegovih komponenti te njihovom pretraživanju uzduž i poprijeko. Pitanje koje se u ovom trenutku pojavljuje je što je to što čini teksturu vizualne umjetnosti njenom vlastitom, specifično različitom? Što je dinstinktivni impuls vizualnog u kontrastu s drugim disciplinama na kraju spektra koji

⁴ Giorgio Agamben, *The Coming Community*, preveo Michael Hardt (Minneapolis, Minn.: University of Minnesota, 1993) str. 19.

se smata više akademskim – formama istraživanja povezanim naprimjer s mainstreem antropologijom, sociologijom, komparativnom književnosti i komunikacijskim znanostima ili historiografijom? Producira li vizualno ‘druge’ vrste znanja koja ove ne mogu – ono što sam na jednom drugom mjestu nazvao ‘ksenoepistemičkim’?⁵ Kako ispitati tu opskurnu plimu a da ju se ne tretira kao nepromijenjivu bit umjetničke prakse? Ono na što pokušavam ukazati ne rezultira dobro utabanim terenom akademske discipline ili u takozvanim rascjepima, procjepima, pukotinama između njih ili na bilo kojem mjestu označenom ‘interdisciplinarnom/transdisciplinarnom’ pojasu. Umjesto toga, to je sila sama po sebi, uvijek uvodna u ‘kojem god’ prostoru – vjetrometine, napuštena industrijska zemljišta i pustopopljine – gdje nagovještaji nepoznatih elemenata, ispitivanja mišljenja, grčevi ne-znanja (op.prev. non-knowledge) izranjavaju i dolaze na svjetlo dana. To je različito od krugova znanja-i-vještina (op.prev. know-how) koje se rukovode jasno ocrtanim metodološkim željeznim prugama. Umjesto toga, radi se o nepredvidivim plimama i osekama mogućnosti i tendencija. – fluktuacijama ‘bez-metodnosti’ (op.prev. No-how). To je termin Samuela Becketta, premda ga ovdje planiram koristiti bez primjesa ogoljenosti koju mu on pridaje. ‘Bez-metodnost’ (no-how) utjelovljuje neodređenost, ‘koji god prostor uopće’ koji vari, širi se i zgušnjava.⁶

Time se ne želi reći da prakse vizualnih umjetnosti ne surađuju s ustanovljenim diskurzivno akademskim krugovima i sastavnicama misli-i-znanja (op.prev. think-know). Međutim, to nas ne treba uljuljkati u promatranje diskurziva jedino kao ili primarno kao modeliteta ‘mišljenja kroz vizualno.’ Paralelno s tim događa se intenzivni ne-diskurzivni registar, postavljanje para-diskurzivnih kapaciteta i mogućnosti – u svojoj ‘patičkoj’ i ‘fatičkoj’ snazi, svojoj polusjenci neverbalnog, somatskom doesgu, zagušljivoj atmosferi i performativnom dometu. Metodološki zadatak je ocrtati jasnu granicu između ‘mišljenja kroz vizualno’ i ‘vizualnog mišljenja’. Potonje znači one pristupe vizualnom koji se prvenstveno tretiraju kao ‘slikovni jezik’ – što se temelji na lingvističkom modelu tobože uz pomoć vizualnih kodova gramatike, sintakse i sličnih normativa. Uspon tog gledišta ide bok uz bok konceptualnoj umjetnosti – također poststrukturalističko-semiološka podjela po kojoj se ‘čitanje i pričanje’ vizualnoga tumači isključivo kao pitanje lingvistike i ‘pismenosti’. Njegov je doseg restrikcija vizualnog na verbalno-diskurzivnu čitljivost – lingvistički obrat i spretnost na primjeru Lacanove izreke da je ‘nesvjesno strukturirano kao jezik’. Iz

⁵ Sarat Maharaj, ‘Unfinishable Sketch of ‘An Object in 4D’: Scenes of Artistic Research’, u: Annette W. Balkema i Henk Slager (ur), *Artistic Research, L&B, Volume 18* (Amsterdam/New York: Lier en Boog, 2004).

⁶ Ibid.

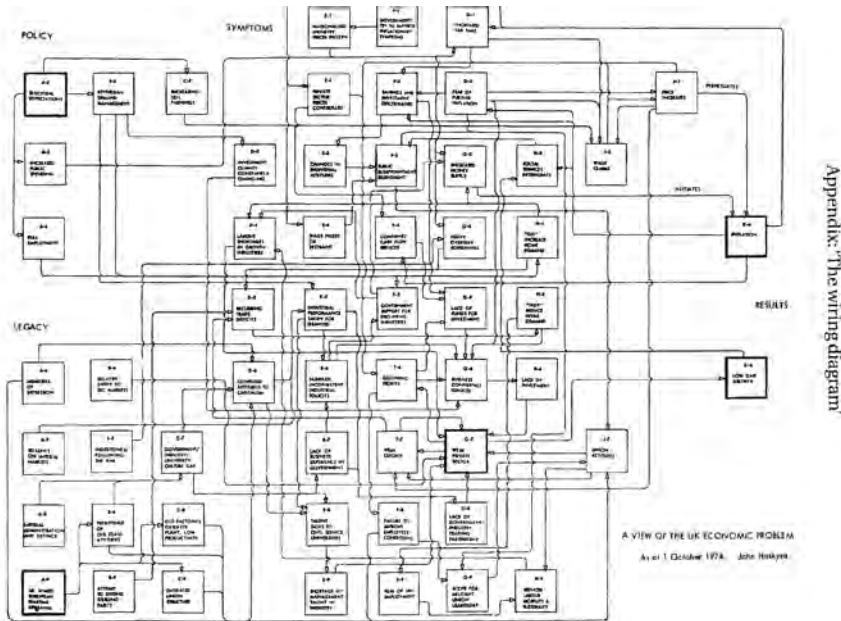
te perspektive ‘govoriti o vizualnom’ – u smislu promišljanja nad njim – doslovno postaje ‘govorenje iznad svega’.

AGLUTINATIVI

‘Misliti kroz vizualno’ – koje stoji u suprotnosti sa ‘vizualnim mišljenjem’ – ono je što možemo nazvati ‘aglutinativnim načinom’:

(i) Govoriti istovremeno o ‘likvidnoj sintaksi bez riječi’ i o ‘bezgramatičkoj zoni’ nepoznatih mogućnosti zvuči pomalo licemjerno. Međutim, odabrani način protkan je suprotnostima. Njegova je osnovna tendencija daleko izvan organizacijskog i klasifikacijskog duha gramatike, izvan podjela i diskontinuiteta povezanih s načinom na koji običan jezik reže i oblikuje misli i izraze. Henri Bergson smatrao je takve kategorije – glagole, imenice, priloge – krtim, arbitarnim funkcijama intelektualno-analitičkog. One su bile prikazi nezaustavljivog toka vremena, iskustva i svijesti u okvirima statične reprezentacije, nepomičnosti i zamrznutosti kadrova. Bergson je to povezao s ‘kinematografskim mehanizmima misli’ – ‘kat&pejst’ tehnikama (op.prev. ‘rezanja-i-ljepljenja’) koje evociraju iluziju pokreta umjesto da nas uranjaju u trajanje, protok i promjenu – u ‘bujicu-postajanja’ (op.prev. ‘streamsbecoming’). Duchamp i Deleuze težili su artikulaciji takvih odlomaka tranzicije i transformacije – upravo ‘obrnutom’ upotrebom filmskih tehnika protiv kojih je Bergson protestirao.⁷ Artikulirajući ‘bujicu-postajanja’ aglutinativi u igru uvode asocijativne manevre, jukstapozicije, izmješane i prepletene, ne-infleksijske načine elizije i ljepljenja. Time dobijamo dramatički kontrast kojeg suprostavljamo parsingu – što je funkcija koja simbolizira ‘rezukanje i sjeckanje’ gramatičkih mehanizama. Radi se o cjepljanju tokova informacija, iskustava i misli u kombinacije bitova, modula, jedinica i paketa da bi ih se potom konfiguriralo u algoritamske sekvence – u računalne metode. Parsing stoji na suprotnom kraju spektra procesima aglutintivnih procesa ljepljenja, planiranja, ambalažnog sastavljanja. Ostaje diskutabilno znači li to da je mjesto parsinga s one strane ivice gramatike. Vjerojatnije je da smo suočeni s agramatikalizmom koji ima sposobnost brzog osciliranja između nekoliko modaliteta. U tom smislu, u suprotnosti je s računalnom konstantnošću i ekvilibrijem znanja-i-vještina, a bliže razmrljanosti, izljevenosti i grčevitosti, nepredvidivosti oticanja i umakanja bez-metodnosti (op.prev. no-how).

⁷ Sarat Maharaj, ‘Fatal Natalities: The Algebra of Diaspora and Difference after Apartheid’ u *Fault Lines: Contemporary African Art and shifting landscapes*, (London: inIVA, 2003).



Appendix: "The wiring diagram"

Slika 1. Montažna shema ozi. 10. 1974. John Hoskyns. Reprodukcija iz *Just in time*’ (Aurum Press. 2000) (vidi <http://www.artandresearch.org.uk/v2n2/images/sarati.pdf>)

John Hoskyns je proveo godine usavršavajući shemu faktora i protagonista u tužnoj sagi o Britanskoj ekonomiji sedamdesetih godina.⁸ Impresivan primjerak vizualnog razmišljanja koji je podsjetio Mrs. Thatcher na ‘kemijsku tvornicu’. Na prvi pogled, izgleda poput zbrčanih staza i trasa, slijepih ulica. Međutim, ako se zadubimo nad pažljivo isplaniranim krugovima i njihovim poveznicama postajemo svjesni preprečenosti društvenih pokretača i socijalnih odnosa te njihove rubne rasklimanosti. U širem zamahu povijesnih događaja, Hoskynsov dijagram možda je minorna, ako uopće vidljiva, fusnota na grubi lijek gospode T. za ‘bolesnog čovjeka Europe’ – lijek koji je uključivao ‘smanjenje državne birokracije’, zaustavljanja podmukle socijalističke kontrole i ‘dugog marša’ prema ekonomiji slobodnog tržišta.

Hoskynsovou vizualnu ekspoziciju određuju teorije sistema, uzročno posljedični odnosi i petlje povratnih informacija. Različite pozicije imaju značenje reverzibilnosti, ozrače linearne-kauzalne logike. Dobijamo dojam asortitana odnosa koji se mogu uvjek iznova reprizirati s gotovo identičnim rezultatom – ili s malo prostora za različitim ishodom, za skretanjem i digresijom. To daje pečat pouzdanosti, konzistentnosti i koherencije što se uostalom i očekuje od promatranog socio-ekonomskog komentara. To je u suprotnosti s onim kako bismo mogli razumjeti ponavljanje u umjetničkoj praksi i istraživanju gdje bi se na takav stupanj ‘egzaktne ponovljivosti’

⁸ John Hoskyns, *Just in Time: Inside the Thatcher Revolution* (London: Aurum Press, 2000)

gledalo ne samo kao na neizvjesnu već i nepoželjnu, u kojoj bi svaka repriza stvorila jedinstvenu jednokratnu varijantu – pri čemu repeticija narasta do nepredvidivih generiranja odstupanja otklona i razlika.

(ii) Bilo da uzmem Ezru Pounda/Marshalla McLuhana kao kopulu dijalektičkog mišljenja za demarkaciju protiv aglutinacije⁹ ili ljepljiv jezik Jamesa Joycea u Finneganovom bdijenju, zatim Derridino čitanje Jeana Geneta protiv Hegela¹⁰ ili čak raspakiravanje ‘zapadne episteme’ Michela Foucaulta imamo izobilje ispitivača koji traže požarni izlaz iz zatvora dijalektičkog mišljenja u kojem je Hegel često proglašen baukom. Ovdje se radi o tome daje li aglutinativ nedovoljno snažnu logičku strukturu i je li ‘bez-izlazniji’ izum od svog dijalektičkog dvojnika. Prigovor protiv potonjega je da od otvarajućeg gambita, prijedlog već sadrži rezultat – ‘zatvarajući’ angažman s jednom radikalnom razlikom. Ne ostavlja naime, nimalo prostora ‘drugome’ da iznese svoje uvjete. Suočeni smo s tezom koja već rekonfigurira i prekrojava antitezu ‘drugoga’ – stvaranu za ‘opoziv i odgodu’, za ‘Aufhebung’ na višu razinu. Od samog početka, ‘sebstvo’ koje postavlja propoziciju određuje pravila konstrukcije ‘drugoga’ – shvaćanje dijalektičkog postupka koje je danas meta intenzivne kritike s post-marksističkih i postkolonijalnih pozicija. Deleuze dovodi u svezu aglutinativ i ‘labavu, otvorenu logičku strukturu-u-razvoju’ čije su komponente spojene tankim slojem ljeplila – nanizane jedna na drugu skromnim vezivnim oblicima $i + i + i + \dots$. Elementi se dodaju jedan na drugoga u ad infinitum scenariju koji je u suprotnosti s asimilativnom silom koju pokreću dijalektički odnosi. Feyerabendov odgovor na opsesivnu potrebu za kontrolom koju pokazuje dijalektičko mišljenje je da se ovdje radi o vrsti ne-asimilativnog nizanja koji je sličan ‘popisu koji se može dodati na beskonačnost’. Stoga ne čudi da on i Deleuze citiraju merz-montaže Kurta Schwittersa kao primjer ne-dijalektičke metode koju su prepoznali u u njegovoј umjetničkoј praksi Dada episteme – čunak preko Pomutnje-Metode-Manije – otvor prema drugosti (op.prev. otherness) i nepredvidivoj različitosti.¹¹

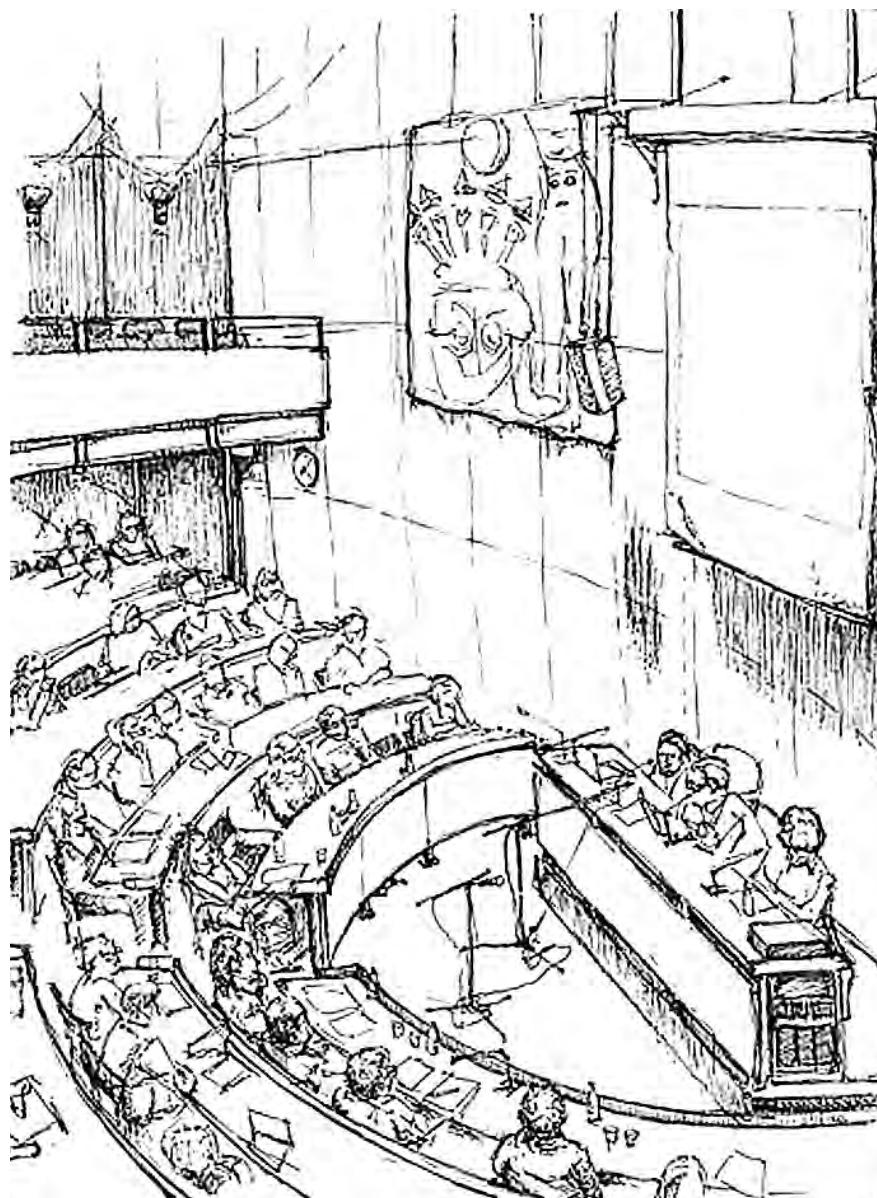
⁹ Eugene McNamara (ed.), *The Interior Landscape: Selected Literary Criticism of Marshall McLuhan, 1943–1962* (New York: McGraw Hill, 1969).

¹⁰ Jacques Derrida, *Glas*, preveli John P. Leavey i Richard Rand (Lincoln: University of Nebraska Press, 1986).

¹¹ Sarat Maharaj, ‘Monkeydoodle: annotating the anti-essay ‘after history.’ – Aesthetics and the Body Politic’, *Art & Design* (Art and Film issue), srpanj 1996 i *Art Journal*, Vol. 56, proljeće 1997; Sarat Maharaj, ‘Merz- Thinking: Sounding the documenta-process between critique and spectacle’, *Documenta zwischen Inszenierung und Kritik 50 Jahre documenta* (Hofgeismar: Evangelische Akademie Hofgeismar, 2007) također u *ICE Reader 1: Curating Critique* (Frankfurt am Main: Revolver, 2007).

GROZNICA METODE

Prethodno razmatrana pitanja metodičnosti dobrim su dijelom bila u teorijskom duhu. U nastavku su bilješke o (i) i (ii) institucionalnim, zatim (iii) ekonomskim i (iv) povjesnim čimbenicima relevantnima za ovu priču.



*Slika 2. Cedric Bomford, rasprava u Lundu. 15.09.06. Radeno perom i tintom.
Skica prve likovne prakse. Doktorandi na javnoj obrani svojih doktorata, Lund
Stadsalle.*

Prve doktore znanosti u praksi vizualnih umjetnosti ‘pod Bolonjom’ ocijenjivao je (Lund Stadshal i Konsthala. 2005) međunarodni odbor ispitivača kojeg su činili Gertrud Sandqvist i Hakan Lundstrom, Malmö Kunsthögskola, Lund University. Sopawan Boonimitra, Matts Leiderstam i Miya Yoshida predali su tri molbe za priznavanjem doktorata. Taj je događaj predstavljao značajan napredak u formalnom obrazovanju u vizualnim umjetnostima. Ujedno je signal sve veće institucionalne važnosti vizualne umjetničke prakse i istraživanja na sveučilištima. U Velikoj Britaniji, gdje je ovakav razvoj odgadaja odmakao još i dalje, događa se procvat sustava umjetničko istraživačke-prakse s korpusom metodâ i postupaka – koje se može identificirati, ovjeriti i testirati – što također postaje uvjet sine qua non. Procjena istraživačkog rada (RAE), meta-recenzija istraživačkih kriterija (Roberts Report), časopisa, publikacija i konferencija atest su ulaganjima u metodologiju u umjetnosti kao novonastaloj areni prakse-i-istraživanja i njenoj ‘akademskoj legitimaciji’. Iscrpni centralni prikaz takvog razvoja doveo je do zaključka da su neke tendencije pozitivne i plodonosne dok su druge razlog za brigu – ponajviše, zbog mogućnosti birokratizirane i vrlo uspjele ‘ideologije kreativnosti’.¹² Prezasićenost ‘odjelima kreativnosti i inovativnosti’ – osobito na sjecištima novih medija, umjetnosti, dizajna i znanosti – istovremeno signalizira suvremene tjeskobe izazvane ‘kreativnošću’ i nova mapiranja terena. Također najavljuju fenomen ‘metodologizacijskih procesa’ općenito instrumentalizacijski shvaćenih kao set znanja-i-vještina o procedurama i tehnikama. Metodološka manija ima neke sličnosti s ‘metodološkim maršem naprijed’ kojeg nalazimo u filozofiji znanosti čiji je vrhunac Karl Popper. Reakcija na to je Feyerabendova ‘Anti-metoda’ – poziv na otpor ‘metodologizaciji’, a sastoji se od elemenata originalnog skepticizma i ‘kreativnog nereda’ prisutnog u znanstvenom eksperimentu i umjetničkoj praksi. Poziv podsjeća na jedan prijašnji trenutak u povijesti English Art School, koja se smatrala mjestom ‘ne-školovljivosti’ (op.prev. ‘unschoolability’) – na kojem se osoba susretala s nepoznatim mogućnostima, s ‘no-how’, umjesto s iztreniranim ‘know-how’ praktikanta ‘u metodičkoj školi glume’.¹³

(ii) Konfucijev laboratorij

Zašto ‘proizvodnja’ znanja? Pitanje se ponovno postavlja s obzirom na ekspanziju ‘metodološke groznice’ koja intenzivira institucionalizaciju umjetničkog istraživanja i prakse: s tim ide pojačana akademizacija,

¹² Irving Velody, ‘Knowledge for what? The intellectual consequences of the Research Assessment Exercise’, *History of the Human Sciences*, Vol. 12 Br. 4, 1999, str. 111–146.

¹³ Sarat Maharaj, ‘Avidya: Non-knowledge Production in the Scene of Visual Arts Practice,’ u Ute Meta Bauer (ur.), *Education, Information, Entertainment – Current Approaches to Higher Artistic Education* (Vienna: Edition Selene, 2001).

ali ne na način da postrožuje analitičke kriterije, već povećava regulaciju i rutiniziranost. Zašto govoriti o 'proizvodnji', kada je ona karakteristična za tvornice, nadmašila industrijske načine, lokalitete i tvornice teških metala, mehaničke režime tekućih vrpci – koje su standardizirane komponenate u suprotnosti s hirovitošću umjetničke prakse? Ta upotreba služi kako bi se oštro razlikovala od domene 'transfера znanja'. Potonji dolazi prvenstveno s transmisijom. Radi se o pomjeranju već postojećih tijela misli i podataka, o rukovanju i filtriranju postojećih informacija. Naglasak je istovremeno na reproduciranju podataka i njihovom prenošenju dalje, što je proces poput Xerox DNA – logike replikacije.



Slika 3. Bo Shi Hall. Konfucijeva ispitna soba i službena katedre. 13.09.08 Peking.

'Proizvodnja', se s druge strane, usredotočuje na transformativni prijelaz koji ostvara višak, koji producira više od onoga s čim se počelo raditi. U tom smislu proizvodnja njeguje mogućnost stvaranja nečeg 'drugačijeg' od onoga što već postoji – to je logika izuma i inovacija. Radi se o generiranju podataka, novih predmeta i načina spoznavanja. 'Transfer' se sastoji od definiranih teritorija, koji u konačnici postaju kanonski korpsi. Problem je u savladavanju i produciraju već definiranog polja s fiksnim postupcima i protokolima, s formalnim uvodom i obukom. Sadržaj ovog pogona je možda starinski 'zatvoreni krug' Konfucijevog ispitnog sustava. Njegova funkcija je osigurati replikaciju znanstvene spoznaje i birokratskih znanja-i-vještina (know-how) – održavanje osjećaja stanja, vječne ravnoteže. To demarkira scenu učenja koja se u osnovi odvija unutar zadanih okvira kako bi se osigurao prijenos i kontinuitet. Naspram 'proizvodnji' стоји margina otklona od te regulativne sile, mogućnost digresijâ, odstupanjâ i neravnoteže na razdoblje koje otvara prostor od krucijalne važnosti za pojavu nečeg novog ili nepredviđivog. U tom smislu, mjesto učenja postaje poput 'laboratorijsa bez protokola'.

Laboratorij je u posljednjih nekoliko godina nadaleko poznat kao model kako bi mogla izgledati Akademija suvremene umjetnosti. Ideja je dobila na vrijednosti 2001. Laboratorijem u Antwerpenu,¹⁴ koji je neizravno ispitao i raspakirao tradicionalne modele Akademije – studio i atelier. Model laboratorijsa dao je poticaj za mapiranje novih odnosa između posla, rada, kreativnosti i znanstveno-tehnološke prakse – što su interakcije koje sve više oblikuju strukture suvremene proizvodnje i života. To se obično pojavljivalo na Akademiji više kao 'prostor samoorganizacije' nego kao prijenosni pojas 'prijenosa znanja' temeljenog na autoritetu glavnog praktikanta. Ovaj sukob osobito dolazi do izražaja s 'outsourcingom' – kad praktikanti posežu za tehnološki naprednim znanjima-i-vještinama (op.prev. know-how) izvan zidova Akademije s ciljem izgradnje i provedbe vlastita rada. To je dovelo u pitanje model laboratorijsa – kao i stariji pogled na Akademiju kao na samodostatni Pan-Epistemion. Danas se 'Akademiju' ne promatra kao fiksno-mjesto, Sveznajući Centar, već kao raštrkani samoorganizirajući edukativno-kreativni događaj i konjunkturu, u kojem se svaki put kreće iznova, od nule, za kakav god umjetničko-istraživački projekt. Akademija je sve manje monolitno zdanje, a više niz mikro-laboratorijsa ili nano-laboratorijsa koji se oblikuju prema potrebama praksi i znanja – u haptičkim, retinalnim, računalnim modalitetima ili modalitetima frekvencijâ buke, somatskim, performativnim i ponajviše digitalnim. Za svaki novi umjetnički ili istraživački program, potrebno je uvijek iznova skucati novi mikro-laboratorijs. Poput nabrzaka sklepanih kompjuterskih programa ili naprava Heatha Robinsona, laboratorijsi se za svaku priliku iznova sastavljuju od svega što se nađe pri ruci – mogli bismo to nazvati 'laboratorijem za jednokratnu upotrebu.'

¹⁴ Hans Ulrich Obrist i Barbara Vanderlinden (ur.), *Laboratorium* (Antwerp: DuMont, Antwerp Open and Roomade, 2001).

Lab	Know-How & No How	Knack
Nano Richard Feynman	micron	Angstrom Lens
Noumenal Gaston Bachelard	Cortex Cap	Arithmetization of Reality
Chalkboard		
Digital Virtual		Keyboard Mouse
Visceral needle Haptic	sweatshop fabricator	needle Screen
Post-disciplinary Peter Galison	creolizing corridors	
Water cooler oasis		
Retinal	Life Room	DVD TV Audio Video
Ezra Pound Louis Agassiz	Slides light box	iPhone PowerPoint

OUTSOURCING

*Slika 4. Lab for the Nonce 08.11.07 Guangzhou (vidi:
<http://www.artandresearch.org.uk/v2n2/images/sarat4.pdf>)*

(iii) Uddevalla, Volvo 1989–93

‘Uvjeti kreativnosti’ s obzirom na promjene kojima su podložni imaju sve veći utjecaj na ono što smatramo ‘radom’ – na naše definicije rada, znanja, kreativnosti i umjetničke prakse. Takva promjena scene posebno utječe na metodu i tehniku. Tvorница Volva u Uddevalli, u Švedskoj, skrojena je po kriterijima jednog od najnaprednijih eksperimenata u razoblju postfordističkog načina proizvodnje vezanih za rad, metodu i kreativnost. Sustinske razlike koje su postojale u prethodnim modelima industrijske proizvodnje između radne

snage i projektanata, mišića i mozga, proizvođača i mislioca u Uddevalli i sličnim mjestima u drugim dijelovima naprednog kapitalističkog svijeta ponovno su stavljene na razmatranje – takav razvoj podudara se s informacijskom tehnologijom kao uvjeta sine qua non. Stacionirani u posebnim radnim uvalama, radnici su bili sposobni planirati i usmjeravati cijeli projekt s naglaskom na prelijevanje novih ideja u proizvodnju – osluškivanjem ‘kreativnosti i mašte’ radnika. Od slike radnika kao otuđenog, automat-operativca prelazimo na ideju inženjera koncepta-i-znanja čija trgovina umnim radom, inventivnost i kreativna sposobnost postaju zakovicama proizvodnje u ‘nematerijalnom radu’ ekonomije znanja. Možemo povući grubu, ali sugestivnu paralelu između tog razvoja i koncepta kojim se poigravao Duchamp – ideje umjetnosti ‘smještene-u-mozgu, u sivoj tvari’. Osmislio je to kako bi iskorijenio nizak, fizički status umjetnosti znanja i kreativnosti upakiranog u izrazu ‘glup kao slikar’. Od čega bi se trebala sastojati inteligentna-konceptualno-kortikalna praksa u suvremenoj umjetnosti ostaje otvoreno pitanje. Međutim, ironija se krije u činjenici da se ‘zagrljaj radne-kreativnosti’ kakvoga je on imao na umu ne razlikuje mnogo od današnjeg okruženja ‘sive materije’. To predstavlja korak dalje na putu onoga što bismo mogli nazvati ‘kortikalizacija kreativnosti’ – naginjanje k spretnosti, ‘eteričnosti’ permutacija u algoritamskom načinu. Ta tendencija označava sve češće prikazivanje kreativnosti kao ograničenog pragmatičnog znanja-i-vještine – što je pomak zbog kojeg je još važnije držati vrata oškrinuta za nepredvidivi vidjeti-misliti-osjećati proces ‘bez-metodnosti (no-how)’.

(iv) Bezimena znanost ili neimenovljivo

Kad sam gotovo u istom dahu govorio o Agambenovom gledištu na ‘Bezimenu znanost’ Abyja Warburga i ‘neimenovljivom’ kod Samuela Becketta,¹⁵ moj cilj bio je istaknuti činjenicu da je ‘Bezimena znanost ili neimenovljivo’ danas postlao uzrok za brigu – tendencija k institucionalnoj zatočenosti umjetničkog istraživanja, akademizacija ‘razmišljanja kroz vizualno’. Promatram ovo / Smatram to intrizičnim efektom filozofskih eksplikacija praksi koje su utemeljene na eksperimentima poput ovoga Warburgova – što prikazuje opasnost da se ono ono što nazivamo ‘Bezimenom znanošću’ imenuje i eksplicitno označi identitetom koji bi bio strogo determiniran, što bi bilo korak do toga da se uspostavi kao prepoznatljivo akademsko područje s granicama kao određena disciplina. Sve to ima malo veze s Agambenovom analizom po sebi – koja je iznjansirana i sugestivna – više je povezano s teorijskim nagonom da se logika koja se krije iza Warburgovih ‘kaotičnih, improviziranih misliti-osjećati-znati

¹⁵ Maharaj, ‘Unfinishable Sketch of ‘An Object in 4D’ u Balkema i Slager (ur.), *Artistic Research*, pp. 39–58. [Cf. Agamben’s 1975 essay ‘Aby Warburg and the Nameless Science’ in *Potentialities: Collected Essays in Philosophy*, uredio i preveo by Daniel Heller-Roazen (Stanford: Stanford University Press, 1999), str. 89–103.]

priča' učini transparentnom, te da se jasno izlaže kao metodološki instrument. Opasnost kodifikacije pristupa zasjenila je njegov rad još od vremena 1930.–1940. kad je Warburgova Knjižnica-u-egzilu bila inkorporirana u 'Institut' Sveučilišta u Londonu. Zahtjev za učvršćivanjem neimenovljivoga odnosi se na nekoliko dimenzija njegova rada: pritisak za identificiranjem logike koja se krije iza koncepta 'misliti kroz vizualno', iza elemenata 'xeno-episteme', zatim u njegovoju žudnji za ponovnim povezivanjem s 'drugim svijetovima' Puebla i Hopija, iza Dada-episteme njegove 'kritike nerazuma' Bildatlasa. Zahtjevi za ispravljanjem uglavnom su u interesu smještanja 'Bezimene znanosti' u red sveučilišnih disciplina, u okviru povijesti umjetnosti kao vlastitog polja proučavanja s vjerodostojnošću znanja-i-vještina (know-how) struke. Njegovi naizgled naglavce izokrenuti izumi 'misliti-osjećati-znati' možda su pravo utočište pronašli među samim umjetnicima – u praksama poput one Rona Kitaja i Eduarda Paolozzija, u njihovim modalitetima disjunktivnog kolaža.¹⁶

Ove su čini se nastale na periferiji uobičajenih tumačenja Warburgovih vizualnih istraživanja. U suprotnosti s 'institucionalnim nagonom' – kojeg je samoga lako moguće ponoviti u svijetu umjetničkog istraživanja nakon 'Rasprave u Lundu' – stoji neimenovljivo Samuela Becketta koje je pokazatelj kreativnog mraka, nepredvidivog otklona od bez-metodičnosti (no-how).



Slika 5. Warburg Institute, University of London, Bloomsbury

¹⁶ R.B. Kitaj, *Pictures With Commentary, Pictures Without Commentary* (London: Marlborough, 1963).





*URBANI POVRTNJAK /
URBAN VEGETABLE PATCH*





CEFAS

DB Indoš i Tanja Vrvilo





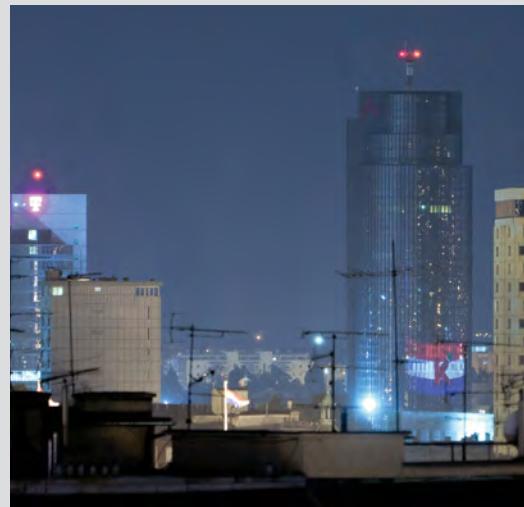


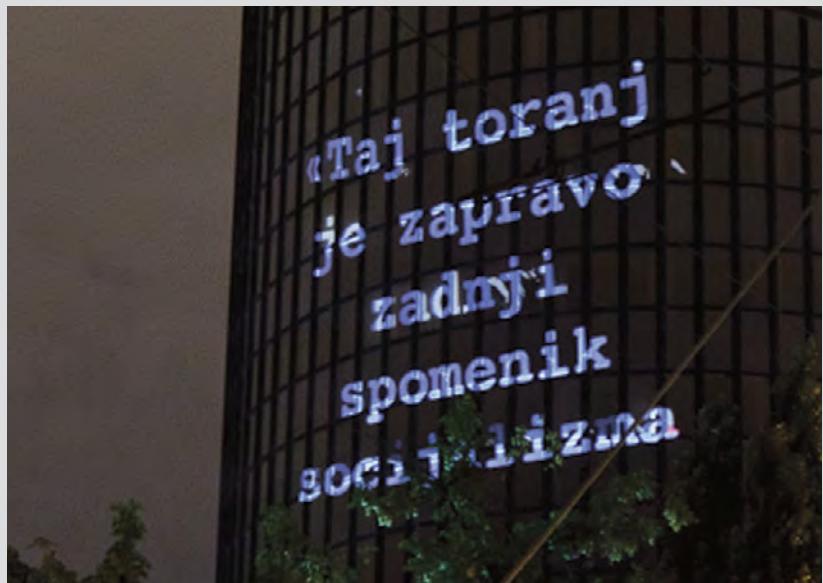
PROCJEP / GAP
Dušica Dražić





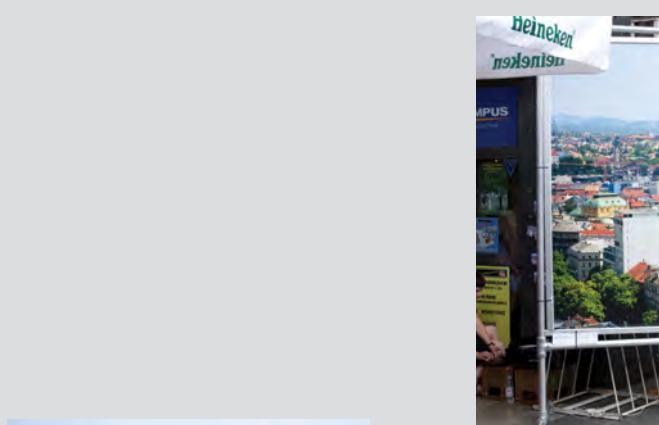
*GOSPODARU, ŽELIM TE
OBOGATITI / MASTER I WANT
TO MAKE YOU RICH*
Rafaela Dražić



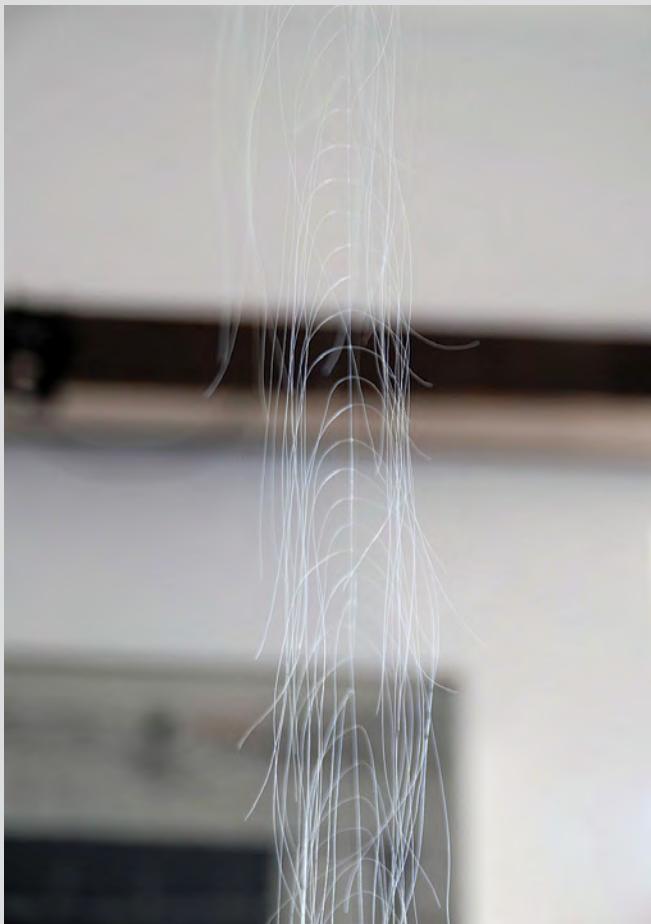




THE BIG PICTURE
Ana Zubak







ILICA 1
Michelle Teran



THE HAIR PROJECT
Clemence Agnez





*PRIJEDLOG NACRTA ZA PUČKU
ŠKOLU S PRAVOM JAVNOSTI UZ
GLAZBENU PRATNJU/DRAFT
PROPOSAL FOR A PUBLIC
SCHOOL WITH MUSICAL
ACCOMPANIMENT*

Nicole Hewitt





*KRAJ POVIJESTI /
THE END OF HISTORY
Jonas Staal*



*NEKOLIKO STVARI KOJE ZNAM O
NEBODERIMA... / A FEW THINGS
I KNOW ABOUT SKYSCRAPERS...*
Dubravka Sekulić







BIOGRAFIJE

CLÉMENCE AGNEZ (1984, FR) studirala je na École supérieure des beaux-arts de Toulouse u Parizu i École Nationale des Beaux-Arts de Bourges. Specijalizirala je kiparstvo pri Fibra Art studiju na Sveučilištu u Hong Kongu. Pohađa poslijediplomski studij filozofije i estetike na Université de Nanterre u Parizu. Njen rad propituje granične situacije percepcije kreirajući efemerne i suptilne intervencije u skladu s njihovim okruženjem. Realizirala je skulpturalne intervencije u različitim prostorima, od privatnih stanova do parkova. Izlagala je u: La Vitrine u Mariboru, Laboatoire Art et Botanique u Versaillesu, u sklopu *Tajnih izložbi* u Zagrebu, u Le Centre d'Art de l'Ile Moulinsart. Članica je umjetničkog kolektiva Glassbox koji od 1997. radi na poticanju uvjeta umjetničke produkcije u Francuskoj. Živi i radi u Parizu.

HERMES ARRIAGA (1980, MX) je poduzetnik i internetski stručnjak, po naravi izrazito praktična osoba. Po struci je inženjer agronomije, a u praksi kreativni mislilac. Nakon magisterija na području ekonomije zaštite okoliša i tri godine profesionalnog iskustva u privatnom sektoru nastavio je djelovati na projektima društvenog poduzetništva koji teže pozitivnim društvenim i ekološkim promjenama. Budući da njegov um ima čudnovatu sklonost da skreće s 'uobičajenih' putova u rješavanju problema, u projektima koje razvija traži inovativne i kreativne načine koji uključuju mlade ljude i ideje participativnog dizajna. Vjeruje u krajnji cilj čovjekova razvoja i društvene kohezije. Uvida vrijednost i važnost lokalnih konteksta i ima dara za upravljanje projektima, pri čemu ideje kreativno materijalizira u opipljive cjeline. Idejni je začetnik projekta *resorteralab.com* te jedan od osnivača inicijative *HUB Zagreb*, kao i strateški mislilac na projektu *harvesthink.com*. Živi i radi u Zagrebu.

DAVID BELAS (1975, HR) diplomirao je na Ekonomskom fakultetu u Rijeci, i na Moving Academy for Performing Arts u

Amsterdamu. Stekao je diplomu MAPA u Beogradu 2010. kao svojevrsnu specijalizaciju na području izvedbenih umjetnosti. Osnivač je Udruge 'T – proizvodnja suvremenih umjetnosti te jedan od autora i začetnika festivala *Sedam dana stvaranja*. Svoju umjetničku praksu dijeli na izvedbenu i likovnu umjetnost, a u radovima teži ka njihovoj integraciji. Živi i radi u Zagrebu.

IRENA BORIĆ (1982, HR) diplomirala je povijest umjetnosti i povijest na Filozofskom fakultetu Sveučilišta u Zagrebu 2009. Završila je magisterij Arts and Heritage: Policy, Management and Education na Sveučilištu u Maastrichtu u Nizozemskoj 2010. Kao članica kustoske udruge Katapult 6 osmisila i organizira sljedeće projekate i izložbe: *Tajne izložbe*, Zagreb, Beograd (2010), izložbe-akcije *Otvoreni prostori*, Medika, Zagreb (2009), izložba *Zagreb 19:00-Seoul 02:00*, Dom hrvatskih likovnih umjetnika, Zagreb (2006), fotografksa izložba *Slučajni pogled*, Filozofski Fakultet, Zagreb (2006), godišnji izložbeni program KIC Klub foto galerije, Zagreb (2005). Kao kustoska asistentica surađuje s WHW-om na izložbi *Nemam karticu za bodove* (2008), a trenutno je ko-kustosica programa Mikropolitike u [BLOK]-u.

DUŠICA DRAŽIĆ (1979, SRB) diplomirala je na Fakultetu primijenjenih umjetnosti u Beogradu, a magistarsku titulu stekla na programu Javna umjetnost i nove umjetničke strategije Sveučilišta Bauhaus u Weimaruu. U umjetničkom i kustoskom radu istražuje odnose između okruženja i njegovih stanovnika, kao i njihovu nestabilnost. Dobitnica je nagrade Mangelos za 2010. godinu i nagrade Young European Artist Trieste Contemporanea. Izlagala je na više samostalnih i skupnih izložbi u institucijama, kao što su: Kulturni Centar Beograd, Brot Kunsthalle u Beču i Goethe Institute Nairobi te na beogradskom *Oktobarskom salonu* i *Bijenalu mladih umjetnika* u Moskvi. U projekte koje je kurirala i ko-kurirala ubrajuju se *I am*

what I am u okviru 25. memorijala Nadežde Petrović u Čačku i *Beograd: nemesta*, Salon Muzeja savremene umjetnosti u Beogradu.

RAFAELA DRAŽIĆ (1981, HR) dizajn koristi primarno kao sredstvo produciranja i distribuiranja sadržaja iz područja kulture i nevladinih organizacija. Stažirala je na Barnbrook Design studiju u Londonu te radila kao asistentica na Odsjeku za dizajn vizualnih komunikacija Sveučilišta u Splitu. Doktorirala je na Umjetničkoj akademiji Sveučilišta u Warszawi 2011. U jednom od vodećih svjetskih časopisa za grafički dizajn, Print, izabrana je među 20 najboljih dizajnera do 30 godina te je prema izboru londonske galerije dizajna Between uvrštena i među deset najboljih internacionalnih mlađih dizajnera. U njene projekte ubrajuju se *Book for two, Ad Hoc, UNZINE, 7 nula*, plakatna kampanja u okviru projekta *Surfing the black*, vizualni identitet projekata *Where Everything Is Yet to Happen, Digitizing Ideas* te zajedno s Anom Janevskim postav izložbe *Villa with the view on Beirut*. Živi i radi u Splitu.

IVAN GREGOV (1973, HR) završio je Akademiju likovnih umjetnosti u Zagrebu, a jedan semestar je proveo na Visokoj školi za primijenjenu umjetnost u Pragu na Odjelu filma i animacije. Radi kao ilustrator za niz zagrebačkih nakladnika među kojima su Meandar, Školska knjiga i Profil. Paralelno objavljuje putopise, tekstove iz rane povijesti, članke vezane za građanski aktivizam, kratke priče, slikovnice. Aktivan je na području civilnog društva, zaštite okoliša, održivosti. Sudjelovao u mnogim građanskim inicijativama, u sklopu kojih je suorganizirao nekoliko javnih happeninga, predavanja, kampanja. Sudjeluje u radu Zelene akcije i Prava na grad u Zagrebu, te od 2004. u radu međunarodne mreže World Carfree Network i organizaciji projekta biciklističkog putovanja Evropom *Ecotopia Biketour*. Od 2005. djeluje na edukaciji o permakulturi. Živi i radi u Zagrebu.

IVANA HANAČEK (1981, HR) je diplomirala povijest umjetnosti i povijest na Filozofskom fakultetu u Zagrebu. Kao kustosica

djeluje unutar različitih kustoskih kolektiva od 2005. Članica je kustoskog kolektiva [BLOK] unutar kojeg s Anom Kutleša i Marijanom Rimanić kurira *UrbanFestival* – festival suvremene umjetnosti u javnom prostoru, te radi na programu *Mikropolitike*. Od 2009. bavi se istraživanjima cenzure u kontekstu vizualnih umjetnosti nakon 1989. Objavljuje tekstove i intervjuje u Zarezu, na HR3, Kulturpunktu itd. Bavi se pedagoškim radom. Živi i radi u Zagrebu.

NICOLE HEWITT (1965, HR) je docentica na Odsjeku za Animirani film i nove medije Akademije likovnih umjetnosti u Zagrebu, a kao vanjska suradnica predaje na Odsjeku za vizualnu kulturu na Goldsmiths Collegeu. Doktorsku titulu je stekla na londonskom Slade School of Fine Art. Uz filmsku praksu bavi se i istraživanjem teorije i prakse suvremene umjetnosti. Filmovi su joj prikazivani i višestruko nagradivani na brojnim svjetskim festivalima. Organizira, kurira i ko-kurira mnoge radionice, izložbe, i seminare. Živi i radi u Zagrebu.

IRFAN HOŠIĆ (1977, BIH) stekao je zvanje magistra znanosti 2008. na Filozofskom fakultetu u Zagrebu na Odsjeku za povijest umjetnosti. Dobitnik je dvije nagrade za likovno-grafička rješenja: druga nagrada ECMM-a, Sarajevo 1999. te prva nagrada UNDP-a 2005. Radi kao viši asistent na Tehničkom fakultetu u Bihaću na Odsjeku za tektstilni dizajn. Povremeno djeluje i kao kustos u Gradskoj galeriji u Bihaću gdje je među ostalima realizirao izložbe: *Šta je to apstrakcija? Umjetnost u BiH pedesetih i šezdesetih, Umjetnost i terorizam – bosanskohercegovačka umjetnost nakon 11/9 i Odjeća kao simbol identiteta* (znanstveni simpozij i izložba). Redovni je suradnik sarajevskog nezavisnog tjednika Dani. Živi i radi u Bihaću.

SREĆKO HORVAT (1983, HR), studirao je filozofiju i lingvistiku na Filozofskom fakultetu Sveučilišta u Zagrebu. Teoretičar, publicist i prevoditelj s posebnim interesima za semiotiku, postmodernizam, urbanitet i film. Član je uredništva časopisa Zarez, Tvrđa,

Europski Glasnik i Up & Underground. Objavio je sljedeće knjige: *Protiv političke korektnosti* (2007.), *Znakovi postmodernog grada* (2007.), *Diskurs terorizma* (2008.), *Totalitarizam danas* (2008.), *Budućnost je ovdje. Svijet distopijskog filma* (2009.), *Ljubav za početnike* (2009), i zajedno s Igorom Štiksom *Pravo na pobunu* (2010). Preveo je radeove i knjige Slavoja Žižeka, Norberta Eliasa, Petera Sloterdijka i drugih. Dobitnik je nekoliko nagrada za svoj rad. Umjetnički je direktor teorijskog djela *Subversive Film Festivala*. Živi i radi u Zagrebu.

DAMIR BARTOL INDOŠ (1957, HR) diplomirao je komparativnu književnost i filozofiju na Filozofskom fakultetu u Zagrebu. Tijekom studija sudjeluje u radu neovanguardne studentske kazališne grupe Kugla Glumište do 1981. kada inicira tvrdnu frakciju unutar grupe, Grupu Kugla. Kao DB Indoš – Kuća ekstremnog muzičkog kazališta tijekom 1990-ih ostvaruje niz međunarodnih projekata i gostovanja s raznim stranim i domaćim umjetnicima. Od 2005. u koprodukciji s Kulturom promjene – Teatar &TD i u autorskoj suradnji s Tanjom Vrvilo realizira predstave s glumcima, performerima, glazbenicima i plesačima. Sudjelovao je na raznim međunarodnim festivalima u zemlji i svijetu kao što su: *Edinburgh Fringe Festival*, *Franklin Furnace* u New Yorku, *Muzičko Bi-jenale Zagreb*, *Rich Mix London*, *Manchester-Lowry Studio*. Stalni je suradnik Teatra &TD i voditelj radionica u Studentskom Centru u Zagrebu. Živi i radi u Zagrebu.

ANA KOVACIĆ je apsolventica povijesti umjetnosti i komparativne književnosti na Filozofskom fakultetu u Zagrebu te od 2009. radi kao asistentica programa u Galeriji Miroslav Kraljević gdje je koordinirala izložbe *Izgubljena fox* i *Bok Bok* u sklopu projekta LMU/ALU te kurirala izložbe *White Gorana Škofića* i *Suck, squeeze, bang, blow Dine Rončević* (s Anom Kutleša). Također je i suradnica DeLVe-a (Institut za trajanje, mjesto i varijable) i radila je kao istraživačica na segmentu 'Izvadeni iz gomile' izložbe *Političke prakse (post)jugoslovenske umjetnosti* u Beogradu u studenom i u ŠKUC-u u Ljubljani u

prosincu 2009. Samostalno, uz Zanu Šaškin, autorica je izložbi *Ho(w) to i Drag*, *oprosti što ti pišem ovako kasno* Elvisa Krstulovića i Ive Kovač u galeriji Jogurt u AKC Medika. Trenutno je suradnica na projektima [BLOK]-a i Studija Pangolin. Objavljuje kritike i tekstove. Živi i radi u Zagrebu.

KUD OBRAT je mala neprofitna organizacija koju su 2006. u Ljubljani osnovali Polonca Lovšin, Tomaž Tomažin, Stefan Doeppner i Urška Jurman; kasnije im se pridružila i Apolonija Šušteršić. Njihov program se bavi proizvodnjom, istraživanjem, prezentiranjem i obrazovanjem u području suvremene vizualne umjetnosti, zvuka i arhitekture. Rade transdisciplinarno dotičući se raznolikih tema u svezi sa suvremenom umjetnosti, arhitekturom i društvom. Unutar spomenutog, posebno se fokusiraju na različite fenomene koji karakteriziraju urbani život i prostor. Realizirali su projekte kao što su *Sedam običnih stvari* u pedijatrijskoj klinici u Ljubljani ili *Dinamo Door Dance* na Wysing Arts Centre u Cambridgeu, niz istraživanja te seriju predavanja *Prostorne prakse i politike*.

ANA KUTLEŠA (1985, HR) diplomirala je povijest umjetnosti i filozofiju na Filozofskom fakultetu u Zagrebu. Od kraja 2007. surađuje s Galerijom Miroslav Kraljević kao asistentica programa, producentica i kustosica izložbi mladih autora. Od 2008. godine surađuje s udrugom [BLOK] gdje od 2010. zajedno s Ivanom Hanaček i Marijanom Rimanić čini kustoski tim festivala umjetnosti u javnom prostoru, *UrbanFestival*. Povremeno objavljuje prikaze, kritike i intervjuje na web portalu Kulturpunkt, emisiji Triptih Trećeg programa Hrvatskoga radija, dvojedniku Zarez itd. Živi i radi u Zagrebu.

SARAT MAHARAJ rođen je i školovan u Južnoj Africi tijekom razdoblja Apartheida. Radi kao profesor i istraživač na Sveučilištu Goldsmiths u Londonu gdje predavao povijest umjetnosti od 1980. do 2005. Trenutno predaje kolegij 'Visual Art and Knowledge Systems' u Lundu. Bio je profesor programa

‘Rudolf Arnheim’ na Sveučilištu Humboldt u Berlinu (2001–02.) te gostujući istraživač na Jan Van Eyck Akademie u Maastrichtu (1999.–2001.). U istraživačkom i publističkom radu bavi se opusom Richarda Hamiltona, Marcela Duchampa i Jamesa Joycea. Njegova istraživanja obuhvaćaju kulturne prijenose i razlike, stil, zvuk i likovnu umjetnost kao oblike proizvodnje znanja. U nedavne publikacije ubrajaju se: *Studies in Non-Western Modernities and Beyond: Small Change of the Universal* (British Journal of Sociology Vol. 61.3 2010.), *Hungry Clouds Swag on the Deep* o Santu Mofokeng, Južna Afrika: Chasing Shadows, Prestel. Bio je jedan od kustosa izložbe Documenta XI (2002.). Uz Ecke Bonka i Richarda Hamiltona bio je kustos izložbe *retinal.optical.visual.conceptual...* u muzeju Boijmans Rotterdam 2002. godine. Bio je ko-kustos *Zbogom postkolonijalizmu*, Gunagzhou, 2008. Glavni je kustos bijenala u Gothenburgu: *Pandemonij: umjetnost u doba kreativne groznice*.

PETAR MILAT je filozof i voditelj programa Multimedijalnog instituta.

BOJAN MUCKO (1983, HR) studira filozofiju te etnologiju i kulturnu antropologiju na Filozofskom fakultetu u Zagrebu. Posljednjih nekoliko godina bavi se urbano-antropološkim temama i preispitivanjem disciplinarnih granica kulturne antropologije kroz interdisciplinarne projekte s organizacijama civilnog društva, dizajnerima, arhitektima i suvremenim umjetnicima. Autor je multimedijalske izložbe *Glasovi gradske zimnice* (Galerija VN, Zagreb, 2009), interaktivne izložbe *Prostor identiteta, prostor interakcije, prostor promjene* (Galerija Modulor, Zagreb, 2010) te dijela postava izložbe *Idemo na kavu?* (Etnografski muzej Zagreb, 2010). Suraduje s arhitektonskim časopisima Oris i Čovjek i prostor te objavljuje u dvotjedniku Zarez. Živi i radi u Zagrebu.

DEEPA NAIK (1976, GB) je su-osnivačica, zajedno s Trentonom Oldfieldom, neprofitne organizacije This Is Not A Gateway koja

čini platformu za kritička istraživanja gradova. Njeno prijašnje djelovanje uključuje rad za organizacije Art for Change, Public Works i galeriju Serpentine, koordinaciju projekata s Irit Rogoff na Sveučilištu Goldsmiths kao što su *De-Regulation* (MuHKA 2006, Herzliya Muzej suvremene umjetnosti 2007), *A.C.A.D.E.M.Y: Learning from the Museum* (Van Abbemuseum 2006), *SUMMIT: non-aligned initiatives in education* (Multitude e.V. 2007) i *Eye Witness* (Birkbeck School of Law 2008). Živi i radi u Londonu.

TRENTON OLDFIELD (1976, AU) je suosnivač, zajedno s Deepom Naikom, neprofitne organizacije This Is Not A Gateway koja čini platformu za kritička istraživanja gradova. Više od deset godina radi u nevladinim organizacijama koje se bave urbanim oporavkom, kulturnim i ekološkim programima. Bio je koordinator projekta *Thames Strategy – Kew do Chelsea*, strateški projektni menadžer pri Cityside Regeneration te radio na programima razvoja zajednice u North Kensingtonu. Uz formalni rad istražuje pitanja vezana uz gradove kroz osobne projekte, uključujući instalacije u javnom prostoru, film, gostujuće uredništvo i gostujuća predavanja, a aktivan je i kao član odbora Wetway Development Trust-a, London Citizens i Subtext-a. Živi i radi u Londonu.

ANA RAGUŽ (1981, HR) diplomirala je krajobraznu arhitekturu u Zagrebu i skupljala profesionalno iskustvo radeći u Meksiku i Nizozemskoj. Nakon završenog magisterija iz kritičkog turizma na Sveučilištu u Wageningenu (Nizozemska), vraća se u Hrvatsku gdje od 2010. radi na projektu *HUB* u Zagrebu te na nekoliko projekata usmjerenih na pozitivne društvene promjene kroz ruralni turizam, društveno poduzetništvo i edukaciju. Privatno se bavi krajobraznim dizajnom u čijem je kontekstu najviše zanima njegova društvena i okolišna održivost, kao i participativne metode dizajna, multidisciplinarnе suradnje pri dizajnu javnih površina te recikliranje materijala u oblikovanju eksterijera. Živi i radi u Zagrebu.

MARIJANA RIMANIĆ (1985, HR) diplomirala je povijesti umjetnosti i komparativnu književnost na Filozofskom fakultetu u Zagrebu. U periodu od 2008. do 2010.

radila je kao novinarka u HRT-ovoј emisiji Transfer posvećenoј suvremenoj umjetnosti i urbanoj sceni. Od 2010. godine članica je udruge [BLOK] gdje sudjeluje u koncepcionalizaciji, organizaciji i realizaciji projekta *UrbanFestival* zajedno s Ivanom Hanaček i Anom Kutleša. Živi i radi u Zagrebu.

DANIEL RODIK (1975, HR) diplomirao je na Fakultetu prometnih znanosti, smjer zračni promet. Zadnjih deset godina djeluje kao aktivist i voditelj projekata na području održivog razvoja u udrugama Zelena akcija, Zelena mreža aktivističkih grupa i Društvo za oblikovanje održivog razvoja. Projekti u kojima sudjeluje usmjereni su na promociju i edukaciju o obnovljivim izvorima energije i energetskoj učinkovitosti. Iskustvo je sticao i kao energetski savjetnik za kućanstva na projektu UNDP-a *Sustavno gospodarenje energijom u Hrvatskoj*. Završio je 72-satni tečaj permakulture u sklopu koje se bavi dizajnom koji uključuje održivu gradnju i obnovljive izvore energije. Izučavao je i lokalne ekonomske sustave, ekološku poljoprivredu i urbano površtarstvo kao modele direktnе primjene održivosti. Aktivno sudjeluje u razvijanju Recikliranog imanja na Vukomeriću kao regionalnog permakulturnog edukacijskog centra, gdje uskoro namjerava i živjeti.

DUBRAVKA SEKULIĆ (1980, SRB) je diplomirala je na Arhitektonskom fakultetu u Beogradu i završila dvogodišnji istraživački boravak na Odjelu dizajna na Jan van Eyck Academie, Postakademskog instituta za istraživanje i proizvodnju. Koautorica je knjige *Surfing the black* o jugoslavenskim filmovima crnog vala. Trenutno radi na knjizi pod radnim nazivom *Glotz nicht so romantisch!* u kojem istražuje odnos između zakona koji reguliraju urbani razvoj i neformalnih strategija koje koriste graditelji stambenih naselja. Bila je istočneuropska stipendistica na Akademie Schloss Solitude u Stuttgartu 2008.. Njeni su radovi bili

izloženi na izložbama u Srbiji, Europi i SAD-u. Živi i radi uglavnom u Beogradu.

JONAS STAAL (1981, NL) je studirao spomeničku umjetnost u Enchedeu u Nizozemskoj i u Bostonu u SAD-u. Njegov rad obuhvaća intervencije u javnom prostoru, izložbe, predavanja, i publikacije, u direktnoj vezi s političkim subjektima i događanjima. Staal je realizirao projekte za izložbe u mnogim uglednim međunarodnim ustanovama, kao Van Abbemuseum u Eindhovenu i David Roberts Art Foundation u Londonu. Redovito objavljuje u časopisima poput Metropolis M i Manifesta Journal. Živi i radi u Rotterdamu.

MICHELLE TERAN (1966, CAN) istražuje interakciju između medija i društvenih mreža u urbanim sredinama, načine na koje mediji definiraju, okupiraju i manipuliraju urbanim prostorom. Njena praksa je socijalno angažirana i site-specific, a fokusira se uglavnom urbane intervencije i performanse. Dobitnica je nagrada Turku2011 Digital Media & Art Grand Prix, Ars Electronica Prix te Transmediale nagrade za 2010. Izlagala je i realizirala projekte na više međunarodnih izložbi i festivala, a trenutno radi na projektu za berlinski Haus der Kulturen der Welt. Znanstvena je suradnica na National Academy of Art u Bergenu (KHB). Živi i radi između Bergena i Berlina.

TANJA VRVILO (1966, HR) diplomirala je glumu na Akademiji dramske umjetnosti u Zagrebu, a trenutno je na poslijediplomskom studiju književnosti na Filozofskom fakultetu u Zagrebu. Posljednjih godina kao suautorica i glumica radi s Damirom Bartolom Indošem, Zlatkom Burićem i Bacaćima sjenki. Prevodi i piše tekstove o filmu i kazalištu za niz medija i publikacija. Kustosica je brojnih redovitih i festivalskih programa, među kojima su *Japanski film jeze*, *Interaktivni film* te *Ruski film* u okviru Motovun film festivala, *Politike filmskih slika* u okviru prvog Festivala mediteranskog filma, *Filmski modusi koreografije* i *Nadena tijela* u produkciji Centra za dramsku umjetnost

te s Petrom Milatom višegodišnji program *Vizualnog kolegija* u Multimedijalnom institutu. Idejna je začetnica i umjetnička direktorica međunarodnog kustoskog festivala-simpozija *Filmske mutacije: festival nevidljivog filma*. Živi i radi u Zagrebu.

ANA ZUBAK (1982, HR) apsolventica je diplomskog studija na zagrebačkoj Likovnoj akademiji. U posljedne dvije godina studirala je na Moholy-Nagy fakultetu umjetnosti i dizajna u Budimpešti te Umjetničkoj školi Valand u Göteborgu, gdje se bavila strategijama kulturne produkcije. Kroz rad problematizira razne društvene anomalije te položaj umjetnika unutar institucionalnih i socijalnih sistema. Izlagala je na nekoliko samostalnih i više skupnih izložbi, među ostalima na Porečkom annaleu, u Galeriji umjetnina u Splitu, u Accademiji moderna u Zagrebu. Živi i radi u Zagrebu.

UROŠ ŽIVANOVIĆ (1981) voli gledati i režirati filmove. Uporno reciklira sav svoj otpad, iako zna da drugi to ne čine. Uskoro bi trebao postati antropolog.

BIOGRAPHIES

CLÉMENCE AGNEZ (1984, FR) studied at École supérieure des beaux arts de Toulouse, Paris and École nationale des beaux arts de Bourges. She has specialized sculpture at Fibra Art Studio, Hong Kong University, China. She is currently attending a PHD program in philosophy and aesthetics at Université de Nanterre, Paris. Her work questions various borderline perceptive situations by creating ephemeral and subtle interventions that are responsive to their surroundings. Agnez has created sculptural interventions in various sites, from private apartments to public areas. She has worked at galleries and on projects such as La Vitrine (Maribor, Slovenia), Laboatoire Art et Botanique (Versailles, France), *Secret Exhibitions* (Zagreb, Croatia), Le Centre d'Art de l'Ile Moulinart. She is a member of Glassbox collective, which is active since 1997, fostering the conditions of artistic production in France. Lives and works in Paris.

HERMES ARRIAGA (1980, MX) is an entrepreneur and networker, and an extremely practical person. He is an agricultural engineer by profession and a creative thinker by practice. After obtaining his Master of Arts degree in environmental economics and three years of professional experience in the private sector, he has continued working on social entrepreneurship projects that strive towards creating positive social and environmental changes. As his mind has a strange tendency to divert from the ‘usual’ ways of problem solving, in the projects he is developing he searches for innovative and creative ways involving young people and participatory design thinking. He believes in the ultimate goal of human development and social cohesion. He understands the value and importance of local contexts and has a talent for project steering, creatively materializing ideas into tangible entities. He is the mind behind *resorteralab.com*, one of the founders of *HUB Zagreb* and the strategic thinker of *harvestthink.com*. Lives and works in Zagreb.

DAVID BELAS (1975, HR) graduated at the Faculty of Economics, Rijeka and at The Moving Academy for Performing Arts, Amsterdam. In 2010, he received a diploma of MAPA Belgrade as a specialization in the field of performing arts. He is a founder of Association T – production of contemporary arts, and one of the authors and founders of the festival *Seven Days of Creation*. He divides his artistic practice into the performing and visual arts, and in his artworks he strives to integrate these two fields. Lives and works in Zagreb.

IRENA BORIĆ (1982, HR) graduated art history and history from the Faculty of Philosophy, University of Zagreb (2009). She obtained her MA in Arts and Heritage: Policy, Management and Education from the Maastricht University (2010). As a member of the curators’ association Katapult 6, she has initiated and organized various projects and exhibitions, such as: *Secret Exhibitions*, Zagreb and Belgrade (2010), exhibitions-actions *Open Spaces*, Medika, Zagreb (2009), exhibition *Zagreb 19:00–Seoul 02:00*, Croatian Artists’ Centre Zagreb (2006), photo-exhibition *Casual Glance*, Faculty of Philosophy, Zagreb (2006), annual exhibition programme at KIC Photo Gallery Club, Zagreb (2005). She has collaborated with WHW as assistant curator on the exhibition called *No, I Don’t Collect Points* (2008). Currently she is a co-curator of the program Mikropolitics at [BLOK]. Lives and works in Zagreb.

DUŠICA DRAŽIĆ (1979, SRB) graduated from the Faculty of Applied Arts in Belgrade, and obtained an MFA degree in Public Art & New Artistic Strategies from the Bauhaus University Weimar, Germany. In her artistic and curatorial work, she researches the mutual feedback between a surrounding and its inhabitant, as well as their instability. In 2010, she received the Dimitrije Bašičević Mangelos Award and the Young European Artist Trieste

Contemporanea award. She has exhibited at Cultural Centre Belgrade, Brot Kunsthalle in Vienna and Goethe Institute Nairobi, as well as the Belgrade October Salon and Moscow International Biennial of Young Artists. She curated and co-curated various projects such as *I am what I am* in the framework of the 25th Memorial Nadežda Petrović in Čačak, Serbia, and *BELGRADE: NONPLACES* at the Salon of the Museum of Contemporary Art, Belgrade.

RAFAELA DRAŽIĆ (1981, HR) uses design primarily as a means of producing and distributing contents from cultural and non-governmental organizations. Having graduated, she did her internship at Barnbrook Design in London and then worked as an assistant at the Department of Visual Communications Design, University of Split. In 2011, she obtained her PhD from the Art Academy, University of Warsaw. She is in the selection of twenty best designers younger than 30 by one of world's leading design magazine Print, as well as in the selection of ten best young international designers by the London-based Gallery Between. Her work includes *Book for two*, *Ad Hoc*, *UNZINE*, *7 zeros*, a poster campaign within *Surfing the Black project*, the visual identity for *Where Everything Is Yet to Happen* project, and *Digitizing Ideas*. Together with Ana Janevski, she made the exhibition display for *Villa with the View on Beirut* exhibition. Lives and works in Split.

IVAN GREGOV (1973, HR) graduated from the Academy of Fine Arts, Zagreb, and spent one semester at the High School of Applied Arts, Prague, at the Film and Animation department. Works as an illustrator for various Zagreb-based publishers, such as Meandar, Školska knjiga, and Profil. He also publishes travel books, texts in early history, articles on civic activism, short stories, and picture books. He is also active in the field of civil society, environment protection, and sustainability. Participated in numerous civic initiatives, within which he co-organized public happenings, lectures, and campaigns. He currently participates in

the activities of Green Action and Right to the City in Zagreb. Since 2004, he has actively participated in World Carfree Network and he has organized *Ecotopia Biketour's* bicycle tours throughout Europe. Since 2005, he has been involved in permaculture education. Lives and works in Zagreb.

IVANA HANAČEK (1981, HR) graduated art history and history from the Faculty of Philosophy, University of Zagreb. She has worked as a curator within various curatorial collectives. She is a member of the curatorial collective [BLOK], in which she has organized UrbanFestival – international festival of contemporary art in public space, together with Ana Kutleša and Marijana Rimanić. She has also been working on [BLOK]'s Micropolitics program. Since 2009, she has been researching censorship mechanisms in the context of visual arts after 1989. She occasionally publishes in Zarez, at the Third Channel of the Croatian Radio, Kulturpunkt internet portal, etc. Lives and works in Zagreb.

NICOLE HEWITT (1965, HR) teaches at the Department of Animation and the New Media, Art Academy of Zagreb, and at the Visual Cultures Department, Goldsmiths Collage. She obtained her PhD degree from London Slade School of Fine Art. Besides film, she researches contemporary art theory and practice. Her films have been screened and awarded at numerous festivals throughout the world. She organizes, curates, and co-curates a number of workshops, exhibitions and seminars. Lives and works in Zagreb.

IRFAN HOŠIĆ (1977, BIH) obtained his MA degree in 2008 from the Faculty of Philosophy, University of Zagreb, at the Department of Art History. He has received two awards for visual/graphic layout: ECMM's second award (Sarajevo, 1999) and UNDP's first award (2005). Currently works as a senior assistant at the Technical University, Department of Textile Design, on courses in art history, 20th-century history of

textiles and clothing, and the sociology of culture and fashion. Occasionally works as a curator in Bihać City Gallery, where he has curated exhibitions *What Is Abstraction? Art in Bosnia and Herzegovina in the Fifties and Sixties* (2007), *Art and Terrorism* (2009), and *Clothing as a Symbol of Identity* (symposium and exhibition). He is a regular contributor to the independent weekly newspaper *Dani*, published in Sarajevo. Lives and works in Bihać.

SREĆKO HORVAT (1983, HR), studied philosophy and linguistics at the Faculty of Philosophy, University of Zagreb. Theoretician, publicist, and translator with a special interest in semiotics, postmodernism, urbanity, and film. Member of the editorial board of *Zarez*, *Tvrđa*, *Europski Glasnik*, and *Up & Underground* magazines. He published the following books: *Against Political Correctness* (2007), *The Signs of a Postmodern City* (2007), *The Discourse of Terrorism* (2008), *Totalitarianism Today* (2008), *The Future Is Here. The World of Dystopian Film* (2009), *Love For Beginners* (2009), and together with Igor Štiks *The Right to Rebellion* (2010). He has translated the works and books of Slavoj Žižek, Norbert Elias, Peter Sloterdijk and others. He has won several awards for his work. He is also the director of the theoretical part of Subversive Film Festival. Lives and works in Zagreb.

DAMIR BARTOL INDOŠ (1957, HR) graduated comparative literature and philosophy from the Faculty of Philosophy, University of Zagreb. During his studies, he took part in the work of the neo-avantgarde student theatre group Sphere Theatre until 1981, when he initiated a hard fraction called *Spheres Group*. In the 1990s, as *DB Indoš – House of extreme musical theatre* he created a series of projects and performances throughout the world, with various local and international artists. Since 2005, he has produced theatre pieces with actors, performers, musicians, and dancers in coproduction with Culture of Change – Teatar &TD and with Tanja Vrvilo. He has participated in various international film festivals in the country

and abroad, such as *Edinburgh Fringe Festival*, *Franklin Furnace, NY*, *Music Biennale Zagreb*, *Rich Mix London*, and *Manchester Lowry Studio*. He is an associate of Teatar &TD and a workshop leader at Student Centre Zagreb. Lives and works in Zagreb.

ANA KOVACIĆ is about to graduate art history and comparative literature from the Faculty of Philosophy, University of Zagreb. Since 2009, she has been working as programme assistant at Galerija Miroslav Kraljević, where she coordinated exhibitions such as *The Lost Fox* and *Bye Bye* in the framework of LMU/ALU project, and curated exhibitions *White* by Goran Škofić and *Suck, Squeeze, Bang, Blow* by Dina Rončević (with Ana Kutleša). She has collaborated with DeLVe (Institute for Duration, Location, and Variables) and worked as researcher on the *Removed from the Crowd* segment of the exhibition on *Political Practices of (Post)-Yugoslav Art* in Belgrade (November 2009) and at ŠKUC Ljubljana (December 2009). Alone or with Zana Šaškin, she has authored the exhibitions *Ho(w) to* and *Darling, Sorry for not Writing Earlier* by Elvis Krstulović and Iva Kovač at Jogurt Gallery, AKC Medika. Currently she collaborates on the projects of [BLOK] and Studio Pangolin. Publishes art criticism and various other texts. Lives and works in Zagreb.

KUD OBRAT is a small non-profit organisation established in 2006 in Ljubljana by Polonca Lovšin, Tomaž Tomažin, Stefan Doeppner, and Urška Jurman. Their programme focuses on production, research, presentation, and education in the field of contemporary visual art, sound, and architecture. Their work is transdisciplinary and addresses diverse issues concerning contemporary art, architecture, and the society, whereby they pay special attention to various phenomena that characterize urban life and space. They have authored numerous projects such as *Seven Ordinary Things* at the Paediatric Hospital in Ljubljana and *Dinamo Door Dance* at Wysing Arts Centre, Cambridge, numerous researches, and lectures *On Spatial Practices and Politics*.

ANA KUTLEŠA (1985, HR) graduated art history and philosophy from the Faculty of Philosophy, University of Zagreb. Since 2007, she has collaborated with Galerija Miroslav Kraljević as programme assistant, producer, and curator of exhibitions by younger authors. Since 2008, she has collaborated with [BLOK] association, where in 2010 she became part of the curatorial team of *UrbanFestival*, an art festival in public space, together with Ivana Hanaček and Marijana Rimanić. Occasionally publishes reviews, criticism, and interviews at Kultpunkt internet portal, the Tryptych programme of the Third Channel of the Croatian Radio, the Zarez biweekly, and other places. Lives and works in Zagreb.

SARAT MAHARAJ was born and educated in South Africa during the Apartheid years. He is Visiting Research Professor at Goldsmiths University of London where he was Professor of Art History 1980–2005. He is currently Professor of Visual Art & Knowledge Systems, Lund University & the Malmo Art Academies, Sweden. He was Rudolf Arnheim Professor, Philosophy Faculty, Humboldt University, Berlin (2001–02) and Research Fellow at the Jan Van Eyck Akademie, Maastricht (1999–2001). His specialist research and publications focus on Marcel Duchamp, James Joyce and Richard Hamilton. His writing covers: Monkeydoodle, Visual Art as Know-How and No-How, Textiles, Xeno-Sonics and Xeno-Epistemics, Cultural Translation, North/ South divisions of work, manufacture and ‘creative labour’. Recent publications: Studies in Non-Western Modernities and Beyond: *Small Change of the Universal* (British Journal of Sociology Vol. 61.3 2010), *Hungry Clouds Swag on the Deep* on Santu Mofokeng, South Africa: Chasing Shadows, Prestel. He was co-curator of Documenta XI, 2002. With Ecke Bonk and Richard Hamilton, he curated *retinal.optical.visual.conceptual...* at the Boijmans, Rotterdam, 2002. He was co-curator of *Farewell to Postcolonialism*. He is the chief curator of the Gothenburg Biennale: *Pandemonium: Art in a Time of Creativity Fever*.

PETAR MILAT is philosopher and co-ordinator of the Multimedia Institute’s programme.

BOJAN MUCKO (1983, HR) studies philosophy, ethnology and cultural anthropology at the Faculty of Philosophy, University of Zagreb. For the last few years, he has been engaged with urban-anthropological issues, reviewing the disciplinary boundaries of cultural anthropology through interdisciplinary projects with civil society organizations, designers, architects, and contemporary artists. He has authored the multimedia exhibition *City winter stores* (VN Gallery, Zagreb, 2009), the interactive exhibition *Space of Identity, Space of Interaction, Space of Change* (Modulor Gallery, Zagreb 2010), and partly the *Let's Have a Coffee!* exhibition at the Ethnographic Museum, Zagreb (2010). He writes for the architectural magazine Oris and for ČIP, and his works have been published in Zarez.

DEEPA NAIK (1976, GB) is a cofounder of This Is Not A Gateway, a non-profit organization that creates platforms for the critical investigations of cities, together with Trenton Oldfield. She has worked with Art for Change, Public Works, and the Serpentine Gallery, while co-ordinating projects with Irit Rogoff (Goldsmiths) including: *De-Regulation* (MuHKA, 2006; Herzliya Museum of Contemporary Art, 2007); *A.C.A.D.E.M.Y: Learning from the Museum* (Van Abbemuseum, 2006); *SUM-MIT: non-aligned initiatives in educational culture* (Multitude e.V., 2007); and *Eye Witness* (Birkbeck School of Law, 2008). Lives and works in London.

TRENTON OLDFIELD (1976, GB) is a cofounder of This Is Not A Gateway, a non-profit organization that creates platforms for the critical investigations of cities, together with Deepa Naik. For over a decade he has been active in non-governmental organizations specializing in urban renewal, and cultural and environmental

programmes. He has been coordinator of the Thames Strategy – Kew to Chelsea, strategic project manager at Cityside Regeneration, and community development worker in North Kensington. Alongside his formal work, he has continued to explore questions about cities via personal projects, including installations in the public realm, film, guest editing, and guest lecturing. He has also been active on the boards of the Westway Development Trust, London Citizens, and Subtext. Lives and works in London.

ANA RAGUŽ (1981, HR) graduated landscape architecture from the University of Zagreb. She gathered her professional experience while working in Mexico and The Netherlands. Having obtained her MA in the field of critical tourism from the University of Wageningen (The Netherlands), she returned to Croatia, where she has been working on the *HUB Zagreb* project since 2010 (the-hub.net), as well as on several other projects oriented towards achieving positive social change through rural tourism, social enterprise, and education. Privately she is engaged with landscape design, in which context she is primarily interested in its social and environmental sustainability, as well as the participative methods of design, multidisciplinary cooperation in designing public areas, and the recycling of materials used in the form of exterior design. Lives and works in Zagreb.

MARIJANA RIMANIĆ (1985, HR) graduated art history and comparative literature from the Faculty of Philosophy, University of Zagreb. In the period from 2008 until 2010, she worked as a journalist for the Transfer programme of the Croatian Radio and Television, which was dedicated to contemporary art and the urban art scene. Since 2010, she has been a member of [BLOK] association, where she has participated in the conceptualization, organization, and realization of *UrbanFestival* together with Ivana Hanaček and Ana Kutleša. Lives and works in Zagreb.

DANIEL RODIK (1975, HR) graduated from the Faculty of Transportation, University of Zagreb (department of Aerial Traffic). For the past ten years he has been engaged as an activist and project manager in the area of sustainable growth and in the NGOs Green Action, Green Network of activist groups, and the Society for Shaping Sustainable Growth. His projects focus on the promotion of and education on sustainable energy sources and energetic efficiency. He has also worked as an energy consultant for households on the UNDP project *Systematic Economic Management of Energy in Croatia*. He has completed a 72-hours course on permaculture, in the framework of which he has been working on design that includes ecological agriculture and urban gardening as models of directly implementing sustainability. He is actively involved in the development of the regional permaculture education centre Recycling Estate at Vukomerić, where he soon plans to be permanently based.

DUBRAVKA SEKULIĆ (1980, SRB) studied at the Faculty of Architecture, University of Belgrade. She has recently completed a 2-year research period at the Design Department of Jan van Eyck Academie, at the Post-Academic Institute for Research and Production. She is a co-editor of *Surfing the Black*, a book on Yugoslav black-wave films. She is currently working on a book with the working title *Glotz nicht so romantisch!* in which she explores the relationship between laws regulating urban development and informal strategies used by developers. She was an Eastern-European fellow at Akademie Schloss Solitude, Stuttgart, Germany in 2008. Her work has been presented in exhibitions in Serbia, Europe, and the United States. Lives and works mainly in Belgrade.

JONAS STAAL (1981, NL) has studied monumental art in Enschede, NL and Boston, USA. His work includes interventions in public space, exhibitions, lectures, and publications which emphatically relate to political subjects and developments.

Staal has been involved in exhibition project at a number of esteemed international institutions, including Van Abbemuseum in Eindhoven and David Roberts Art Foundation in London. He regularly publishes in magazines such as Metropolis M and Manifesta Journal. Lives and works in Rotterdam.

MICHELLE TERAN (1966, CAN) explores the interaction between the media and social networks in urban environments, as well as different ways in which urban space is defined, occupied, and manipulated by the media. Her practice is socially and site-specifically engaged, whereby she focuses mostly on the staging of urban interventions and performances. She has exhibited and realized projects at a number of international exhibitions and festivals, and is currently working on a project for Haus der Kulturen der Welt, Berlin. She is a research fellow at the National Academy of Art in Bergen (KHB). Lives and works between Bergen and Berlin.

TANJA VRVILO (1966, HR) graduated acting from the Academy of Dramatic Art in Zagreb, and is currently attending a postgraduate programme in literature at the Faculty of Philosophy, University of Zagreb. Recently she has collaborated and acted with Damir Bartol – Indoš, Zlatko Burić, and the Shadow Casters. She translates and writes articles on film and theatre for various media and publications. She has curated numerous repertoire and festival programs, such as *Japanese Horror Films, Interactive Cinema, and Russian Cinema* as a part of the Motovun Film Festival, *Politics of Cinematic Images* at the first Mediterranean Film Festival, *Cinematic Modes of Choreography, Bodies Found* for the Centre for Dramatic Arts and, together with Petar Milat, the curriculum of the Visual Course at the Multimedia Institute. She is the initiator and art director of the International Curatorial Festival-Symposium *Film Mutations: The Festival of Invisible Film*. Lives and works in Zagreb.

ANA ZUBAK (1982, HR) is about to graduate from the Academy of Fine Arts in

Zagreb. During the past two years, she has studied at the Moholy-Nagy School of Art and Design in Budapest, and the Valand Art School in Gothenburg, dealing with the strategies of cultural production. In her work, she has been discussing various social anomalies and the position of the artist within institutional and social systems. She has had several solo and group exhibitions, including the Annale of Poreč, Art Gallery Split, and Accademia Moderna Zagreb. Lives and works in Zagreb.

UROŠ ŽIVANOVIĆ (1981) likes to watch and direct films. He persistently separates his garbage for recycling although he knows that other people don't do it. He is about to become an anthropologist.

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UrbanFestival se od svojeg prvog izdanja 2001. godine kroz selekciju programa i specifične organizacijske oblike bavi pitanjima javnoga prostora i javnosti u najširem smislu. U društvenoj klimi pojačane privatizacije prostora okupljanja, atomizacije društva i vrlo intimizirane i pojedinačne konzumacije, bitnim se čini uvijek nanovo otvarati i afirmirati mesta kolektivne konzumacije, kao i aktivne participacije što šire publike / javnosti.

U ozračju reprezentacijske kulture i rastućeg broja festivala, UrbanFestival zamišljen je prije kao platforma, mjesto eksperimenta, struktura koja je spre-mna reagirati na lokalne potrebe i intervenirati u neposredni kontekst. Poi-manje grada kao prostora koji postoji neovisno o objektima i praksama koji su u njega ugrađeni, kao mesta koje regulira naše svakodnevne prakse, grada kao izraza i sredstva državne moći ili surovog interesa kapitala, odlučili smo zamijeniti političkim poimanjem grada – grad kao mjesto koje uvijek i nanovo proizvode prakse građana.

Since its first edition in 2001, UrbanFestival deals with the questions of public space and the public in the widest sense through its thematic focuses and specific organizational forms. In the social climate of increasing privatization of public space, social atomization and a very intimate and individual con-summation, it seems very important to keep opening and maintaining spaces of collective consummation, with the active participation of the wide audience and public.

In an atmosphere of representative culture and an increasing number of festi-vals, UrbanFestival is thought primarily as a platform, a place of experiment, a structure ready to react to local needs and intervene in the immediate context. The understanding of the city as a space that exists independently of built-in objects and practices, as a place that regulates our everyday practices, city as an expression and means of state power or the cruel interests of capital, this understanding we have decided to replace with the political understanding of the city – city as a place that is always and anew produced by the practices of its inhabitants.
