
Postmedia and Non-Institutional Art Practices from the 60s Onwards

POSTMEDIJSKE I IZVANINSTITUCIONALNE
UMJETNIČKE PRAKSE OD 60-IH GODINA NADALJE



International Conference
28th and 29th November, 2014
Müller Hall,
Cinema Europa
Zagreb, Croatia

—
Međunarodna konferencija
28. i 29. studenoga 2014.
Dvorana Müller,
Kino Europa
Zagreb, Hrvatska

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Conference Schedule / Friday, 28th
PROGRAM KONFERENCIJE / PETAK 28. II.

10:00 – 10:45	RYSZARD WASKO: Ryszard Wasiko is...
10:45 – 11:30	IVANA KESER BATTISTA: Non-places: Strategies and Practices of Action
11:30 – 12:15	BOJAN MUCKO: Which <i>signs</i> of which <i>times</i> ? Discussion
.....	
12:30 – 13:30	Break
.....	
13:30 – 14:15	KREŠIMIR PURGAR: Anti-Image or Absolute Image? The Painting by Julije Knifer in the Age of Digital Reproduction
14:15 – 15:00	REINHARD BRAUN: Photography Beyond the Regimes of Visibility
15:00 – 15:45	FALK MESSERSCHMIDT: Confabulations – reveries of a solitary iconodule Discussion

10:00 – 10:45	RYSZARD WASKO: Ryszard Wasiko je...
10:45 – 11:30	IVANA KESER BATTISTA: Nemjesta: strategije i prakse djelovanja
11:30 – 12:15	BOJAN MUCKO: Koji <i>znaci</i> kakvih <i>vremena</i> ? Rasprava
.....	
12:30 – 13:30	Pauza
.....	
13:30 – 14:15	KREŠIMIR PURGAR: Anti-slika ili apsolutna slika? Slikarstvo Julija Knifera u doba digitalne reprodukcije
14:15 – 15:00	REINHARD BRAUN: Fotografija iza režima vidljivosti
15:00 – 15:45	FALK MESSERSCHMIDT: Konfabulacije – tlapnje samotnog ikonodula Rasprava

Conference Schedule / Saturday, 29th
PROGRAM KONFERENCIJE / SUBOTA 29. II.

10:00 – 10:45	KATARZYNA KOZYRA: Two Situations for Being an Artist
10:45 – 11:30	IGOR ŠPANJOL: OHO as Eastern Conceptualism
11:30 – 12:15	LIESBETH DECAN: The Case of Belgium: Postmedium and Institutional Ambiguities in the Work of Broodthaers, Charlier and Geys Discussion
.....	
12:30 – 13:30	Break
.....	
13:30 – 14:15	DALIBOR MARTINIS: About the Project: DM Talks to DM, 1978 – 2077
14:15 – 15:00	TANJA VRVILO: James Benning. The Politics of Displacement
15:00 – 15:45	FABIO CAVALLUCCI: Art and Feminism: Two Case Studies Discussion

10:00 – 10:45	KATARZYNA KOZYRA: Dvije situacije za biti umjetnicom
10:45 – 11:30	IGOR ŠPANJOL: OHO kao istočni konceptualizam
11:30 – 12:15	LIESBETH DECAN: Slučaj Belgije: postmedijski i institucionalni ambigviteti u radu Broodthaersa, Charliera i Geysa Rasprava
.....	
12:30 – 13:30	Pauza
.....	
13:30 – 14:15	DALIBOR MARTINIS: O projektu: DM razgovara s DM, 1978. – 2077.
14:15 – 15:00	TANJA VRVILO: James Benning. Politike izmještanja
15:00 – 15:45	FABIO CAVALLUCCI: Umjetnost i feminizam: dvije studije slučaja Rasprava

6 Introduction

The academic conference titled *Postmedia and non-institutional art practices from the 60s onwards* is organized as an international platform of knowledge and held in collaboration between the Academy of Fine Arts and the Institute of Art History, in Zagreb. Through dialogue and cooperation of professionals who work in various institutions (research institutes, faculties, art academies, museums and galleries) or outside of them (NGOs, independent curators and researchers, artists, critics), the participants will explore the significant post-media artistic phenomena which marked the last sixty years in Central and Eastern Europe.

This project intends to explore the impact of institutions within artistic phenomena in the early postwar decades, as well as how they are conditioned by the political and social circumstances. Non-institutional independent art practice (self-initiated projects, performances, action art, events in private places) will be considered outside the usual modernist (reductionist) logic, and special interest will be paid to the media whose identities are not fixed in time, but are subjected to the changes of meanings and interpretations.

The time of the Berlin Wall, which rose in 1961 and fell in 1989, marks an important part of the Cold War period in a divided Europe. In relation to that period, we intend to consider the ways in which artistic practices emerged and lasted beyond the *Iron Curtain*, and their specificities and similarities which they share with Western experimental art practices. The existing contacts between artists and scholars of the East and the West will also be taken into consideration.

The purpose of this conference is to allow the young generations to work innovatively within the field of language capable of creating new concepts and new forms of communication. This conference is fully committed to the important European cultural dimension, while simultaneously preserving the particularities of different backgrounds. Presentations and panel discussions aim to contribute to the promotion of a common artistic, cultural and innovative framework. In this way, we hope to reach a new audience (with an emphasis on the education of the younger generation) and transmit to them the content in an innovative and stimulating way through a series of workshops and direct encounters with the actors working within the art scene.

UVOD

Znanstvenostručna konferencija *Postmedijske i izvaninstitucionalne umjetničke prakse od 60-ih godina nadalje* svojevrsna je međunarodna platforma znanja, koja se održava u suradnji Akademije likovnih umjetnosti i Instituta za povijest umjetnosti iz Zagreba. U dijalogu i kroz suradnju stručnjaka koji djeluju u raznim institucijama i/ili izvan njih (znanstveni instituti, visoko obrazovanje, umjetničke akademije, muzejska i galerijska djelatnost, nevladine udruge, nezavisni kustosi i istraživači, umjetnici, kritičari) istražiti će se značajne postmedijske umjetničke pojave koje su obilježile posljednjih pedesetak godina na prostoru Srednje i Jugoistočne Europe.

Nakana projekta jest istražiti utjecaj institucija na umjetničke fenomene u prvim poslijeratnim desetljećima, te njihovu uvjetovanost političkim i društvenim okolnostima. Izvaninstitucionalne nezavisne umjetničke prakse (samoinicirani projekti, performansi, akcije umjetnika, događanja u privatnim prostorima) razmotrit će se izvan uobičajene modernističke (redukcionističke) logike, a osobit interes poklanja se medijima čiji identiteti nisu fiksirani u vremenu, nego su podložni promjenama značenja i tumačenja.

Postojanje Berlinskog zida, koji je podignut 1961. i srušen 1989., označava važnu dionicu hladnoratovskog razdoblja u podijeljenoj Europi. U odnosu na to razdoblje namjerava se razmotriti na koji su način umjetničke prakse nastajale i trajale iza tzv. željezne zavjese, koje su im specifičnosti i zajednička mjesta koja dijele s eksperimentalnim umjetničkim praksama Zapada. Razmotrit će se postojeći kontakti između umjetnika i teoretičara Istoka i Zapada.

Namjera je ove konferencije omogućiti mladim generacijama da inovativno djeluju u području jezika sposobnog za stvaranje novih pojmova te novih oblika komunikacije. Znanstvenostručna konferencija u potpunosti je posvećena važnoj europskoj kulturnoj dimenziji; uz istodobno očuvanje posebnosti različitih sredina, izlaganjima i panel-diskusijama želi se pridonijeti promociji zajedničkog umjetničkog, kulturalnog i inovativno-stvaralačkog okvira. Na taj se način zalažemo za novu publiku (uz naglasak na edukaciji mlađih generacija) kojoj se sadržaji prenose na inovativan i stimulativan način kroz niz radionica i izravnih susreta s akterima umjetničke scene.

Reinhard Braun Photography Beyond the Regimes of Visibility

Alongside the exhibition projects like 'Communitas. The Unrepresentable Community' (2011), 'Art Is Concrete' (2012/13), 'Once Documentary' (2014), and recently 'The Militant Image' (2014), *Camera Austria* explored the conditions of the contemporary photographic image. Images that are related to the notions of the visual programming of public spaces and the control of visibility, representation as a form of politics, regimes of production of meaning, knowledge, and history, as well as to the notions of affective economies, also refer to the recent concepts as the 'migrant image', 'the poor image', and the historiographic turns in artistic research. The presentation re-visits these notions and tries to locate the debates of contemporary photography outside of the visual itself, assuming the photographic image to be not primarily defined by the visual. This shift from the visual to knowledge, memory, affect, and politics might lead to a kind of non-institutional thinking on photography, at least if one might think of the photographic image itself as an institution itself.

REINHARD BRAUN (Linz, 1964), graduated art history at the University of Graz, where he currently lives. From 2007 till 2010, he was the curator for visual arts of the festival Štajerske jeseni in Graz. Since 2011, he has been the art director of Camera Austria and the publisher of Camera Austria International in Graz. His most recent curatorial projects include: once documentary; Joachim Koester: The Ghost Shop (both from 2014); Sven Johne: Where the sky is darkest, the stars are brightest (2013); Art Is Concrete (2012); Camera Austria, Graz.

REINHARD BRAUN Fotografija iza režima vidljivosti

Uz izložbene projekte 'Communitas. The Unrepresentable Community' (2011.), 'Art Is Concrete' (2012./13.), 'Once Documentary' (2014.) te posljednjeg 'The Militant Image' (2014.), *Camera Austria* istražuje stanje suvremene fotografije. Slike koje su vezane uz pojmove vizualnog programiranja javnog prostora i kontrole vidljivog, reprezentacije kao oblika politike, režima stvaranja značenja, znanja i povijesti, isto kao i uz afektivnu ekonomiju slike, također su povezane s konceptima kao što su *migrant image*, *poor image*, te historiografskim zaokretom u umjetničkom istraživanju. Ova se prezentacija ponovno okreće tim pojmovima u pokušaju smještanja rasprave o suvremenoj fotografiji izvan područja vizualnog, vodeći se pretpostavkom da fotografija ne mora biti primarno vizualno definirana. Zaokret od vizualnog prema znanju, sjećanju, afektu i politici može dovesti do svojevrsnoga izvaninstitucionalnog promišljanja o fotografiji, barem u onoj mjeri u kojoj se fotografija može smatrati institucijom.

REINHARD BRAUN (Linz, 1964.) diplomirao je povijest umjetnosti na Sveučilištu u Grazu, gdje trenutačno živi. Od 2007. do 2010. bio je kustos za likovne umjetnosti festivala Štajerske jeseni u Grazu. Od 2011. umjetnički je direktor Camere Austrije i izdavač časopisa *Camera Austria International* u Grazu. Naj-recentniji kustoski projekti uključuju: Once Documentary; Joachim Koester: The Ghost Shop (oba 2014.); Sven Johne: Where the sky is darkest, the stars are brightest (2013.); Art Is Concrete (2012.); Camera Austria, Graz.

Fabio Cavallucci Art and Feminism: Two Case Studies

The lecture compares the artistic stances of two women who worked in the 70s on the theme of gender equality and violence against women. The first one is Suzanne Lacy (Wasco, 1945) from California, who developed her art alongside Judy Chicago (one of the central figures of the Californian feminist movements), and who created public art interventions involving many women in large-scale performances and actions which were filmed and amplified by the media.

The second woman is Natalia LL (Żewiec, 1937), from Poland, who, from 1975 onwards, also took part in the International Feminist Movement, conducting a more intimate kind of investigation, often shared by just a small group of people. Hence, these two different ways of tackling the same subject resulted from the different cultural and political situations of these two countries.

FABIO CAVALLUCCI (Santa Sofia, 1961), from 2001 to 2008, was the director of the Galleria Civica di Trento. He also coordinated Manifesta 7: the European Biennial of Contemporary Art in 2008. He was the director of the International Sculpture Biennale held in Carrara in 2010, and the director of the Contemporary Art Centre of Ujazdowski Castle in Warsaw from 2010 to 2014. Since May 2014, he began working as the director of the Centre for Contemporary Art Luigi Pecci in Prato. The many international artists whom he has involved in exhibitions and special projects include: Cai Guo-Qiang, Maurizio Cattelan, Antony Gormley, Katarzyna Kozyra, Santiago Sierra, Mario Merz, Aernout Mik, Gillian Wearing, Wilhelm Sasnal and Paul McCarthy.

FABIO CAVALLUCCI Umjetnost i feminizam: dvije studije slučaja

Izlaganje uspoređuje umjetnička polazišta dviju žena koje su tijekom 70-ih obrađivale teme rodne jednakosti i nasilja prema ženama. Prva, Suzanne Lacy (Wasco, 1945.) iz Kalifornije – čiji je umjetnički rad vezan uz Judy Chicago (jednu od središnjih figura feminističkog pokreta u Kaliforniji) – stvarala je javne umjetničke intervencije koje su uključivale velik broj žena u masovnim performansima i akcijama koji su snimani i popraćeni od strane medija.

Druga, Natalia LL (Żewiec, 1937.) iz Poljske, od 1975. godine pa nadalje također sudjeluje u internacionalnom feminističkom pokretu, provodeći više intimniji tip istraživanja, često za samo malu skupinu ljudi. Dakle, ova dva različita pristupa istoj temi proizašla su iz različitih kulturnih i političkih situacija u dvije navedene zemlje.

FABIO CAVALLUCCI (Santa Sofia, 1961.) od 2001. do 2008. vodi Galeriju Civica di Trento. Također je koordinirao Manifestu 7: europski bijenale suvremene umjetnosti 2008. godine, te je bio direktor Međunarodnog bijenala kipara u Carrari 2010. godine. Od 2010. do 2014. radi kao direktor Centra za suvremenu umjetnost dvorca Ujazdowski u Varšavi, dok u svibnju 2014. godine postaje direktorom Centra za suvremenu umjetnost 'Luigi Pecci' u Pratu. U svoje izložbe i specijalne projekte uključio je mnoge međunarodne umjetnike, od kojih su neki: Cai Guo-Qiang, Maurizio Cattelan, Antony Gormley, Katarzyna Kozyra, Santiago Sierra, Mario Merz, Aernout Mik, Gillian Wearing, Wilhelm Sasnal i Paul McCarthy.

Liesbeth Decan

The Case of Belgium: Postmedium and Institutional Ambiguities in the Work of Broodthaers, Charlier and Geys

Marcel Broodthaers, Jacques Charlier and Jef Geys can be considered as the pioneers of photoconceptualism in Belgium. Through their particular use of photography, among other media, their work in the 1960s and 1970s was aligned with the international contemporary artistic movement of Conceptual art. However, they did not merely conform their art to the Conceptual canon. Stemming from the need they felt to formulate an answer to the 'invasion' of American art movements, such as Pop art, Minimal art, Earth art and Conceptual art, they connected these new international artistic tendencies to local ones - the most important being Brussels Surrealism. Since the Brussels Surrealist group continued to exist in the 1960s (and even later), their ideas about, for example, the art institute or the use of media (such as text, photography and performance) were directly passed on to Belgian artists of the next generation, who operated in the Conceptual era.

LIESBETH DECAN teaches theory and history of photography at LUCA School of Arts - Campus Sint-Lukas Brussels. Her research is focused on the use of photography by artists, especially in Belgium, between the 1960s and early 1990s. She is a post-doctoral research fellow of the Lieven Gevaert Research Centre for Photography (lievengevaertcentre.be), and a member of the editorial staff of *Depth of Field* (journal.depthoffield.eu).

LIESBETH DECAN

Slučaj Belgije: postmedijski i institucionalni ambigviteti u radu Broodthaersa, Charliera i Geysa

Marcela Broodthaersa, Jacquesa Charliera i Jefa Geysa mnogi smatraju pionirima fotokonceptualizma u Belgiji. Kroz njihovu upotrebu fotografije i drugih medija, njihov je rad 1960-ih i 1970-ih godina išao ukorak s internacionalnim umjetničkim pokretima u okviru konceptualne umjetnosti. Međutim, oni nisu samo prilagodili svoju umjetnost konceptualnom kanonu. Osjećajući potrebu da daju svoj odgovor na 'invaziju' američkih umjetničkih pokreta, kao što su pop-art, minimalizam, *Land art*, konceptualna umjetnost, povezali su ove nove internacionalne umjetničke tendencije s lokalnim – najvažniji od kojih je bio briselski nadrealizam. S obzirom na to da je grupa briselskih nadrealista postojala do 1960-ih (a možda i dulje), njihove ideje o, primjerice, umjetničkim institutima i uporabi medija (kao što je tekst, fotografija i performans), direktno su se prenijele na novu generaciju belgijskih umjetnika koji su djelovali tijekom konceptualnog doba.

LIESBETH DECAN poučava teoriju i povijest fotografije na LUCA School of Arts – Campus Sint-Lukas u Bruxellesu. Istražuje upotrebu fotografije kod umjetnika, s fokusom na Belgiju između 1960-ih i ranih 1990-ih. Postdoktorski je znanstveni suradnik u Lieven Gevaert istraživačkom centru za fotografiju (lievengevaertcentre.be) te članica uredništva časopisa *Depth of Field* (journal.depthoffield.eu).

Ivana Keser Battista Non-Places: Strategies and Practices of Action

Ivana Keser Battista will give a presentation about art practices and the strategies of individual and group actions, in the period from 1992 to this day. As a multimedia artist, she deals with art as a form of socialization: relations between the private and the public sphere, art as a place of interaction between the political, public and personal spaces. She uses the transposition of thoughts through such means of expression as photography, words, performance, collages, appropriations, comments and social interactions. Her presentation will deal with the phenomena of performance without an audience, with contextualization, ephemerality, serial production as opposed to the exclusivity of the original, the phenomenon of center and periphery, non-places in art, the processes of converting the invisible into visible – in short, with thinking as a form of resistance.

IVANA KESER BATTISTA (Zagreb, 1967) is a multimedia artist and filmologist. She studied painting at the Academy of Fine Arts in Zagreb and got her PhD in humanities (filmology) at the Faculty of Humanities and Social Sciences, in Zagreb. She is an assistant professor at the Academy of Fine Arts and holds lectures at the Music Academy in Zagreb, as well as at the program of doctoral studies in Literature, Performing Arts, Film and Culture at the Faculty of Humanities and Social Sciences, in Zagreb. In 2001, together with A. Battista Ilić, she initiated the organization 'Community Art; Forum and School for Community Art', in Zagreb.

IVANA KESER BATTISTA Nemjesta: strategije i prakse djelovanja

Ivana Keser Battista govorit će o umjetničkim praksama i strategijama individualnog i grupnog djelovanja u razdoblju od 1992. do danas. Kao multimedijalna umjetnica bavi se umjetnošću kao oblikom socijalizacije: odnosima između privatne i javne sfere, umjetnošću kao prostorom interakcije između prostora političkog, građanskog te osobnog života. Služi se transpozicijom misli kroz izražajna sredstva fotografije, riječi, performansa, kolaža, aproprijacije, komentara, društvene interakcije. Izlaganje će se baviti fenomenima performansa bez publike, kontekstualizacijom, efemernošću, serijalnošću proizvodnje nasuprot ekskluzivnosti originala, fenomenom centra i periferije, nemjestima u umjetnosti, procesima pretvaranja nevidljivog u vidljivo, ukratko mišljenjem kao otporom.

IVANA KESER BATTISTA (Zagreb, 1967.) je multimedijalna umjetnica i filmologinja. Diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu i doktorirala humanističke znanosti (filmologiju) na Filozofskom fakultetu u Zagrebu. Docentica je na Akademiji likovnih umjetnosti, predaje na Muzičkoj akademiji u Zagrebu te na Doktorskom studiju književnosti, izvedbenih umjetnosti, filma i kulture na Filozofskom fakultetu u Zagrebu. Godine 2001. zajedno s A. Battistom Ilićem inicirala je udrugu *Umjetnost zajednice; Forum i školu za umjetnost u zajednici* u Zagrebu, u kojoj organizira niz predavanja, radionica, filmskih projekcija i diskusija.

Katarzyna Kozyra Two Situations for Being an Artist

Katarzyna Kozyra will stress the differences between 'two worlds' within which her own art practice has developed. These two worlds being: on one hand, the Warsaw art scene in the late 1980s and early 1990s, and on the other, the actual situation at the global art scene. She will talk about her studies at, in this moment already famous, 'Grzegorz Kowalski Studio' at the Academy of fine Arts in Warsaw where her fellow students were Jacek Markiewicz, Jacek Adamas, Pawel Althamer and Artur Zmijewski, as well as about the later socio-cultural changes that affected Polish contemporary art. She will also present her performative projects developed since 2000: *In Art Dreams Come True* (2003-2008), *Casting* (2010-2011) and the recent work in progress *Looking for Jesus*.

KATARZYNA KOZYRA was born in Warsaw in 1963. She's a sculptor, photographer, performance artist, filmmaker, author of video installations and artistic actions. She received, among others, the *Paszport Polityki* award in 1997 and the Award of the Minister of Culture and National Heritage in 2011. In 1999, she received an honorable mention at the 48th Venice Biennale for the video installation *Men's Bathhouse* in the Polish Pavilion. In her works she touches upon the most important issues: identity and transience, life and death or religion and sex. She manoeuvres in spheres of cultural taboos as well as the stereotypes of behaviour ingrained in society.

KATARZYNA KOZYRA Dvije situacije za biti umjetnicom

Katarzyna Kozyra naglasit će razlike između 'dva svijeta' u okviru kojih se razvijala njezina umjetnička praksa: s jedne strane, varšavske umjetničke scene kasnih 1980-ih i ranih 1990-ih te, s druge, aktualno stanje na globalnoj umjetničkoj sceni. Govorit će o svom studiju u već poznatom 'Grzegorz Kowalski Studio' na Akademiji likovnih umjetnosti u Varšavi, gdje je studirala s Jacekom Markiewiczem, Jacekom Adamasom, Pawelom Althamerom i Arturom Zmijewskim, uz osvrt na kasnije socio-ekonomske promjene koje su utjecale na poljsku suvremenu umjetnost. Također će predstaviti svoje performativne projekte razvijene nakon 2000. godine: *In Art Dreams Come True* (2003. – 2008.), *Casting* (2010. – 2011.) i projekt u razvoju *Looking for Jesus*.

KATARZYNA KOZYRA rođena je u Varšavi 1963. godine. Ona je kiparica, fotografkinja, izvedbena umjetnica, redateljica, autorica videoinstalacija i umjetničkih akcija. Dobitnica je, između ostalog, nagrade *Paszport Polityki* 1997. i nagrade Ministarstva kulture i narodne baštine 2011. godine. Njezina videoinstalacija *Men's Bathhouse* u Poljskom paviljonu dobila je posebnu pohvalu na 48. venecijanskom bijenalu 1999. godine. U svojem se radu dotiče najvažnijih pitanja: identiteta i prolaznosti, života i smrti te religije i seksa. Manevrira kroz sfere kulturnih tabua, isto kao i kroz stereotipna ponašanja ukorijenjena u društvo.

Dalibor Martinis

About the Project: *DM Talks to DM, 1978 – 2077*

DM2013 talks to DM2077 is the continuation of a 99-year long project of *DM* talking with *DM*, which started in 1978, in Vancouver, with a performance in front of an audience, when Dalibor asked 22 questions which were supposed to be answered by Dalibor from the year 2000 and 2010, that is, with a ten year delay.

The second part of the project will be realized in 2016, when Dalibor Martinis from 2016 will ask questions which Dalibor Martinis, from the year 1978, will give answers to.

This – the third part of the project – is projected into the year 2077, that is, the distant future. This kind of a conversation presupposes the existence of *DM2077*. It remains an open question in what kind of form will he exist and what kind of an identity will this being have. However, we believe that a certain combination of genetic, information and identity contents within the post-human discourse will be accepted as something that we can consider to be a person, namely the person *DM2077*.

DALIBOR MARTINIS, was born in Zagreb, in 1947. He graduated from the Academy of Fine Arts in Zagreb. He has been exhibiting his works since 1969, while from 1973, he has worked as an independent video artist (until 1992, also in collaboration with Sanja Iveković). He held numerous solo exhibitions, performances and video screenings, and participated in many international exhibitions. His films and video works have been shown at film/video festivals in Berlin, Tokyo, Montreal, Locarno, etc. He won several international awards (Tokyo Video festival in 1984, Locarno in 1984, Alpe/Adria – Trieste Film Festival in 1996) and in Croatia ('Josip Račić' Award in 1995, The City of Zagreb Award in 1998, the Annual HDLU Award in 2009, T-HT award in 2013)

DALIBOR MARTINIS

O projektu: *DM razgovara s DM, 1978. – 2077.*

DM2013 razgovara s DM2077 nastavak je devedesetdevetogodišnjeg projekta razgovora *DM* s *DM* koji je započeo 1978. godine u Vancouveru performansom pred publikom u kojem je Dalibor postavio 22 pitanja na koja je odgovore trebao dati Dalibor 2000., 2010. godine, dakle sa zaostatkom od deset godina.

Drugi dio projekta bit će realiziran 2016. i u njemu će Dalibor Martinis iz 2016. postaviti pitanja na koje će odgovarati Dalibor Martinis iz 1978. godine.

Ovaj, treći, dio projekta projicira se u 2077. godinu, dakle u daleku budućnost. Ovakav razgovor pretpostavlja postojanje *DM2077*. U kojem obliku će on postojati i o kojoj vrsti identiteta takvog bića možemo govoriti, ostaje otvoreno. Vjerujemo, međutim, da će određeni sklop genetskih, informacijskih i identitarnih sadržaja u posthumnom diskursu biti usvojen kao nešto što možemo smatrati osobom, pa tako i osobom *DM2077*.

DALIBOR MARTINIS rođen u Zagrebu 1947. Diplomirao je na Akademiji likovnih umjetnosti u Zagrebu. Izlaže od 1969., od 1973. djeluje kao videoautor samostalno, a do 1992. i u koautorstvu sa Sanjom Iveković. Održao je brojne samostalne izložbe, performanse i projekcije i sudjelovao na brojnim međunarodnim izložbama. Njegovi filmovi i videoradovi prikazani su na filmskim/video festivalima u Berlinu, Tokiju, Montrealu, Locarnu... Osvojio je više međunarodnih nagrada (Tokyo Video festival 1984., Locarno 1984., Alpe/Adria Film Festival Trst 1996.). Dobitnik je nagrade 'Josip Račić' za 1995., Nagrade grada Zagreba 1998., godišnje nagrade HDLU 2009. i T-HT nagrade 2013.

Falk Messerschmidt Confabulations – Reveries of a Solitary Iconodule

Phantoms are ‘something or someone, that you can’t forget, but that is impossible to discern clearly’ writes George Didi-Huberman in *The Afterlife of Images*. My work *phainesthai* traces the phenomenon of photographic phantoms. *Phainesthai* [φαίνεσθαι] means: to imagine something, to appear, to give a show. The phantom-likeness of photography becomes evident in the ruptures of its materiality which testifies to a key quality of this medium: its relation to the real. For my work I collected, edited, combined and re-contextualised archival footage and self-made photographs. Meaning happens where the inclined beholder allows himself to be tempted to ‘read, was never has been written’. In my lecture I will present my latest exhibition and work which will then be on display at the PM Gallery in Zagreb.

FALK MESSERSCHMIDT, studied at the Hochschule für Grafik und Buchkunst in Leipzig under Prof. Timm Rautert and Christopher Muller (2002-2009), and also at the Ecole Supérieure des Beaux-Arts de Nantes (F) and the Glasgow School of Art (UK) (2005). Lives and works in Leipzig.

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FALK MESSERSCHMIDT Konfabulacije – tlapnje samotnog ikonodula

Fantomi su ‘nešto ili netko, koga ne možeš zaboraviti, no nemoguće ih je jasno razabrati’, piše Didi-Huberman u knjizi *The Afterlife of Images*. Moj rad *phainesthai* proučava fenomen fotografskih fantoma. *Phainesthai* [φαίνεσθαι] znači ‘zamisliti nešto, pojaviti se, izvoditi’. Fantazmagoričnost fotografije postaje vidljiva u puknućima njezine materijalnosti koja upućuju na ključnu kvalitetu ovog medija – njegov odnos prema stvarnosti. Za svoj sam rad skupio, uređio, kombinirao i rekontekstualizirao arhivske snimke i vlastite fotografije. Značenje nastaje kada se gledatelj prepusti iskušenju čitanja onoga što nikada nije bilo zapisano. U izlaganju ću predstaviti svoju posljednju izložbu i radove koji će zatim biti izloženi u Galeriji PM.

FALK MESSERSCHMIDT je studirao na Hochschule für Grafik und Buchkunst u Leipzigu, u generaciji profesora Timma Rauterta i Christopfera Mullera (2002. – 2009.), te na Ecole Supérieure des Beaux-Arts de Nantes (F) i na Glasgow School of Art (UK) (2005.). Živi i radi u Leipzigu.

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Bojan Mucko Which signs of which times?

For seven months I would carry them on a rope from every location A to every location B in public space, on a daily basis every time I would step outside of my flat or temporary residences. My regular way of walking had to be adjusted to the objective restrictions that the process required, considering the physicality of the found objects.

Producing the documentation during the process I saw as an integral part of the work, as an evidence it was happening, but also as a material for the subsequent analysis and reconstruction. Last March, at the conference, by chance, I sat down next to art historian. The first thing she said to me, even before introducing herself and after she noticed my preoccupation with the object I was holding was: *'You have to read Comrades of time, an essay written by Boris Groys'*. In the article, Groys writes about time-based art and he introduces the notion of unproductive or excessive time. Such an art practice: *'is not based on time as a solid foundation, as a guaranteed perspective; rather, time-based art documents time that is in danger of being lost as a result of its unproductive character - a character of pure life, or, as Giorgio Agamben would put it, 'bare life'*. Groys concludes that: *'time-based art is, in fact, art-based time'*.

BOJAN MUCKO holds a master degree in philosophy, ethnology and cultural anthropology (Faculty of Humanities and Social Science in Zagreb) and a master in new media at the Academy of Fine Arts Zagreb. For the last few years he has been engaged with urban-anthropological issues, reviewing the disciplinary boundaries between contemporary art practices and cultural anthropology through interdisciplinary projects with several NGOs and organizations such as the Association for Interdisciplinary and Intercultural Research, Shadow Casters, BLOK, Zagreb Society of Architects... His writings were published in architectural magazines – Oris, Man and Space, in Zarez, anthropological magazines – Ethnological Forum, Studia ethnologica Croatica.

BOJAN MUCKO Koji znaci kakvih vremena?

Sedam sam ih mjeseci nosio na užetu, od lokacije A do lokacije B u javnom prostoru, svaki dan kada bih izašao iz stana ili svoga privremenog smještaja. Moj je uobičajeni način hoda trebao biti prilagođen objektivnoj restrikciji koju je proces zahtijevao, s obzirom na fizičke karakteristike pronađenih predmeta.

Stvaranje dokumentacije tijekom procesa smatrao sam integralnim dijelom rada, kao dokaz njegove provedbe, ali također kao i materijal za kasniju analizu i rekonstrukciju. Prošlog ožujka, na konferenciji sam slučajno sjeo do jedne povjesničarke umjetnosti. Prva stvar koju mi je rekla, čak i prije negoli se predstavila i nakon što je primijetila moju preokupaciju objektom kojeg sam nosio, bila je: *'Moraš pročitati esej Borisa Groysa, 'Comrades of time'*. U članku, Groys piše o vremenski utemeljenoj umjetnosti, te također uvodi pojam neproduktivnog ili *ekscesivnog* vremena. Takva umjetnička praksa: nije utemeljena na vremenu kao čvrstoj osnovi, kao zajamčenoj perspektivi; radije, vremenski utemeljena umjetnost dokumentira vrijeme koje nije u opasnosti da bude izgubljeno kao rezultat svog neproduktivnog karaktera – karaktera nepatvorenog života, ili kao što bi to rekao Giorgio Agamben 'golog života'.

BOJAN MUCKO magistrirao je filozofiju, etnologiju i kulturnu antropologiju na Filozofskom fakultetu u Zagrebu, kao i nove medije na Akademiji likovnih umjetnosti u Zagrebu. Posljednje se četiri godine bavi urbano-antropološkim temama, razmatrajući disciplinarnе granice između suvremenih umjetničkih praksi i kulturne antropologije kroz interdisciplinarnе projekte s nekoliko nevladinih organizacija kao što su Udruga za interdisciplinarna i interkulturalna istraživanja, Bacači sjenki, BLOK, Društvo arhitekata Zagreb... Njegovi su radovi objavljeni u arhitektonskim časopisima – Oris, Čovjek i prostor, u Zarezu, antropološkim časopisima – Etnološka tribina, Studia ethnologica Croatica.

24 **Krešimir Purgar**
Anti-Image or Absolute Image? The Painting by Julije Knifer in the Age of Digital Reproduction

Julije Knifer repeatedly spoke and wrote that his goal was to create an 'anti-image' – the absolute absence of meaning, symbolism and pictoriality, as his meanders should have only been compared to pure 'visuality'. Since 'anti-image' is a concept that etymologically and semantically brings to mind two endpoints in the existence of an idea or object – in this case it is the difference between the image and what is not an image – my fundamental interest in this paper will be to understand the internal logic of the concept of anti-image on the one side and to disclose the inherent polarities which it supposedly carries on the other. All this should contribute to the understanding of both specific Knifer's artistic strategies and still unresolved questions posed by theory of painting in general. I'll try to advance the thesis that Knifer's paintings ('the meanders') can be considered anti-images only from the standpoint of art-historical hermeneutics, that is, as evidences of what Filiberto Menna called 'the analytical line of modern art'. In contrast, when it comes to understanding Knifer's paintings as pure visual facts or visual phenomena, then we are confronted with the episteme that I would like to call the 'absolute image', that is, a moment in which the difference between image and everything else which is not an image comes to the fore in the most prominent way.

KREŠIMIR PURGAR is an assistant professor of visual studies, communication and semiotics at the University of Zagreb, Faculty of textile technology, Department for fashion design. He has received an MA degree in Art History and Italian Studies and a PhD in *Kunstwissenschaft*, all from the Faculty of Humanities and Social Sciences in Zagreb. Head of the Center for visual studies in Zagreb and chief editor of the on-line magazine *IMAGES - Journal for visual studies*. Author and editor of few books and many articles, all of which covering interdisciplinary space between art, visual studies and semiotics.

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KREŠIMIR PURGAR
Anti-slika ili apsolutna slika? Slikarstvo Julija Knifera u doba digitalne reprodukcije

25

Julije Knifer mnogo je puta rekao i napisao kako je njegov cilj stvoriti 'anti-sliku' – apsolutnu odsutnost značenja, simbolike i pikturalnosti, s obzirom na to da se njegovi meandri trebaju uspoređivati samo s čistom 'vizualnosti'. Uzevši u obzir da je 'anti-slika' koncept koji se etimološki i semantički odnosi na dvije krajnje točke u postojanju ideje ili objekta – u ovom slučaju, razlike između slike i onoga što nije slika – moj je temeljni interes u ovom radu, s jedne strane, razumjeti unutarnju logiku koncepta anti-slike te, s druge strane, otkriti inherentne polaritete koji se navodno međusobno prenose. Ova promišljanja pridonose razumijevanju specifičnih Kniferovih umjetničkih strategija, kao i još uvijek nerazriješenih pitanja u teoriji slikarstva. Pokušat ću potvrditi tezu kako se Kniferovo slikarstvo (meandri) može smatrati anti-slikom samo gledano iz perspektive povijesnoumjetničke hermeneutike, točnije, kao primjer onoga što Filiberto Menna naziva 'analitičkom linijom moderne umjetnosti'. Nasuprot tomu, kada je u pitanju razumijevanje Kniferova slikarstva kao čistih vizualnih činjenica ili vizualnih fenomena, bivamo suočeni s epistemom koju nazivam 'apsolutna slika'. Točnije, to je trenutak u kojem razlika između slike i svega ostalog što nije slika dolazi u prvi plan.

KREŠIMIR PURGAR je docent i predavač vizualnih studija, komunikacija i semiotike na Tekstilno-tehnološkom fakultetu u Zagrebu, na Studiju modnog dizajna, Sveučilišta u Zagrebu. Magistrirao je povijest umjetnosti i talijanski jezik i književnost na Filozofskom fakultetu u Zagrebu gdje je također i doktorirao u području znanosti umjetnosti. Voditelj je Centra za vizualne studije u Zagrebu te je glavni urednik *online* časopisa *IMAGES - Journal for visual studies*. Autor je i urednik nekoliko knjiga i mnogo članaka koji svi obuhvaćaju interdisciplinarni prostor između umjetnosti, vizualnih studija i semiotike.

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Igor Španjol OHO as Eastern Conceptualism

In the presentation I will try to reveal that the postwar avant-garde group OHO from Slovenia had been quick to respond to shifts and trends in the international avant-garde scene, but it formulated its answers in a completely specific way. In short, OHO cannot be regarded as a mechanical switch to or derivation from western phenomena in an eastern environment, but as a movement which established its specific paradigms, and on this basis responded to these shifts. OHO formed a specific type of conceptual art which was not related to a critical analysis of the artistic language and the conditions of artistic production, but to the establishing of spiritual communication and ties between the members of the group and between the group and the world.

IGOR ŠPANJOL, studied sociology of culture and art history at the Faculty of Arts in Ljubljana. Since 1999, he works as a curator at the Moderna galerija Ljubljana/Museum of Modern Art. His most important collaborative projects are: the exhibition trilogy *Slovene Art 1975 – 2005* at the Moderna galerija (co-curated with Igor Zabel, 2003 – 2005), series of exhibitions in Moderna galerija's project space Mala galerija (Andrej Monastirsky, Danica Dakić, Harun Farocki, Deimantas Narkevičius, Silvia Kolbowski and David Maljković among others, 2007 – 2009), a permanent display of the collection of the Museum of Contemporary Art Metelkova (co-curated with Zdenka Badovinac and Bojana Piškur), and the retrospectives of Marko Peljhan (2010), Marko Pogačnik (2012) and Tadej Pogačar (2014).

IGOR ŠPANJOL OHO kao istočni konceptualizam

U ovoj ću prezentaciji pokušati prikazati kako je poslijeratna avangardna grupa OHO iz Slovenije brzo reagirala na promjene i trendove na međunarodnoj avangardnoj sceni, oblikujući svoje odgovore na potpuno specifičan način. Ukratko, OHO se ne može smatrati rezultatom mehaničkog zaokreta ili derivacijom zapadnih fenomena. OHO je pokret koji je utemeljio svoje specifične paradigme, te na njihovoj osnovi reagirao na te promjene. Stvorio je posebnu vrstu konceptualne umjetnosti koja nije imala veze s kritičkom analizom umjetničkog jezika i uvjetima umjetničke produkcije, nego je uspostavila duhovnu komunikaciju i veze između članova grupe, te grupe i cijelog svijeta.

IGOR ŠPANJOL diplomirao je sociologiju kulture i povijest umjetnosti na Filozofskom fakultetu u Ljubljani. Od 1999. radi kao kustos u Modernoj galeriji u Ljubljani. Njegovi važniji projekti i suradnje su: izložbena trilogija *Slovenska umjetnost 1975. – 2005.* (s Igorom Zabelom, 2003. – 2005.), serija izložbi u Maloj galeriji (Andrej Monastirski, Danica Dakić, Harun Farocki, Deimantas Narkevičius, Silvia Kolbowski, David Maljković, 2007. – 2009.), stalni postav zbirke Muzeja suvremene umjetnosti Metelkova (sa Zdenkom Badovinac i Bojanom Piškurom), te retrospektive Marka Peljhana (2010.), Marka Pogačnika (2012.) i Tadeja Pogačara (2014.).

Tanja Vrvilo James Benning. The Politics of Displacement

Last November, James Benning proposed that I write an introduction to his sound installation *Infinite Displacement*, that he recorded in the spring of 2013 at the Naturhistorisches Museum Wien, while shooting the film *natural history*. I received the sound files, the author's introductory text, a technical description of the work and the images of the first seven individual digits (3.14159) of the number Pi – the only visual sign on this site of *détournement*. The author's act of displacement was also based on a photograph of a man and a woman, each from a different time and place, but visibly sewn together in the same photographic frame. The woman is Missouri Pettway, a cotton worker, and the man is James Benning, who appropriated her handiwork after her death and her first quilt. I'll follow *détournements* within James Benning's art from structural materialism of his neo-avant-garde filmmaking during from the 1970s to the *Two Cabins'* displacements in the *Decoding Fear* exhibition in March 2014.

TANJA VRVILO is a performer, a filmologist and an independent film curator. Studied acting at The Academy of Dramatic Arts and post-graduate film studies at The Faculty of Philosophy in Zagreb. Works as co-author and performer in the experimental theatre works with D. B. Indoš and House of Extreme Music Theatre. Curator of regular and international festival film programs, writer and lecturer in the fields of visual and performing arts. Founder and artistic director of Film Mutations: Festival of Invisible Cinema, the international festival and symposium on the politics of film curatorship.

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TANJA VRVILO James Benning. Politike izmještanja

Prošlog studenoga, James Benning mi je predložio da napišem uvod za njegovu zvučnu instalaciju *Infinite Displacement*, koju je snimio u proljeće 2013. u bečkom Naturhistorisches Museum, u vrijeme kada je u istom muzeju snimao film *natural history*. Dobila sam zvučni zapis, autorov uvodni tekst, tehnički opis razdvojenih radova te slike prvih sedam pojedinačnih znamenki broja pi (3,14159) – jedini vizualni znak na mjestu *détournementa*. Izmješteni rad autor je izmjestio prema drugoj fotografiji na kojoj su žena i muškarac iz različitih vremena i prostora vidljivo sašiveni u istom okviru slike. Žena je plantažna radnica Missouri Pettway, a muškarac umjetnik James Benning, koji je nakon njezine smrti prisvojio njezin ručni rad ponovno sašivši njezin prvi *quilt*. U izlaganju ću slijediti *détournement* u umjetničkom radu Jamesa Benninga, od stukturalnog materijalizma njegove filmske neoavangarde od 1970-ih do izmještanja *Dviju koliba* u izložbi *Dekodiranje straha* u ožujku ove godine.

TANJA VRVILO je izvođačica, filmologinja i nezavisna filmska kustosica. Studirala je glumu na Akademiji dramske umjetnosti te na poslijediplomskom studiju filma na Filozofskom fakultetu u Zagrebu. Radi kao koautorica i izvođačica u eksperimentalnim kazališnim radovima s D. B. Indošem i Kućom ekstremnoga muzičkog teatra. Kustosica je brojnih redovitih i međunarodnih festivalskih filmskih programa, piše i predaje u područjima vizualnih i izvedbenih umjetnosti. Pokretačica je i umjetnička direktorica Filmskih mutacija: festivala nevidljivog filma, međunarodnog festivala i simpozija o politikama filmskog kustostva.

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Ryszard Wasko

Ryszard Wasko is...

Ryszard Wasko is one of those artists whose creative attitude was shaped in the nineteen seventies. His work was a part of that decade and helped to form Polish art in the following years. Unconventionality and radicality of his works is still a challenge to modern art historians because they demand equally unconventional methods of interpretation. (...) Wasko's works are not limited to any of the artistic genre categories he uses because they easily cross the borders between them. (...) the character of Ryszard Wasko's work in general, as well as the character of his individual works, is often defined by inter-generic, inter-media relations. Those works set in motion a whole net of intertextual relations on the level of general structural and ontological determinants, and on the level of different types of perception and rules of interpretation. In other words, in order to grasp a work which belongs to a certain artistic genre in its specificity, one should refer to its non-specific features which are characteristic for another kind of art.

Excerpt from 'Trans-media Art. On the Art of Ryszard Wasko'
by Ryszard W. Kluszczyński

RYSZARD WASKO was born 1947 in Nysa, Poland. He is a Polish artist who has worked in multimedia, including photography, film, video, installation, painting, and drawing. He is also a known curator and organizer of art events. In the 70's he took part in the XII São Paulo Art Biennial, documenta 6, the Third International Festival of Independent Avant-garde Film in London, the Sydney Biennale, the XI Biennale de Paris, the V Biennale of Spatial Forms among others. He also created the Archives of Contemporary Thought (1979), a forum for symposia and art events. In 1989 and founded The International Artists' Museum in Łódź. Lives in Berlin.

RYSZARD WASKO

Ryszard Wasko je...

Ryszard Wasko jedan je od onih umjetnika čiji su umjetnički stavovi oblikovani 1970-ih godina. Njegov stvaralački opus dio je toga desetljeća te je doprinio stvaranju poljske umjetnosti nadolazećih godina. Nekonvencionalnost i radikalnost njegova rada još uvijek predstavlja izazov suvremenim povjesničarima umjetnosti jer zahtijeva jednako nekonvencionalne metode interpretacije (...). Waskovi radovi nisu ograničeni umjetničkim žanrovskim kategorijama koje on koristi u njihovu stvaranju; oni s lakoćom prelaze granice žanrovskih kategorija (...). Stvaralaštvo Ryszarda Waska kao i njegovi individualni radovi često bivaju definirani u terminima međžanrovskih i intermedijskih odnosa. Njegovi radovi pokreću cijelu mrežu intertekstualnih odnosa na nivou općih strukturalnih i ontoloških odrednica te na nivou različitih vrsta percepcija i pravila interpretacije. Drugim riječima, kako bi shvatili rad koji pripada određenom umjetničkom žanru na osnovi njegove specifičnosti, moramo to učiniti preko nespecifičnih karakteristika koje pripadaju drugoj vrsti umjetnosti.

Odlomak iz: Ryszard W. Kluszczyński, *Trans-media Art. On the Art of Ryszard Wasko*

RYSZARD WASKO rođen je 1947. u Nysi u Poljskoj. Multimedijски je umjetnik koji radi s fotografijom, filmom, videom, instalacijama, slikama i crtežima. Wasko je također poznati kustos i organizator umjetničkih događanja. Tijekom 70-ih sudjelovao je, između ostalog, na XII. São Paulo Art Biennial, documenta 6, 3rd International Festival of Independent Avant-garde Film u Londonu, Sydney Biennale, XI. Biennale de Paris i V. Biennale of Spatial Forms. Također je osmislio i Arhive moderne misli (1979.), forum za simpozije i umjetnička događanja. Godine 1989. osnovao je Međunarodni muzej umjetnika u Łódźu. Živi u Berlinu.

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